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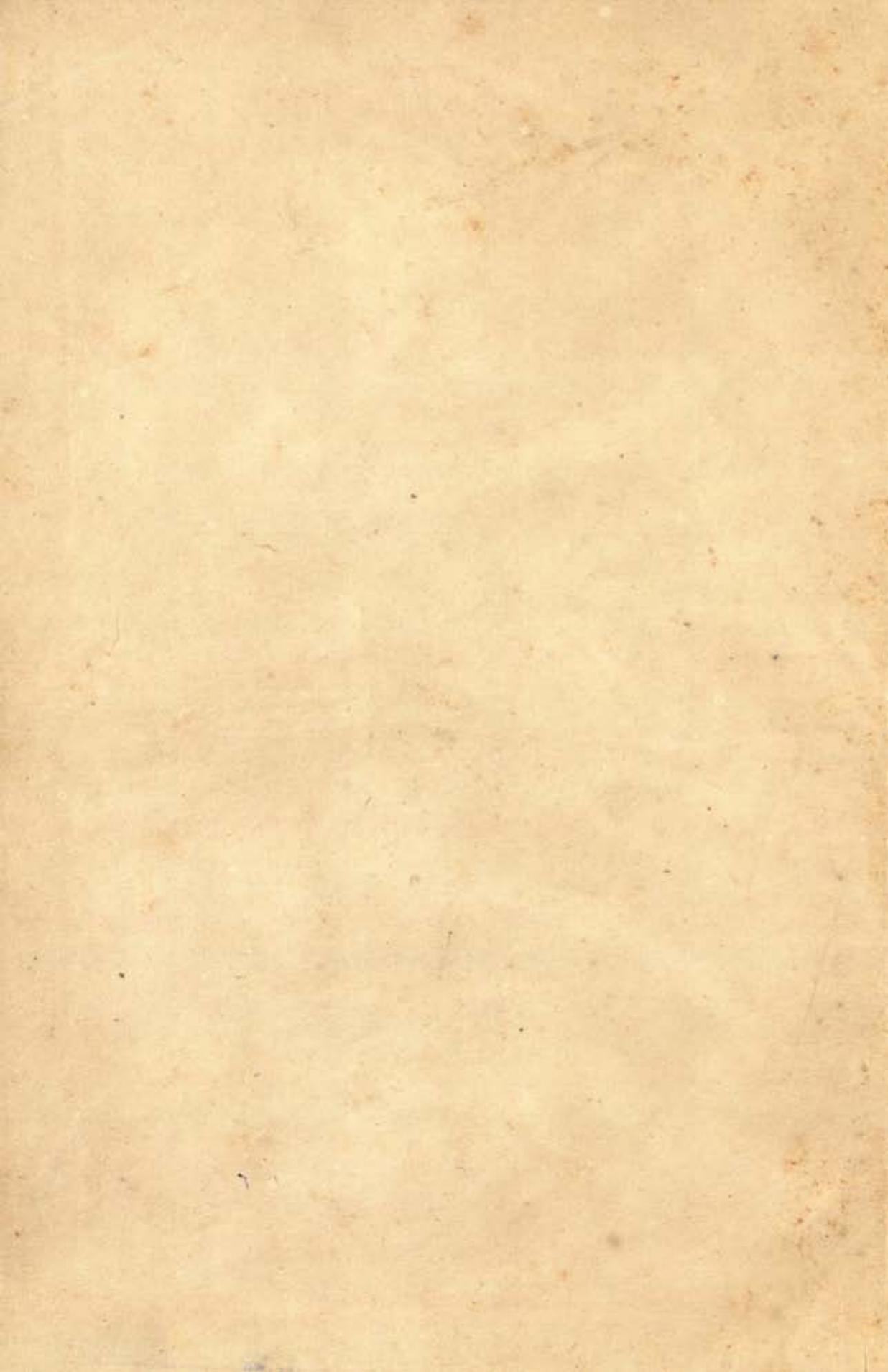
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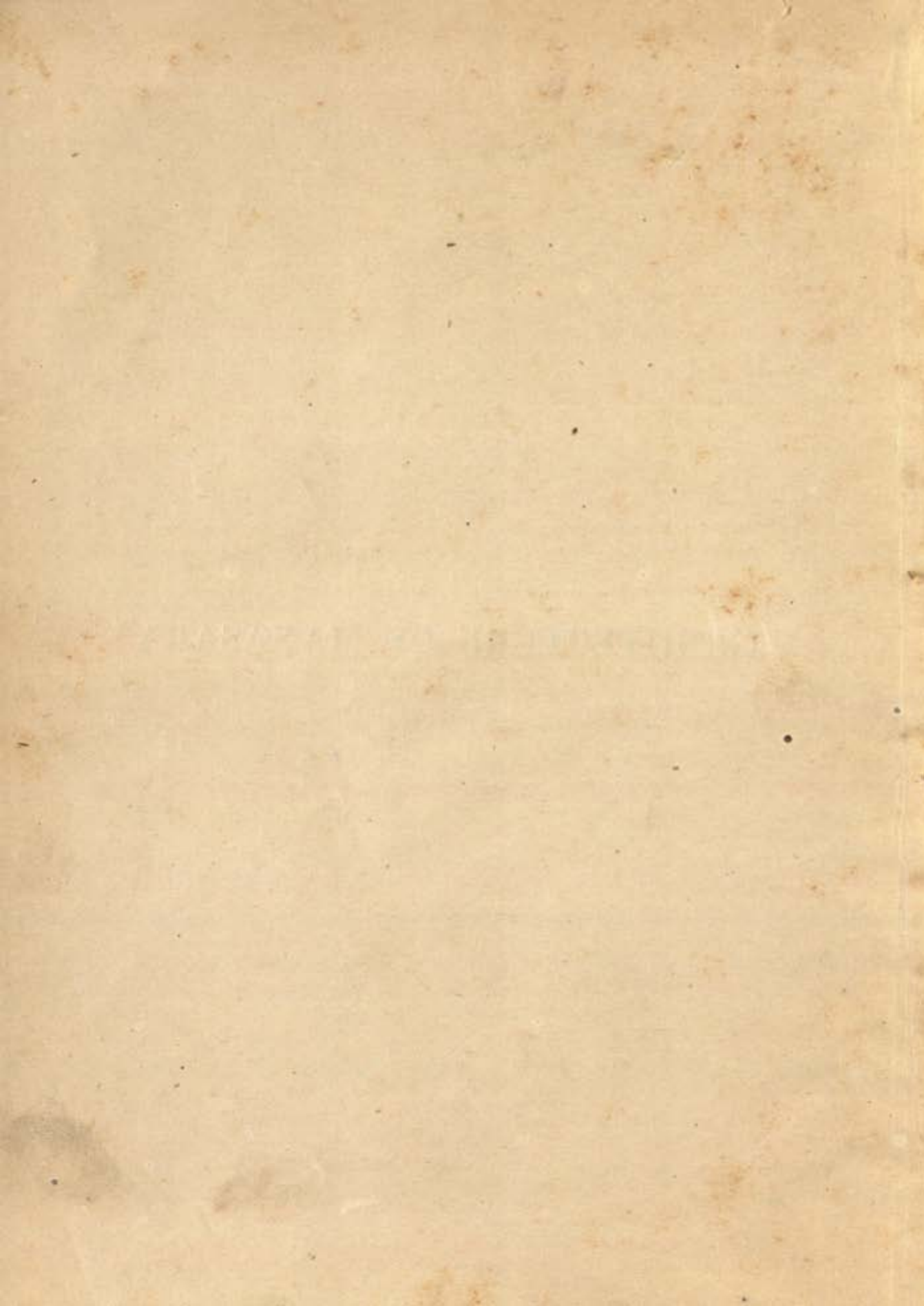




# ARCHITECTURE OF MANASARA







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# ARCHITECTURE OF MĀNASARA

ILLUSTRATIONS

OF

ARCHITECTURAL AND SCULPTURAL OBJECTS

WITH A SYNOPSIS

BY

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certain of our data, to place the  
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exactly as it now exists, and to in-  
terpret it faithfully and literally.”

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# ILLUSTRATIONS OF ARCHITECTURAL AND SCULPTURAL OBJECTS

## CHAPTER VI GNOMONS AND PEGS

Plate no.	Figure	Description
I	Gnomons	Varying in accordance with the variation of light shadow in different months.
II	Fig. 1	General method of finding cardinal points (for orientation of buildings).
	Fig. 2	Alternative method of finding cardinal points
	Fig. 3	Method of fixing foundation pegs.

## CHAPTER VII SITE PLANS OF THIRTY-TWO VARIETIES

Plate no.	Figure	Description
III	First variety	Sakala plan of 1 plot.
	Second variety	Pechaka plan of 4 plots.
	Third variety	Piṭha plan of 9 plots.
IV	Fourth variety	Mahāpiṭha plan of 16 plots.
	Fig. 1A	Same, arranged differently.
V	Fifth variety	Upapiṭha plan of 25 plots.
VI	Sixth variety	Ugrapīṭha plan of 36 plots.
VII	Seventh variety	Sthaṇḍila plan of 49 plots.
VIII	Eighth variety	Chañḍita plan of 64 plots, square.
IX	Eighth variety	Same, circular.
X	Ninth variety	Parama-śāyika plan of 81 plots, square.
XI	Ninth variety	Same, circular.
XII	Ninth variety	Same, triangular.
XIII	Tenth variety	Āsana plan of 100 plots, square.
XIV	Tenth variety	Same, circular.

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Plate no.	Figure	Description
		<i>Not illustrated</i>
	Eleventh variety	Sthānīya plan of 121 plots.
	Twelfth variety	Deśya plan of 144 plots.
	Thirteenth variety	Ubhaya-chandita plan of 169 plots.
	Fourteenth variety	Bhadra plan of 196 plots.
	Fifteenth variety	Mahāsana plan of 225 plots.
	Sixteenth variety	Padma-garbha plan of 256 plots.
	Seventeenth variety	Triyuta plan of 289 plots.
	Eighteenth variety	Karṇāṣṭaka plan of 324 plots.
	Nineteenth variety	Gaṇita plan of 369 plots.
	Twentieth variety	Sūrya-viśālaka plan of 400 plots.
	Twenty-first variety	Susambhita plan of 441 plots.
	Twenty-second variety	Supratikānta plan of 484 plots.
	Twenty-third variety	Viśālaka plan of 529 plots.
	Twenty-fourth variety	Vipra-garbha plan of 576 plots.
	Twenty-fifth variety	Viveśa plan of 625 plots.
	Twenty-sixth variety	Vipula-bhoga plan of 676 plots.
	Twenty-seventh variety	Viprakānta plan of 729 plots.
	Twenty-eighth variety	Viśālāksha plan of 784 plots.
	Twenty-ninth variety	Vipra-bhakti plan of 841 plots.
	Thirtieth variety	Viśveśa-sāra plan of 900 plots.
	Thirty-first variety	Īśvarakānta plan of 961 plots.
	Thirty-second variety	Chandrakānta plan of 1024 plots.

## CHAPTER IX

## VILLAGE SCHEMES OF EIGHT TYPES

Plate no.	Figure	Description
XV	First type	Lay-out plan of Daṇḍaka village.
XVI	Second type	Ditto of Sarvatobhadra village.
XVII	Third type	Ditto of Nandyāvarta village.
XVIII	Fourth type	Ditto of Padmaka village.
XIX	Fifth type	Ditto of Svastika village.
XX	Sixth type	Ditto of Prastara village.
XXI	Seventh type	Ditto of Kārmuka village.
XXII	Eighth type	Ditto of Chaturmukha village.

## CHAPTER X

TOWN-PLANS OF EIGHT TYPES AND FORTS AND FORTRESSES  
OF FIFTEEN TYPES

Plate no.	Figure	Description
XXIII	First type	Lay-out plan of Rājadhāniya city.
XXIV	Fifth type	Left side figure—General outline of Kharvaṭa town.
	Sixth type	Right side top figure—General outline of Kheṭa town.
	Seventh type	Right-side bottom figure—General outline of Kubjaka town.
		<i>Not illustrated</i>
	Second type	Nagara—City without King's palace.
	Third type	Pura—Ordinary residential town.
	Fourth type	Nagari—City of certain type.
	Eighth type	Pattana—Commercial port on sea-side.
XXV	Eleventh type	Left side top figure—Jala-durga (water-fort).
	Fourth type	Left-side bottom figure, Dropaka—A fortress or fortified commercial town.
	First type	Right-side top figure, Śibira—Encampment.
		Right-side bottom figure—Details of Fort-gates.
		<i>Not illustrated</i>
	Second type	Vāhini-mukha.
	Third type	Sthāniya.
	Fifth type	Saṁviddha.
	Sixth type	Kolaka.
	Seventh type	Nigama.
	Eighth type	Skandhāvāra.
	Ninth type	Giri-durga—Mountain fort.
	First variety	Fort on the top of a mountain.
	Second variety	Fort in the valley of a mountain.
	Third variety	Fort on the mountain-slope.
	Tenth type	Vana-durga—Forest fort.
	Twelfth type	Paṅka-durga—Marsh (or clay) fort.
	Thirteenth type	Ratha-durga—Chariot fort.
	Fourteenth type	Deva-durga—Divine fort.
	Fifteenth type	Miśra-durga—Mixed fort.



## CHAPTER XII

## FOUNDATIONS AND BRICKS

Plate no.	Figure	Description
XXVI	Foundation	Left-side middle figure—Suggested section of foundation.
	Bricks	Right-side top figure—Intermediate size bricks.
	Ditto	Right-side middle figure—Small size bricks.
	Ditto	Ditto Large size bricks.

## CHAPTER XIII

## PEDESTALS OF COLUMNS OF THREE CLASSES COMPRISING TWELVE TYPES AND PROFILES OF MOULDINGS OF SOME FIFTY VARIETIES

Plate no.	Figure	Description
XXVII	Fig. 1	MOULDINGS
		Vājana.
		Prativājana.
		Ratna-paṭṭa.
		Nimna.
		Splay.
		Vajra-paṭṭa.
		Subsidiary mouldings based on Vājana types
		Classic fillets.
		Fig. 2 Padma, cyma recta and cyma reversa.
	Fig. 3	Karṇa or cavetto.
	Fig. 4	Kumuda or torus.
	Fig. 5	Antarita or scotia.
	Fig. 6	Gopāna or ovolo.
	Fig. 7	Prati and Pratimukha.
	Fig. 8	Kapota or bird's beak.
	Fig. 9	Kumbha and Dhārā-kumbha.

*Not illustrated separately but employed*

First type	Abja, Ambuja, or Saroruha—cyma.
Second type	Antara, Antarāla or Antarika—fillet.
Third type	Aṅghri—a pillar-like moulding.
Fourth type	Aṁśu—a moulding between cyma and corona
Fifth type	Argala—a bolt-like moulding.
Sixth type	Ādhāra—a flat moulding used as a support.

Plate no.	Figure	Description
	Seventh type	Āliṅga—a fillet with greater projection.
	Eighth type	Āsana—a seat-like moulding.
	Ninth type	Bhadra—a portico-like moulding.
	Tenth type	Bodhikā—a corbel-like moulding.
	Eleventh type	Dala—a petal-like moulding.
	Twelfth type	Gala, Grīva, Kaṇṭha or Kandhara—dado.
	Thirteenth type	Ghaṭa—a pot-like moulding.
	Fourteenth type	Gopānaka—ovolo or corona.
	Fifteenth type	Hāra—a bead-like moulding.
	Sixteenth type	Janman—a plinth-like moulding.
	Seventeenth type	Kampa or Kampana—fillet.
	Eighteenth type	Kumuda—torus or astragal.
	Nineteenth type	Kendra—a point-like moulding.
	Twentieth type	Kshepaṇa—a projecting fillet.
	Twenty-first type	Muṣṭi-bandha—a fist-like moulding.
	Twenty-second type	Mūla—a root-like moulding.
	Twenty-third type	Mṛiṇāla or Mṛiṇālikā—a stalk-like moulding.
	Twenty-fourth type	Nāṭaka—a theatre-like moulding.
	Twenty-fifth type	Nāsi, Nāsī or Nāsikā—a vestibule-like moulding.
	Twenty-sixth type	Paṭṭa or Paṭṭikā—fillet.
	Twenty-seventh type	Pratika—a crescent moulding.
	Twenty-eighth type	Prati-vaktra—a face-like moulding.
	Twenty-ninth type	Prati-vājana—a concave moulding like the cavetto.
	Thirtieth type	Prati-bandha—a band-like moulding.
	Thirty-first type	Pratima—an image-like moulding of the base.
	Thirty-second type	Pāduka—a foot-like moulding.
	Thirty-third type	Prastara—corona.
	Thirty-fourth type	Phalakā—abacus.
	Thirty-fifth type	Ratna-kampa—a jewel-fillet.
	Thirty-sixth type	Ratna-vapra—a jewel-cavetto.
	Thirty-seventh type	Tāṭikā—tenia.
	Thirty-eighth type	Tuṅga—a vault-like moulding.
	Thirty-ninth type	Uttara—a corona or upper fillet.
	Fortieth type	Upāna—a rectangular plinth-like moulding.
	Forty-first type	Vapra or vapraḥ—cavetto.
	Forty-second type	Valabha or valabhi—a thatch-like moulding.



Plate no.	Figure	Description
<i>Compound mouldings</i>		
	Forty-third type	Kampa-karṇa—a fillet-ear.
	Forty-fourth type	Karṇa-padma—an ear-cyma.
	Forty-fifth type	Khudra-kampa—a small fillet.
	Forty-sixth type	Kshudra-padma or Kshudrāmbuja—a small cyma.
	Forty-seventh type	Mahāmbuja—a large cyma.
	Forty-eighth type	Padma-kampa—a cyma-fillet.
	Forty-ninth type	Ratna-kampa—a jewel-fillet.
	Fiftieth type	Ratna-paṭṭa—a jewel-fillet.
	Fifty-first type	Vajra-paṭṭa—a club-fillet.
PEDESTALS		
XXVIII	First type	Vedibhadra class of Pedestals, of 24 parts.
	Second type	Ditto of 12 parts.
	Third type	Ditto of 18 parts.
	Fourth type	Ditto of 12 parts.
XIX	First type	Pratibhadra class of Pedestals, of 26 parts.
	Second type	Ditto of 32 parts.
	Third type	Ditto of 33 parts.
	Fourth type	Ditto of 36 parts.
XXX	First type	Manchabhadra class of Pedestals, of 30 parts.
	Second type	Ditto of 31 parts.
	Third type	Ditto of 33 parts.
	Fourth type	Ditto of 34 parts.

## CHAPTER XIV

## BASES OF COLUMNS OF EIGHTEEN CLASSES COMPRISING SIXTY-FOUR TYPES

Plate no.	Figure	Description
XXXI	First type	Pāda-bandha class, of 24 parts.
	Second type	Ditto of 29 parts.
	Third type	Ditto of 27 parts.
	Fourth type	Ditto of 28 parts.
XXXII	First type	Uruga-bandha class, of 18 parts.
	Second type	Ditto of 20 parts.
	Third type	Ditto of 22 parts.
	Fourth type	Ditto of 24 parts.

Plate no.	Figure	Description	
XXXIII	First type	Pratikrama class,	of 21 parts.
	Second type	Ditto	of 22 parts.
	Third type	Ditto	of 23 parts.
	Fourth type	Ditto	of 24 parts.
XXXIV	First type	Kumuda-bandha class,	of 27 parts.
	Second type	Ditto	of 27 parts.
	Third type	Ditto	of 29 parts.
	Fourth type	Ditto	of 29 parts.
XXXV	Fifth class	Vapra-bandha base,	of 31 parts.
	First type	Puspa-pushkala class,	of 32 parts.
	Second type	Ditto	of 32 parts.
	Third type	Ditto	of 32 parts.
XXXVI	Fourth type	Ditto	of 32 parts.
	Seventh class	Vapra-bandha base,	of 19 parts.
	First type	Śribhoga class,	of 25 parts.
	Second type	Ditto	of 27 parts.
XXXVII	First type	Śribandha class,	of 28 parts.
	Second type	Ditto	of 28 parts.
	Third type	Ditto	of 28 parts.
	Fourth type	Ditto	of 26 parts.
XXXVIII	First type	Mañcha-bandha class,	of 26 parts.
	Second type	Ditto	of 26 parts.
	Third type	Ditto	of 26 parts.
	Fourth type	Ditto	of 26 parts.
XXXIX	First type	Śreni-bandha class,	of 18 parts.
	Second type	Ditto	of 22 parts.
	Third type	Ditto	of 23 parts.
	Fourth type	Ditto	of 24 parts.
XL	First type	Padma-bandha class,	of 20 parts.
	Second type	Ditto	of 22 parts.
	Third type	Ditto	of 22 parts.
	Fourth type	Ditto	of 19 parts.
XLI	First type	Kumbha-bandha class,	of 22 parts.
	Second type	Ditto	of 21 parts.
	Third type	Ditto	of 24 parts.
	Fourth type	Ditto	of 24 parts.
	Fifth type	Ditto	of 25 parts.



Plate no.	Figure	Description	
XLII	Fourteenth class	Ratna-bandha base,	of 26 parts.
	Fifteenth class	Paṭṭa-bandha base,	of 20 parts.
	Sixteenth class	Śrikānta base,	of 38 parts.
	Seventeenth class	Kampa-bandha base,	of 36 parts.
XLIII	First type	Kukshi-bandha class,	of 18 parts.
	Second type	Ditto	of 19 parts.
	Third type	Ditto	of 27 parts.
	Fourth type	Ditto	of 26 parts.
	Fifth type	Ditto	of 24 parts.

## CHAPTER XV

## COLUMNS OF FIVE ORDERS OF SEVERAL GROUPS

Plate no.	Figure	Description
XLIV	First group	Chitra-kaṇṭha class, similar to Roman Doric in proportion; Whole order of 6 parts comprising: Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature*1 part. Diameter $\frac{1}{3}$ th height or $\frac{1}{2}$ part.
	First and third orders	Brahma-kānta of square plan and Rudrakānta of circular or sixteen-sided plan.
	Second order	Vishṇu-kānta of octagonal plan.
	Fifth order	Skanda-kānta of hexagonal plan.
	Fourth order	Śiva-kānta of pentagonal plan.
XLV	Second group	Padma-kānta class, similar to Ionic order in proportion;
	Third group	Chitra-skambha class, similar to Corinthian order in proportion; Whole order of 6 parts comprising: Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter of Padma-kānta $\frac{1}{3}$ th height. Diameter of Chitra-skambha $\frac{1}{3}$ th height.



Plate no.	Figure	Description	
XLV	First and third orders	Brahma-kānta of square plan and Rudrakānta of circular or sixteen-sided plan.	
	Second order	Vishṇu-kānta of octagonal plan.	
	Fifth order	Skanda-kānta of hexagonal plan.	
	Fourth order	Śiva-kānta of pentagonal plan.	
	Fifth order	Chitra-skambha of square, circular, sixteen-sided, octagonal, hexagonal, or pentagonal plan.	
XLVI	Fourth group	Pālikā-stambha class. Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter $\frac{1}{4}$ th height.	
	First and third orders	Brahma-kānta of square plan and Rudra-kānta of circular or sixteen-sided plan.	
	Second order	Vishṇu-kānta of octagonal plan.	
	Fifth order	Skanda-kānta of hexagonal plan.	
	Fourth order	Śiva-kānta of pentagonal plan.	
	XLVII	Fifth group	Kumbha-stambha class;
		Sixth group	Koshtha-stambha class, similar to Grecian Anta ; Whole order of 6 parts comprising : Pedestal 1 part. Base 1 part. Shaft 2 parts. Capital 1 part. Entablature 1 part. Diameter of both $\frac{1}{4}$ th height.
		First and third orders	Brahma-kānta of square plan and Rudra-kānta of circular or sixteen-sided plan.
		Second order	Vishṇu-kānta of octagonal plan.
		Fifth order	Skanda-kānta of hexagonal plan.
	Fourth order	Śiva-kānta of pentagonal plan.	
	Fig. 5	Koshtha-stambha pilaster.	

Plate no.	Figure	Description
XLVIII	Seventh group	Five other orders from Āgamas without pedestal and entablature; Whole order of 4 parts comprising: Base 1 part. Shaft 2 parts. Capital 1 part. Diameter $\frac{1}{4}$ th height.
	First and fourth orders	Śrikara of circular plan and Priya-darśana of square plan.
	Third order	Saumukhya of octagonal plan.
	Second order	Chandra-kānta of sixteen-sided plan.
	Fifth order	Śubhāmkari of square, octagonal or mixed plan.
XLIX	Eighth group	Five other orders from Purāṇas and Bṛihat-saṁhitā; Whole order of $10\frac{1}{2}$ parts comprising: Pedestal 1 part. Base 1 part. Shaft 6 parts. Capital 1 part. Entablature $1\frac{1}{2}$ parts.
	First and fifth orders	Ruchaka of square plan and Vṛitta of circular plan.
	Second order	Vajra of octagonal plan, similar to Tuskan order in proportion.
	Third order	Dvi-vajra of sixteen-sided plan.
	Fourth order	Pralinaka of thirty-two-sided plan.

## CHAPTER XVI

## ENTABLATURES OF EIGHT TYPES AND ROOFS OF FIVE TYPES

Plate no.	Figure	Description
L		ENTABLATURES
	First type	of 27 parts.
	Second type	of $34\frac{1}{2}$ parts.
	Third type	of $36\frac{1}{2}$ parts.
	Fourth type	of $30\frac{1}{2}$ parts.
	Fifth type	of $30\frac{1}{2}$ parts.
	Sixth type	of 29 parts.
	Eighth type	of 34 parts.



Plate no	Figure	Description
		<i>Not illustrated</i>
	Seventh type	of 26 parts. ROOFS
	First type	Flat roof of quadrangular and other shapes.
	Second type	Pent roof of various shapes.
	Third type	Spherical roof of various shapes.
	Fourth type	Oval roof of various shapes.
	Fifth type	Round roof of various shapes.

## CHAPTER XVII

## JOINERY OF EIGHTEEN TYPES

Plate no.	Figure	Description
L1	First type	Joint between horizontal and vertical pieces on the middle of the latter.
	Second type	Nandyāvarta order.
	Third type	Sarvatobhadra order.
	Fourth type	Svastika order.
	Fifth type	Malla-bandha (A) or Nalyed joint.
	Sixth type	Malla-bandha (B) or Scarfed joint.
	Seventh type	Mahāvṛitta joint of Mesha-yuddha type.
	Eighth type	Mesha-yuddha or Mortise and Tenon joint.
	Ninth type	Śākara-ghrāṇa joint.
	Tenth type	Joints in frieze.
		<i>Not illustrated</i>
	Eleventh type	Malla-bandha joint between two pieces of wood looking like two wrestlers wrestling against each other.
	Twelfth type	Brahma-rāja joint between three and four pieces of wood having four heads like the four-headed deity Brahmā.
	Thirteenth type	Veṇu-parva joint between five pieces of bamboos.
	Fourteenth type	Pūga-parva joint between six pieces of wood like areca or betel-nut joints.



Plate no.	Figure	Description
	Fifteenth type	Deva-sandhi joint between seven pieces of wood.
	Sixteenth type	Rishi-sandhi joint between eight pieces of wood.
	Seventeenth type	Ishu-parva joint between nine pieces of wood looking arrow-shaped.
	Eighteenth type	Dandika joint between ten or more pieces of wood.

## CHAPTER XVIII

## GENERAL FEATURES OF EDIFICES

*Not illustrated but employed*

Plate no.	Figures	Description
	Porches	Several varieties.
	Domes	Several varieties.
	Dome-nails	Several varieties.
	Three main styles	Nāgara, Vesara, Drāvida : depending on the shape of upper portions.
	Three groups	Śuddha, Miśra, Saṁkīrṇa : depending on materials.
	Four classes	Jāti, Chhanda, Vikalpa, Abhāsa : depending on units of measurement.
	Three postures	Sthānaka, Asāna, Śayana : depending on postures of images in case of temples.
	Three standards	Samchita, Asamchita, Apasamchita : depending on height, breadth, or length as the regulator of the whole structure.
	Three sexes	Pumlinga or masculine, Strilinga or feminine, Napuṁsaka or neuter : depending on equiangular or rectangular shape, but in case of temples on the sexes of the deities in addition to shapes.
	Five shapes	Square, octagonal, oval, round, circular.
	Three sizes	Large, intermediate, small.

## CHAPTER XIX

## SINGLE STOREY BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LII	First type	Vaijayantika, of small proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LIII	First type	Typical plan.
LIV	Second type	Bhoga, of small proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth
LV	Third type	Śrīviśāla, of intermediate proportion, used both as temples and dwelling houses with slight alteration. Elevation towards the breadth.
LVI	Eighth type	Keśara, of large proportion, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LVII	Eighth type	Cross-section.
		<i>Not illustrated</i>
	Fourth type	Svasi-bandha, used both as temples and dwelling-houses.
	Fifth type	Śrīkara, used both as temples and dwelling-houses.
	Sixth type	Hasti-prishṭha, used both as temples and dwelling-houses.
	Seventh type	Skanda-tāra, used both as temples and dwelling houses.

## CHAPTER XX

## TWO-STOREYED BUILDINGS OF EIGHT TYPES.

Plate no.	Figure	Description
LVIII	First type	Śrīkara, of small size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LIX	First type	Of intermediate size, elevation towards the breadth,



Plate no.	Figure	Description
LX	First type	Typical plan based on intermediate size.
LXI	First type	Large size, elevation towards the breadth.
LXII	First type	Cross-section based on large size.
		<i>Not illustrated</i>
	Second type	Vijaya, used both as temples and dwelling-houses.
	Third type	Siddha, used both as temples and dwelling-houses.
	Fourth type	Paushtika, used both as temples and dwelling-houses.
	Fifth type	Kānti, used both as temples and dwelling-houses.
	Sixth type	Prabhūta, used both as temples and dwelling-houses.
	Seventh type	Svastika, used both as temples and dwelling-houses.
	Eighth type	Pushkala, used both as temples and dwelling-houses.

## CHAPTER XXI

## THREE-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXIII	Third type	Sukhālaya, of small size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXIV	Eighth type	Kailāśa, of intermediate size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXV	Second type	Āsana, of large size, used both as temples and dwelling-houses. Elevation towards the breadth.
LXVI	Second type	Cross-section based on large size.
LXVII	Second type	Typical plan (ground floor) based on large size.



Plate no.	Figure	Description
		<i>Not illustrated</i>
	First type	Śrikara, used both as temples and dwelling-houses.
	Fourth type	Kesara, used both as temples and dwelling-houses.
	Fifth type	Kamalāṅga, used both as temples and dwelling-houses.
	Sixth type	Brahmakānta, used both as temples and dwelling-houses.
	Seventh type	Merukānta, used both as temples and dwelling-houses.

## CHAPTER XXII

## FOUR-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXVIII	First type	Vishṇu-kānta, of small size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXIX	Fourth type	Rudra-kānta, of intermediate size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXX	Fourth type	Cross-section, based on intermediate size.
LXXI	Fourth type	Typical plan (ground floor), based on intermediate size.
LXXII	Second type	Chaturmukha, of large size, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth. <i>Not illustrated</i>
	Third type	Sadāśiva, used both as temples and dwelling-houses.
	Fifth type	Īśvara-kānta, used both as temples and dwelling-houses.
	Sixth type	Mañcha-kānta, used both as temples and dwelling-houses.
	Seventh type	Vedi-kānta, used both as temples and dwelling-houses.
	Eighth type	Indra-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIII

## FIVE-STOREYED BUILDINGS OF NINE TYPES

Plate no.	Figure	Description
LXXIII	First type	Airāvata, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXIV	First type	Cross-section.
LXXV	First type	Typical plan (ground floor). <i>Not illustrated</i>
	Second type	Bhūta-kānta, used both as temples and dwelling-houses.
	Third type	Viśva-kānta, used both as temples and dwelling-houses.
	Fourth type	Mūrti-kānta, used both as temples and dwelling-houses.
	Fifth type	Gṛiha-kānta, used both as temples and dwelling-houses.
	Sixth type	Mahā-kānta, used both as temples and dwelling-houses.
	Seventh type	Kalyāṇa, used both as temples and dwelling-houses.
	Eighth type	Yajña-kānta, used both as temples and dwelling-houses.
	Ninth type	Brahma-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIV

## SIX-STOREYED BUILDINGS OF THIRTEEN TYPES

Plate no.	Figure	Description
LXXVI	First type	Padma-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXVII	First type	Cross-section.
LXXVIII	First type	Typical plan (ground floor).



Plate no.	Figure	Description
		<i>Not illustrated</i>
	Second type	Kāntāra, used both as temples and dwelling-houses.
	Third type	Sundara, used both as temples and dwelling-houses.
	Fourth type	Upakānta, used both as temples and dwelling-houses.
	Fifth type	Kamalāksha, used both as temples and dwelling-houses.
	Sixth type	Ratna-kānta, used both as temples and dwelling-houses.
	Seventh type	Vipulāṅka, used both as temples and dwelling-houses.
	Eighth type	Jyotishkānta, used both as temples and dwelling-houses.
	Ninth type	Saroruha, used both as temples and dwelling-houses.
	Tenth type	Vipulākṛitika, used both as temples and dwelling-houses.
	Eleventh type	Svasti-kānta, used both as temples and dwelling-houses.
	Twelfth type	Nandīvāvarta, used both as temples and dwelling-houses.
	Thirteenth type	Ikshu-kānta, used both as temples and dwelling-houses.

## CHAPTER XXV

## SEVEN-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXXIX	First type	Puṇḍarika, used both as temples and dwelling-houses with slight alteration.
LXXX	First type	Cross-section.
LXXXI	First type	Typical plan (ground floor).



Plate no.	Figure	Description
		<i>Not illustrated</i>
	Second type	Śrīkānta, used both as temples and dwelling-houses.
	Third type	Śrībhoga, used both as temples and dwelling-houses.
	Fourth type	Dhāraṇa, used both as temples and dwelling-houses.
	Fifth type	Pañjara, used both as temples and dwelling-houses.
	Sixth type	Āśramāgāra, used both as temples and dwelling-houses.
	Seventh type	Harṃya-kānta, used both as temples and dwelling-houses.
	Eighth type	Hima-kānta, used both as temples and dwelling-houses.

## CHAPTER XXVI

## EIGHT-STOREYED BUILDINGS OF EIGHT TYPES

Plate no.	Figure	Description
LXXXII	First type	Bhū-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXXIII	First type	Cross-section.
LXXXIV	First type	Plans in general :
	Fig. 1	With 17 parts
	Fig. 2	With 18 parts
	Fig. 3	With 21 parts, of the intermediate size of Svarga-kānta.
	Fig. 4	With 22 parts, of the large size of Mahā-kānta.
		<i>Not fully illustrated</i>
	Second type	Bhūpa-kānta, used both as temples and dwelling-houses.
	Third type	Svarga-kānta, used both as temples and dwelling-houses.

Plate no.	Figure	Description
	Fourth type	Mahā-kānta, used both as temples and dwelling-houses.
	Fifth type	Jana-kānta, used both as temples and dwelling-houses.
	Sixth type	Tapas-kānta, used both as temples and dwelling-houses.
	Seventh type	Satya-kānta, used both as temples and dwelling-houses.
	Eighth type	Deva-kānta, used both as temples and dwelling-houses.

## CHAPTER XXVII

## NINE-STOREYED BUILDINGS OF SEVEN TYPES

Plate no.	Figure	Description
LXXXV	First type	Saura-kānta, used both as temples and dwelling-houses. Elevation towards the breadth.
LXXXVI	First type	Cross-section,
LXXXVII	First type	Plans in general :
	Fig. 1	With 20 parts, of small size of Saura-kānta.
	Fig. 2	With 27 parts, of large size of Viśva-kānta.
	Fig. 3	With 24 parts, of intermediate size of Vivṛita.
		<i>Not fully illustrated</i>
	Second type	Raurava, used both as temples and dwelling-houses.
	Third type	Chandīra, used both as temples and dwelling-houses.
	Fourth type	Bhūshana, used both as temples and dwelling-houses.
	Fifth type	Vivṛita, used both as temples and dwelling-houses.
	Sixth type	Suprati-kānta, used both as temples and dwelling-houses.
	Seventh type	Viśva-kānta, used both as temples and dwelling-houses.



## CHAPTER XXVIII

## TEN-STOREYED BUILDINGS OF SIX TYPES

Plate no.	Figure	Description
LXXXVIII	First type	Bhū-kānta, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
LXXXIX	First type	Cross-section.
XC	First type	Plans in general. <i>Not illustrated</i>
	Second type	Chandra-kānta, used both as temples and dwelling-houses.
	Third type	Bhavana-kānta, used both as temples and dwelling-houses.
	Fourth type	Antariksha-kānta, used both as temples and dwelling-houses.
	Fifth type	Megha-kānta, used both as temples and dwelling-houses.
	Sixth type	Abja-kānta, used both as temples and dwelling-houses.

## CHAPTER XXIX

## ELEVEN-STOREYED BUILDINGS OF SIX TYPES

Plate no.	Figure	Description
XCI	First type	Śambhu-kānta, used both as temples and dwelling-houses with slight alteration.
XCII	First type	Cross-section.
XCIII	Fig. 1	Small size plan, of 19 parts of Śambhu-kānta.
XXIII	Fig. 2	Intermediate size plan, of 21 parts, of Vajra-kānta.
XXIII	Fig. 3	Large size plan, of 30 parts, of Chakra-kānta. <i>Not fully illustrated</i>
	Second type	Īśa-kānta, used both as temples and dwelling-houses.
	Third type	Chakra-kānta, used both as temples and dwelling-houses.



Plate no.	Figure	Description
	Fourth type	Yama-kānta, used both as temples and dwelling-houses.
	Fifth type	Vajra-kānta, used both as temples and dwelling-houses.
	Sixth type	Akra-kānta, used both as temples and dwelling-houses.

### CHAPTER XXX

#### TWELVE-STOREYED BUILDINGS OF TEN TYPES AND STEPS AND STAIRCASES OF VARIOUS KINDS

Plate no	Figure	Description
XCIV	First type	Pāñchāla, used both as temples and dwelling-houses with slight alteration. Elevation towards the breadth.
XCV	First type	Cross-section.
XCVI	First type	Plans in general :
	Fig. 1	Small size, of 28 parts, of Pañchāla and Drāvida.
XCVI	Fig. 2	Intermediate size, of 34 parts, of Virāṭa-kānta.
XCVII	Fig. 1	Intermediate size, of 33 parts, of Madhya-kānta.
	Fig. 2	Intermediate size, of 34 parts, of Kerala-kānta.
XCVIII	Fig. 1	Intermediate size, of 33 parts, of Kāliṅga-kānta.
	Fig 2	Intermediate size, of 34 parts, of Vamśaka-kānta.
		<i>Not fully illustrated</i>
	Second type	Drāvida, used both as temples and dwelling-houses.
	Third type	Madhya-kānta, used both as temples and dwelling-houses.
	Fourth type	Kāliṅga-kānta, used both as temples and dwelling-houses.
	Fifth type	Virāṭa-kānta, used both as temples and dwelling-houses.

Plate no.	Figure	Description
	Sixth type	Kerala-kānta, used both as temples and dwelling-houses.
	Seventh type	Vaṁśaka-kānta, used both as temples and dwelling-houses.
	Eighth type	Māgadha-kānta, used both as temples and dwelling-houses.
	Ninth type	Janaka-kānta, used both as temples and dwelling-houses.
	Tenth type	Sphūrjaka (? Gurjaraka), used both as temples and dwelling-houses.

#### STEPS AND STAIRCASES

XCIX	Figs. 1 and 2	Plans showing various positions of steps and staircases (fixed).
	Fig. 3	Side elevation.
	Figs. 4 and 5	Plans showing possible positions of movable staircases.
	Fig. 6	Section.

#### CHAPTER XXXI

COURTS OF FOUR CLASSES OF EDIFICES, EACH COMPRISING FIVE TO SEVEN VARIETIES, FOR OFFERINGS, FAMILY MEMBERS, BEAUTY, AND DEFENCE

Plate no.	Figure	Description
C	First type	For Jāti class of buildings, comprising five courts called Antarmaṇḍala, Antahārā, Madhyahārā, Prākāra, and Mahāmaryādā respectively.
	Second type	For Chhanda class of buildings, comprising five courts of the five epithets.
		<i>Not illustrated</i>
	Third type	For Vikalpa class of buildings, comprising five courts of the five epithets.
	Fourth type	For Ābhāsa class of buildings, comprising five courts of the five epithets.

*N. B.*—Beyond the fifth court there may be for defence the sixth and seventh varieties also (vide Translation, page 292).



## CHAPTER XXXII

SHRINES OF ATTENDANT DEITIES IN VISHṆU, BUDDHA, JAIN  
AND OTHER TEMPLES

Plate no.	Figure	Description
CI	Shrines	Of Vishṇu temple, comprising groups of eight, sixteen, and thirty-two deities. <i>Not illustrated</i>
	Shrines	Of Buddha temple.
	Shrines	Of Jain temple.
	Shrines	Of Śiva and other temples.

## CHAPTER XXXIII

GATEHOUSES OF FIFTEEN TYPES OF ONE TO SIXTEEN STOREYS  
AND  
WINDOWS OF EIGHT TYPES

Plate no.	Figure	Description
GATEHOUSES		
CII	First type	Dvāra-śobhā (beauty of the gate) of a single storey, of Antar-maṇḍala (innermost court), both for temples and residential buildings.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CIII	Second type	Dvāra-śālā (gatehouse) of two storeys, of Anta-nihāra (second court), both for temples and residential buildings.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CIV	Third type	Dvāra-prāśāda (gate-palace) of three storeys, of Madhyama-hārā (third court), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.

Plate no.	Figure	Description
CV	Fourth type	Dvāra-harmya (gate-edifice) of four storeys, of Prākāra (fourth court), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.
CVI	Fifth type	Mahāgopura (great gate-house) of five storeys, of Mahāmaryādā (extreme boundary), both for temples and residential buildings.
	Fig. 1	Plan (of first floor).
	Fig. 2	Elevation.
	Fig. 3	Cross-section.

*Not illustrated*

*N. B.*—Each of the five types admits of three different sizes—small, intermediate and large, and may run up to sixteen storeys.

#### WINDOWS

CVII	First group	For Vaiśyas and Śūdras.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
	Second group	For temples of kings (kshatriyas) and Brahmins.
	Fig. 4	Elevation.
	Fig. 5	Section.
	Fig. 8	Plan.
	Fig. 6	Elevation.
	Fig. 7	Section.
	Fig. 9	Plan.

*Not illustrated*

First type	Nāga-bandha (snake-band).
Second type	Valli-bandha (creeper-band).
Third type	Govāksha (resembling cow's eye).
Fourth type	Kuñjarāksha (resembling elephant's eye).
Fifth type	Svastika (cross-shaped).
Sixth type	Sarvatobhadra ( <i>vide</i> plate no. XVI).
Seventh type	Nandyāvarta ( <i>vide</i> plate no. XVII).
Eighth type	Pushpa-bandha (flower-band).
Third group	Dormer-windows in roofs.



## CHAPTER XXXIV

PAVILIONS OF SOME HUNDRED TYPES, CLASSIFIED AS BELONGING TO TEMPLES AND RESIDENTIAL BUILDINGS OF BRAHMANS, KINGS, VAISŪYAS AND ŚUDRAS AND IN ACCORDANCE WITH SHAPES, NUMBER OF FACES, AND NUMBER OF COLUMNS

Plate no.	Figure	Description
CVIII	First type	Himaja, with four parts square, both for temples and residential buildings, used as an ordinary bath-room.
	Second type	Nishadaja, with six parts square, both for temples and residential buildings, used as a reading-room.
	Third type	Vindhyaaja, with seven parts square, both for temples and residential buildings, used as a special bath-room.
	Eighth type	Meruja, with 11 by 4 parts, both for temples and residential buildings, used as the stock-room of a library.
CIX	Eleventh type	Padmaka, with five parts square, for temples, used as refectory or kitchen for gods.
	Fourteenth type	Bhadra, with five parts square, both for temples and residential buildings, used as water-store and granary.
	Sixteenth type	Nṛitta, with 5 by 7 parts, both for temples and residential buildings, used as a music hall.
CX	Eighteenth type	Āsthāna-maṇḍapa, assembly hall, with nine parts square and with 100 columns.
	Fig. 1	Part section.
	Fig. 2	Plan.
	Fig. 4	Elevation.
	Twenty-fourth type	Kula-dhāraṇa, with 24 by 12 parts, both for temples and residential buildings, used as a cow-shed.
CXI	Fig. 3	Plan.
	Twenty-ninth type	Dhanādhipa, with plough-shaped walls, of several varieties, generally for the gods and the Brahmans, but also used as the shaving pavilion for the kings and the twice born, as well as the treasury for jewels of the Kshatriyas and Vaiśyas.

Plate no.	Figure	Description
CXI	Thirty-seventh type	Droṇa, with 15 by 7 parts, used as a place for ram-fighting, also as the sports-pavilion for gods, as also the chapel in king's palace and for practising archery and wrestling.
	Ninth type	Vijaya, with 4 by 2 parts, used as the wedding pavilion and also as a place dedicated to gods for free distribution of water.
	Thirtieth type	Dhānyāgāra, with 10 by 3 parts, for Śūdras, used as a dwelling-house.
	Fig. 5	Treasury, with 5 by 3 parts, for Kshatriyas and others.
CXII	Nineteenth type	Deva, with a thousand columns, used as council hall of gods and kings.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan with nine parts square, excluding porches.
		<i>Not illustrated</i>
	Fourth type	Mālyaja, used as a chapel with the image of a deity therein.
	Fifth type	Pāriyātra, used as a temple where a deity is installed.
	Sixth type	Gandha-mādana, used as a place for pilgrimage.
	Seventh type	Hema-kūṭa, used as a place for dancing and singing.
	Tenth type	Siddha-yoga, of 192 columns.
	Twelfth type	Sicḥa, used as an ordinary kitchen.
	Thirteenth type	Pushpa, used as a place for collecting flowers or as a bower.
	Fifteenth type	Śiva, used as a room for unhusking corn.
	Seventeenth type	Jālaka, used as a treasury for clothes, ornaments, jewels and other valuables.
	Twentieth type	Śālā, used as a residence.
	Twenty-first type	Kṛita, used as a dwelling-house.
	Twenty-second type	Darbha, used as a stable for elephants.
	Twenty-third type	Kauśika, used as a stable for horses.
	Twenty-fifth type	Sukhāṅga, used as a guest-house.



Plate no.	Figure	Description
Twenty-sixth type	Saukhyaka,	built on the bank of a river, lake, or sea, and used as a place for pilgrimage.
Twenty-seventh type	Mālikā,	also called Mālikākṛiti, shaped like a garland, and used as the spring residence of gods, kings, and others.
Twenty-eighth type	Dhanada,	specially for Brahmans, used as a dwelling-house.
Thirty-first type	Bhūshana	with several varieties, used as a place for the silence (worship) of the gods, for the Pumsavana ceremonies of the Brahmans, and also as the kitchen for the Sūdras.
Thirty-second type	Subbhūshana,	used as a hall for the Upanayana (sacred thread) ceremonies of the Brahmans, Kshatriyas and Vaiśyas.
Thirty-third type	Harṃya,	with several varieties, used as the kitchen of the gods, the Brahmans and the kings, and also as the place (lying-in room) to see the newly-born baby in.
Thirty-fourth type	Śṛiṅgāra,	used as the bed chamber of the gods and others.
Thirty-fifth type	Sugata,	fit for all castes in all provinces for all purposes.
Thirty-sixth type	Prāgata,	suitable for all sorts of work.
Thirty-eighth type	Kharvaṭa,	of several varieties, used as the dining hall of the kings, also as the coronation hall.
Thirty-ninth type	Śrīrūpa,	generally for temples, used as the coronation hall of the kings.
Fortieth type	Maṅgala,	specially for palaces of kings, used as the place for balancing the kings (against gold which is distributed).
Forty-first type	Kānta,	used as the place to see sports from, for the Crown Prince.
Forty-second type	Śrīviśāla,	used as the residence for the queen.
Forty-third type	Somārka,	of several varieties, used as the kitchen for the Brahmans, Kshatriyas, and Vaiśyas.
Forty-fourth type	Jāti,	style of pavilions for the gods and the Brahmans.
Forty-fifth type	Chhanda,	style of pavilions for the Kshatriyas.



Plate no.	Figure	Description
	Forty-sixth type	Vikalpa, style of pavilions for the Vaiśyas.
	Forty-seventh type	Ābhāsa, style of pavilions for the Śūdras.
	Forty-eighth type	Daṇḍaka, group of pavilions with two faces.
	Forty-ninth type	Svastika, group of pavilions with three faces and shaped like the plough.
	Fiftieth type	Nandyāvarta, group of pavilions with four faces.
	Fifty-first type	Maulika, group of pavilions with six faces.
	Fifty-second type	Sarvatobhadra, group of pavilions with eight faces.
	Fifty-third type	Grāma-maṇḍapa, pavilions for villages, square or rectangular in shape, with even or odd number of walls.
	Fifty-fourth type	Sabhā, for villages, used as the assembly hall.
	Fifty-fifth type	Nagara-maṇḍapa, pavilions for the cities.
	Fifty-sixth type	Pattana-maṇḍapa, pavilions for towns on the bank of a river or sea.
	Fifty-seventh type	Kharvaṭa-maṇḍapa, pavilions in small towns for the Śūdras.
	Fifty-eighth type	Yātrā-mārga-maṇḍapa, pavilions or sheds on the road-side, used as the rest-house for travellers.

*Pavilions also mentioned in other chapters and used as stated below :*

Fifty-ninth type	For besmearing oil in ( <i>vide</i> Translation, p. 401).
Sixtieth type	For cock-fight in palaces (p. 430).
Sixty-first type	In front of mansions (p. 382).
Sixty-second type	For installation of the bull (p. 593).
Sixty-third type	For keeping clothes in (p. 296).
Sixty-fourth type	For preparing dishes in (p. 296).
Sixty-fifth type	For gathering flowers in (p. 296).
Sixty-sixth type	For keeping jewels in (p. 297).
Sixty-seventh type	For music (p. 402).
Sixty-eighth type	For keeping perfumes, etc. (p. 297).
Sixty-ninth type	For making flower garlands in (p. 297).
Seventieth type	For keeping ornaments of gods (pp. 297-8).
Seventy-first type	For keeping umbrellas and chowries (p. 298).



Plate no.	Figure	Description
	Seventy-second type	For seeing the military march from (p. 431).
	Seventy-third type	For unhusking rice (p. 402).
	Seventy-fourth type	For wedding (p. 401), a second variety.
	Seventy-fifth type	For performing sacrifice, built in front or sides of temples, square in shape, with twelve or sixteen columns, one pinnacle, a shed-yard, four doors and arches, and an altar in.

## CHAPTER XXXV

STOREYED MANSIONS OF SIX TYPES, EACH COMPRISING SEVERAL VARIETIES, RUNNING UP TO TWELVE STOREYS, BUILT FOR THE SAKE OF BEAUTY, HEALTH AND ENJOYMENT OF THE GODS, KINGS, AND OTHERS

Plate no.	Figure	Description
CXIII	First type	Dandaka, an isolated mansion comprising a single row of buildings, used generally by the Pārshnika, the Maṇḍaleśa and the inferior classes of kings.
	Fig. 1	First variety (Dandaka-śālā).
	Fig. 2	Third variety (Dandaka-kānta).
	Figs. 3 to 6	Plans showing various positions of doors.
	Fig. 7	Second variety (Paṇḍi-śālā).
	Fig. 8	Fourth variety (Dandaka-śālā).
	Fig. 9	Fifth variety (Dandaka-śālā).
CXIV	Second type	Svastika, plough-shaped, comprising two rows of buildings, used generally by the Paṭṭadhara and other inferior classes of kings.
	Fig. 2	Plan of the ground floor.
	Third type	Maulika, shaped like the winnowing basket, comprising three rows of buildings, used generally by the Maṇḍaleśa (Pārshnika) and other inferior classes of kings.
	Fig. 1	Plan of the ground floor.
CXV	Fourth type	Chaturmukha, comprising four rows of buildings, used generally by the Narendra and other inferior classes of kings.

Plate no.	Figure	Description
	Fig. 1	Plan of the ground floor.
	Fifth type	Sarvatobhadra, comprising seven rows of buildings, used generally by the Adhirāja (Mahārāja) and other inferior classes of kings.
	Fig. 2	Plan of the ground floor.
CXVI	Sixth type	Vardhamāna, comprising ten rows of buildings, used generally by the Chakravartin and other inferior classes of kings.
	Fig. 1	First variety (plan of the ground floor).
	Fig. 2	Third variety (plan of the ground floor).

## CHAPTER XXXVI

## SITUATION, ETC., OF DWELLING-HOUSES

*Not illustrated*

## CHAPTER XXXVII

## SITUATION OF DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS

*Not illustrated*

## CHAPTER XXXIX

## DOORS OF VARIOUS TYPES

Plate no.	Figure	Description
CXVII	First type	Small size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
CXVIII	Second type	Intermediate size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.
CXIX	Third type	Large size, of rectangular shape.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.



Plate no.	Figure	Description
		<i>Not illustrated</i>
	Fourth type	Square shape, of various sizes Translation, p. 417).
	Fifth type	Gutter, of circular and other shapes, of various sizes (p. 232).
	Sixth type	Horse pattern, of various sizes (p. 359).
	Other types	Of houses for all (pp. 402, 404, 410), of temples (p. 410), of Jain temples (p. 564), of main building (p. 407), in mansions (pp. 376, 396), in different storeys (pp. 230, 231, 243, 252, 270, etc.), of pavilions (pp. 234, 235, 342, 410, 642, etc.), in auxiliary temples (p. 292), of courts (p. 410), according to castes (p. 292), in palaces (pp. 410, 427), at roofs (p. 410), at the wall (p. 325), for swings (p. 507), of temples (p. 600), of tiger cages (p. 512), with panels (pp. 216, 231), with single panel (p. 512), with leaf (pp. 419-421), etc.

## CHAPTER XL

ROYAL PALACES OF NINE TYPES, EACH COMPRISING  
NINE VARIETIES

Plate no.	Figure	Description
CXX	First type	For Astra-grāha kings, Plan of the ground floor
CXXI	Fourth type	For Maṇḍaleśa kings, Plan of the ground floor.
CXXII	Sixth type	For Pārshnika kings, Plan of the ground floor.
CXXIII	Eighth type	For Mahārāja kings, Plan of the ground floor.
CXXIV	Ninth type	For Chakravartin kings, Plan of the ground floor.

*Not illustrated*

		Elevations of the above types.
	Second type	For Prāhāraka kings.
	Third type	For Paṭṭabhāj kings.
	Fifth type	For Paṭṭadhara kings.
	Seventh type	For Narendra kings.

## CHAPTER XLIII

CARS AND CHARIOTS OF SEVEN MAIN TYPES AND FIVE STYLES, COMPRISING SEVERAL VARIETIES AND RUNNING UP TO NINE STOREYS, FOR GODS, BRAHMANS, AND KINGS, FOR BATTLE, MOCK-FIGHTING, DAILY RIDES, USE DURING FESTIVALS, ETC.

Plate no	Figure	Description
CXXV	Fig. 1	Of single-storey, Plan of the ground floor.
	Fig. 2	Outline section.
	Fig. 3	Front elevation.
	Fig. 4	Side elevation.
CXXVI	Fig. 1	Two-storeyed, Plan of the ground floor.
	Fig. 2	Outline section.
	Fig. 3	Front elevation.
	Fig. 4	Side elevation.
		<i>Not illustrated</i>
		Cars and chariots of three, four, five, six, seven, eight, and nine storeys.
	First type	Nabhasvān-bhadraka, of circular shape, furnished with square porticos and other features.
	Second type	Prabhañjana-bhadraka, of elliptical shape, furnished with hexagonal porticos and other features.
	Third type	Nivāta-bhadraka, of square shape, furnished with two-sided porticos and other features.
	Fourth type	Pavana-bhadraka, of rectangular shape, furnished with three-sided porticos and other features.
	Fifth type	Prishata-bhadraka, of octagonal shape, furnished with decagonal porticos and other features.
	Sixth type	Indraka-bhadraka, of hexagonal shape, furnished with decagonal porticos and other features.
	Seventh type	Anila-bhadraka, of oval shape, furnished with twelve-sided porticos and other features.
	Eighth variety	Nāgara style, of square shape.
	Ninth variety	Drāvida style, of octagonal shape.
	Tenth variety	Vesara style, of circular shape.
	Eleventh variety	Āndhra style, of hexagonal shape.



Plate no.	Figure	Description
	Twelfth variety	Kāliṅgaka style, of equiangular shape.
	Thirteenth variety	Divine cars, with one, two, or three storeys.
	Fourteenth variety	Royal cars, with one to nine storeys.
	Fifteenth variety	Battle-chariots, with three platforms.
	Sixteenth variety	Chariots for Mock-fight, with two platforms.
	Seventeenth variety	Chariots for daily ride, with one, two, or three platforms.
	Eighteenth variety	Chariots for special use, with three to nine platforms.
	Nineteenth variety	Chariots for Sārvabhauma kings, with one to nine platforms.
	Twentieth variety	Chariots for Mahārāja kings, with one to seven platforms.
	Twenty-first variety	Chariots for Narendra kings, with one to five platforms.
	Twenty-second variety	Chariots for Pārshnika kings, with one to four platforms.
	Twenty-third variety	Chariots for Viṣṇu, with one to nine platforms.
	Twenty-fourth variety	Chariots for Śiva, with one to nine platforms.
	Twenty-fifth variety	Chariots for Buddhists, with one to seven platforms.
	Twenty-sixth variety	Chariots for Jains, with one to seven platforms.
	Twenty-seventh variety	Chariots for other gods and goddesses, with one to four or five platforms.

## CHAPTER XLIV

## COUCHES, BEDSTEADS, AND SWINGS OF SEVERAL TYPES

Plate no.	Figure	Description
CXXVII	First type	Bedsteads for gods.
	Fig. 1	Elevation.
	Fig. 2	Section.
	Fig. 3	Plan.

Plate no.	Figure	Description
CXXVII	Second type	Bedsteads for children.
	Fig. 4	Elevation.
	Fig. 5	Part section.
	Fig. 8	Plan.
	Third type	Bedsteads for Brahmins.
	Fig. 6	Part elevation.
	Fig. 7	Part section.
	Fig. 9	Plan.

*Not illustrated*

Couches of quadrangular, rectangular, and circular cane patterns (Translation, p. 453).

Vajra-pāda and Padma-pāda types (p. 453), lion-legged for kings, other kinds for Kshatriyas and others covered with canopies (p. 501); Divan, Āsandi, sofa with arms to it, state chairs, cushioned chairs, chair raised on a pedestal, chair with many legs, cane-bottomed chair, leaning board, etc. (p. 501).

Swings—*vide* plate no. CXLIV.

## CHAPTER XLV

THRONES (ARCHITECTURAL), FOR GODS AND KINGS, OF EIGHTEEN KINDS WITH TEN GENERAL TYPES, FOUR SPECIAL TYPES FOR GODS, AND FOUR SPECIAL TYPES FOR KINGS

Plate no.	Figure	Description
CXXVIII	First group	For gods, Śiva and Viṣṇu.
	Fig. 1	Elevation (architectural, of Padmāsana type).
	Fig. 4	Plan (of the same).
	Fig. 2	Section (of Mahotsava type).
	Fig. 3	Elevation (of the same).
	Fig. 5	Plan (of the same).
CXXIX	Second group	For higher order of kings such as Chakravartin and others.
	Fig. 1	Elevation.
	Fig. 2	Plan.
	Fig. 3	Section.



Plate no.	Figure	Description
CXXX	Third group	For lower order of kings such as Mandaleśa and others.
	Fig. 1	Plan.
	Fig. 2	Elevation.
	Fig. 3	Section.
	Fourth group	Conopied seat.
	Fig. 4	Elevation.
	Fig. 5	Plan.
	Fig. 6	Section.

*Not fully illustrated*

First type	Prathama thrones, for the first stage of coronation of the kings.
Second type	Maṅgala thrones, for the second stage of coronation of the kings.
Third type	Vira thrones, for the third stage of coronation of the kings.
Fourth type	Vijaya thrones, for the concluding stage of coronation of the kings.
Fifth type	Nityārchana thrones, for the daily worship of the gods.
Sixth type	Nityotsava thrones, for the ordinary festival of the gods.
Seventh type	Viśeśha thrones, for the special use of the gods.
Eighth type	Mahotsava thrones, for the great festival of the gods.
Ninth type	Padmāsana, for gods Śiva and Viṣṇu and the Chakravartin order of kings (for sculptural illustration ( <i>vide</i> plate no. CXXXVI).
Tenth type	Padma-keśara, for the gods and the Chakravartin and other kings ( <i>vide</i> plate no. CXXXVII).
Eleventh type	Padma-bhadra, for the Adhirāja class of kings.
Twelfth type	Śrī-bhadra, for all purposes of the Adhirāja and Narendra classes of kings.
Thirteenth type	Śrī-viśāla, for all purposes of the Narendra and Pārshnika classes of kings.
Fourteenth type	Śrī-bandha, for all purposes of the Pārshnika and Paṭṭadhara classes of kings.

Plate no.	Figure	Description
	Fifteenth type	Śrī-mukha, for all purposes of the Maṇḍaleśa class of kings.
	Sixteenth type	Bhadrāsana, for all purposes of the Paṭṭabhāj class of kings.
	Seventeenth type	Padma-bhadra (bandha), for all purposes of the Prāhāraka class of kings.
	Eighteenth type	Pāda-bandha, without lion-legs, for all purposes of the Astrgrāha class of kings.

N.B. - For the sculptural illustration of Padmāsana and Padmakasara (*vide* plates nos. CXXXVI and CXXXVII).

## CHAPTER XLVI

ARCHES OF NINE TYPES WITH SEVERAL VARIETIES FOR TEMPLES, PALACES, RESIDENTIAL BUILDINGS, PAVILIONS, THRONES, BALANCES, ETC.

Plate no.	Figure	Description
CXXXI	First group	Simple varieties based on geometrical patterns :
	Third type	Crescent-shaped.
	Fifth type	Bow-shaped.
	Fourth type	Triangular.
	First type	Circular.
	Second type	Hexagonal.
CXXXII	Second group	Decorative varieties based on special ornamentation :
	Seventh type	Pushpa-toraṇa or flower pattern.
	Sixth type	Patra-toraṇa or leaf pattern.
	Ninth type	Chitra-toraṇa or variegated pattern.
	Eighth type	Ratna-toraṇa or jewel pattern.
CXXXIII	Third group	Makara-toraṇa or shark pattern (from Suprabhedāgama).
	Fourth group	Kumbha-toraṇa or jug pattern (from Rāmāyaṇa).

## CHAPTER XLVII

### THE CENTRAL THEATRE

Plate no.	Figure	Description
CXXXIV	Theatre	Sectional elevation.
	Fig. 2	Plan (of the ground floor).



## CHAPTER XLVIII

## THE ORNAMENTAL TREE

Plate no.	Figure	Description
CXXXV	Tree	For decoration of thrones for gods and kings, and for the Jains (Translation, pp. 563, 565).

## CHAPTER XLV

## THRONES (SCULPTURAL), FOR GODS AND KINGS AND THEIR CONSORTS, OF EIGHTEEN KINDS VARYING IN SIZE, PLAN, AND ORNAMENTS

Plate no.	Figure	Description
CXXXVI	Ninth type	Padmāsana, for details <i>see</i> page 43 above.
CXXXVII	Tenth type	Padmakesara, for details <i>see</i> page 45 above.

*N.B.*—For descriptions of these eighteen thrones *see* pp. 45—46 above.

## CHAPTER XLIX

## CROWNS FOR GODS, KINGS AND THEIR CONSORTS, OF FOURTEEN KINDS VARYING IN SIZE, PLAN, AND ORNAMENTS

Plate no.	Figure	Description
CXXXVIII	First type	Jaṭā, triangular in plan, decorated with various ornaments, for Brahmā, Rudra, Love-goddess, Brahmāṇī, Chāmūṇḍī, and others.
CXXXIX	Second type	Mauli, of ear-like plan, decorated with various ornaments, for Mana-unmādinī (enchantress of the mind).
CXL	Sixth type	Kuntala, of triangular plan, decorated with various ornaments for Mana-unmādinī (enchantress of the mind), Sarasvatī, Sāvitrī, Earth-goddess, Love-goddess and the queen of the Chakravartin king.

*Not illustrated*

Third type	Kirīṭa, of ear-like plan, decorated with various ornaments, for Nārāyaṇa, Viṣṇu, the Chakravartin, Adhirāja, Mahārāja classes of kings and for Tārakā, Vārāhi, and Vaiṣṇavī.
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Plate no.	Figure	Description
	Fourth type	Karanda, of peacock's beak-like plan, decorated with various ornaments, for inferior gods, for female deities (Durgā, Earth-goddess, Kaumārī, Lakshmi, Sarasvatī, Sāvitrī, etc.), for mythical beings (Yakshas, Vidyādhara, Gandarvas, Kinnaras, Rākshasas, Nigrahas etc.), for Daivārika, Sugriva, Pushpadanta, for Garuda and for the Chakravartin, Narendra, Mahendra and other classes of kings.
	Fifth type	Śirastraka, of bubble plan, decorated with various ornaments and gold pieces, for the Pārshnika class of kings.
	Seventh type	Kesabandha, of triangular plan, decorated with various ornaments, for the goddesses, Sarasvatī, Sāvitrī, Durgā, Lakshmi, and for the Adhirāja and Narendra classes of kings and their queens.
	Eighth type	Dhammilla, of creeper plan, decorated with various ornaments, for the queens of the Pārshnika, Paṭṭadhara, Maṇḍaleśa and Paṭṭabhāj classes of kings.
	Ninth type	Alaka, of ear-like plan, decorated with various ornaments, for Bhairavī, and for the queens of the Prāhāraka and Astragrāha classes of kings.
	Tenth type	Chūdaka, of cock's crest-like plan, decorated with various ornaments, for the queens of the Prāhāraka and Astragrāha classes of kings.
	Eleventh type	Mukuta, of triangular plan, marked with the crescent moon and the sun, decorated with various ornaments and gold pieces, for Brahmā, Rudra, Nārāyaṇa, Śiva, Vishnu, for inferior gods (Daivārika, etc.), for Manu-mādinī and all other female deities, for the Chakravartin and other classes of kings, for the queens of Chakravartin, Pārshnika, Paṭṭadhara, Maṇḍaleśa and Paṭṭabhāj kings.
	Twelfth type	Patra-paṭṭa, of ploughshare shape, decorated with various ornaments and gold pieces, for the Paṭṭadhara class of kings.
	Thirteenth type	Ratna-paṭṭa, of ploughshare shape, marked with the nine gems and decorated with various ornaments and gold pieces, for Pārshnika and Maṇḍaleśa kings.



Plate no.	Figure	Description
	Fourteenth type	Pushpa-paṭṭa, of quadrangular or circular plan, decorated with various ornaments, gold pieces, and flowers, for the Paṭṭabhāḥ class of kings.
<i>N.B.</i> —Petty kings are not allowed to put on a real crown; they wear garlands in place of the crown.		

## CHAPTER L

ORNAMENTS OF FOUR GROUPS OF SOME THIRTY TYPES  
AND  
FURNITURE OF EIGHT GROUPS, COMPRISING SEVERAL VARIETIES

Plate no.	Figure	Description
ORNAMENTS		
CXLI	First type	Hāra (chain), of 108 or 64 strings, worn round the neck, suspending down to the heart.
CXLII	Special group	Suvarṇa-kaśīchuka (cuirass or bodice) worn round the breast (taken from the other texts).
<i>Not illustrated</i>		
	First group	Patra-kalpa, adorned with leaves and creepers, for the gods and the Sāryabhauma class of kings.
	Second group	Chitra-kalpa, adorned with leaves, creepers, paintings, all jewels and calyxes, for the gods and the Chakravartin class of kings.
	Third group	Ratna-kalpa, adorned with flowers and jewels, for the gods and the Adhirāja and Narendra classes of kings.
	Fourth group	Miśra-kalpa, adorned with leaves and jewels, for the gods and the Adhirāja, Narendra and all other kings.
	Second type	Pendant, Skandhamālā-avalambana, suspended from the root of the arm and connected with the Keyura and Kaṭaka armlets.
	Third type	Mid-armlets, Keyura and Kaṭaka.
	Fourth type	Upper-armlets, Supurīma.
	Fifth type	String-armlets, Valaya-dāman.
	Sixth type	Wrist-bangle, Prakoshṭha-valaya.
	Seventh type	String-bracelets, Maṇibandha-kalāpaka.

Plate no.	Figure	Description
	Eighth type	Jewelled rings for fingers except the middle one.
	Ninth type	Breast-string (Brassiere), Stana-sūtra.
	Tenth type	Belly-band, Udara-bandha.
	Eleventh type	Chain, worn on the side of the sacred thread covering the breasts.
	Twelfth type	Front string, Pura-sūtra, suspended from where the sacred thread is tied down to the hip-chain.
	Thirteenth type	Hip-chain, Kaṭi-sūtra, worn round the waist.
	Fourteenth type	Armlet, Valaya, put around the root of the arm.
	Fifteenth type	String bracelet, Dāman, worn round the arm-pits.
	Sixteenth type	Belt, Paṭṭikā, put along the breadth of the hip-chain and round the knee-cap.
	Seventeenth type	Lion-face, put covering the sex-organ.
	Eighteenth type	Jewelled band, put covering the sex-organ.
	Nineteenth type	Five sapphires, suspended with chains along the waist.
	Twentieth type	Net-ornaments, Jāla, for the feet.
	Twenty-first type	Silk-cloth, suspending down to the ankle.
	Twenty-second type	Skin, worn down to the knee.
	Twenty-third type	Bark, worn down to the knee.
	Twenty-fourth type	Skirt, worn down to the knee.
	Twenty-fifth type	Chinnavīra (or Chhannavīra), bodice, passing over both shoulders and hips, crossing and fastening in the middle of the breast and the back.
	Twenty-sixth type	Vana-mālā, garland worn round the neck.
	Twenty-seventh type	Serpent-belt, Kaṭaka, worn above the ankle.
	Twenty-eighth type	Anklets, Nūpura, for the feet.



Plate no.	Figure	Description
	Twenty-ninth type	Ear-rings, Makara, crocodile shaped.
	Thirteenth type	Gold rings, Tāṭaṅka, for the ears.

## FURNITURE

CXLIII	Fourth group	Mañjushā, basket, made of leaf, wood, etc., decorated with several ornaments, used as wardrobe, oil-tank, trunk, etc.
CXLIV	Fifth group	Dolā, swing or palanquin, consisting of pillars, walls, iron rings, transom, board, mirrors, portico, doors, etc., for the use of the gods and men.
		<i>Not illustrated</i>
	First group	Dīpa-danda, lamp-post, made of wood, metals, and stone, movable and stationary, erected in front of the house and elsewhere.
	Second group	Vyajana, fan, furnished with posts made of wood or iron, leather chain, ornaments, etc., surfaces decorated with images of gods and inscribed with colours and metallic substances, used in cars, chariots and elsewhere.
	Third group	Darpana, mirror, generally circular or lotus pattern, made of wooden or metal post, brass board, handle and other members, varying according to castes, used as an attribute of the goddess of learning (Sarasvatī) and an ornament for doors, for cars and chariots, for decoration of buildings, for porticos or swings, for royal umbrellas, and fixed on crowns, etc.
	Sixth group	Tulā, balance, made of wood and metals, consisting of scale beam, scale pans, tongue, pivot, bar-like chains and other members, used also for the kings to be weighed against gold to be distributed, varying according to the nine classes of kings.
	Seventh group	Patra, seal, of leaf-pattern, imprinted with the palm-print of the right hand of the kings and well marked with gold lines, including a pen for marking the commencement of the new year, and varying according to the (nine) ranks of kings.

Plate no.	Figure	Description
	Eighth group	Pañjara, cages and nests, movable and stationary, made of suitable materials and necessary members, for the use of the musk deer (cat), the parrot, the Chātaka bird, the Chakora bird, the duck, the pigeon, the peacock, the francoline partridge, the wag-tail, the cock, the mongoose, the sparrow, the boar, the tiger, etc.
N.B.—The bigger articles of furniture are separately described: cars and chariots (Chapter XLIII), bedsteads and couches (Chapter XLIV), and seats and thrones (Chapter XLV), of which the following are further varieties more fully described in other texts:		
	Ninth group	Benches—To accommodate three persons.
	Tenth group	Couches.—Covered with canopies.
	Eleventh group	Chairs—Rectangular, cushioned, cane-bottomed.
	Twelfth group	Sofa—Raised on a pedestal, with many legs, state, etc., with arms to it.
	Thirteenth group	Carpets—Of various types, inwrought with gold or with silk.
	Fourteenth group	Rugs—Of various kinds, including horse-rugs and carriage-rugs, with long hair on one or both sides.
	Fifteenth group	Curtains—Of various patterns and materials.
	Sixteenth group	Counterpanes—Of many colours.
	Seventeenth group	Coverlets—With long fleece, woollen marked with thick flowers, cotton dyed with figures of animals.
	Eighteenth group	Matresses—Of various kinds.
	Nineteenth group	Pillows—Of the size of man's head and body.
	Twentieth group	Bolsters—Of five kinds as stuffed with wool, cotton, bark, grass, and leaves.
	Twenty-first group	Elephant housings—Richly decorated and of various kinds.
	Twenty-second group	Skins—Of panthers, antelope, etc.
	Twenty-third group	Cushions—Large, crimson and of other kinds.
	Twenty-fourth group	Mosquito-curtains—Of various sizes and colours.
	Twenty-fifth group	Spittoon—Of various kinds.



## CHAPTER LI

## THE TRIAD, COMPRISING BRAHMĀ, VISHṆU, AND ŚIVA

Plate no.	Figure	Description
CXLV	Brahmā	<p>With consorts, Sarasvatī on the right and Śāvitṛī on the left, measured in the large ten <i>tāla</i>, the consorts being in the middle ten <i>tāla</i>; placed on one pedestal in the erect posture, (may also be seated on a lotus throne or be in a recumbent posture); in the equipoise (single flexion, three-flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in high relief, (middle relief or low relief); furnished with four faces, one neck, eight eyes, eight ears, two legs, four arms, the two lower hands being in boon-giving and refuge-offering attitudes, and the two upper hands holding attributes of the water-pot, and the rosary (or two sacrificial ladles); wearing crowns, the matted hair, ear-rings, various ornaments, the sacred thread, outer garment, whitish clothes, a strip of bark, an upper garment and golden complexion.</p>
CXLVI	Vishṇu	<p>With consorts, Lakshmi and Bhūdevī, alternately on the right and the left, measured in the large ten <i>tāla</i>, the consorts being in the middle ten <i>tāla</i>, made in the erect, (seated or recumbent) posture, on three lotus seats, in the equipoise (single flexion, three flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in the high relief, (middle relief, or low relief); furnished with a single head, two ears, two legs, but four arms, one hand being in refuge-offering attitude and three others holding attributes of the (lotus), mace, discus and conch-shell; wearing the <i>kirita</i> crown, the ornamental nimbus at the back of the head, the Śrīvatsa symbol on the chest, the sacred thread, yellow garment, bright blue complexion, smiling face, straight nose and elongated eyes.</p>

N.B.—For description of Sarasvatī see plate CXLVIII, p. 57, and of Śāvitṛī see pp. 57-58 above.

N.B.—For description of Lakshmi, see plate CXLIX, pp. 57-58, and of Bhūdevī otherwise called Mahī, p. 59 above.



Plate no.	Figure	Description
CXLVII	Śiva	With the consort Pārvatī on the left, measured in the large ten <i>tāla</i> , the consort being in the middle ten <i>tāla</i> , made in erect, (seated or recumbent posture), on two lotus seats, in the equipoise (single flexion, three flexion or excessive flexion) pose; stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; in high relief, (middle relief, or low relief); furnished with a single head but a third eye on the forehead, the left side of the neck being marked with the <i>kālakūṭa</i> poison, bearing two ears, two legs, four arms, two hands in the boon-giving and the refuge-offering attitudes, the attributes in the other two hands being an antelope and a tabor, wearing a crown marked with the Ganges and the crescent moon, and the matted hair of an ascetic, the tiger-skin and a waist cloth, the sacred thread, ear-rings and various ornaments and reddish complexion.

N.B.—For description of Pārvatī, otherwise called Durgā, see p. 59 above.

## CHAPTER LII

### THE PHALLUS OR SYMBOL OF THE TRIAD, COMPRISING SEVERAL TYPES

Plate no.	Figure	Description
		<i>Not illustrated</i>
	Līṅga (general)	Brahmā portion at the bottom being of quadrangular shape, Viṣṇu portion at the middle of octagonal shape, and the Śiva portion at the top of circular shape, with flutes (or stream-mark) varying from sixteen to one thousand. These shapes are interchangeable, the topmost point being like a bud, leaf or umbrella. It includes the <i>Pīṭha</i> (pedestal) upon which it stands. It is carved singly or in group, varying according to castes, materials (gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta), and sizes. It is used for personal and public worship.
	First type	Śaiva, with its characteristic features.



Plate no.	Figure	Description
	Second type	Paśupata, with its characteristic features.
	Third type	Kālamukha, with its characteristic features.
	Fourth type	Mahāvratā, with its characteristic features.
	Fifth type	Vāma, with its characteristic features.
	Sixth type	Bhairava, with its characteristic features.
	Seventh type	Samakarna, with its characteristic features, the worship by the Brahmans.
	Eighth type	Vardhamāna, with its characteristic features, for worship by the Kshatriyas.
	Ninth type	Śivāṅka, with its characteristic features, for worship by the Vaiśyas.
	Tenth type	Svastika, with its cross-like shape and other characteristic features, for worship by the Śūdras.
	Eleventh type	Jāti, with its characteristic height.
	Twelfth type	Chhanda, with its characteristic height.
	Thirteenth type	Vikalpa, with its characteristic height.
	Fourteenth type	Ābhāsa, with its characteristic height.
	Fifteenth type	Nāgara, with its characteristic width and square form.
	Sixteenth type	Drāvida, with its characteristic width and octagonal or hexagonal form.
	Seventeenth type	Vesara, with its characteristic width and round form.
	Eighteenth type	Daivika, self-revealed, with its characteristic features, for divine purposes.
	Nineteenth type	Mānusha, self-revealed, with its characteristic features, for human purposes, on the terrace of a mountain.
	Twentieth type	Gāṇava, self-revealed, with its characteristic features, for the Gaṇas.
	Twenty-first type	Ārsha, self-revealed, with its characteristic features, for the seers or sages.
	Twenty-second type	Ātmārtha, with its characteristic features, for personal worship.
	Twenty-third type	Parārtha, with its characteristic features, for public worship.
	Twenty-fourth type	Kṣhapika, with its characteristic features, for temporary worship.



Plate no.	Figure	Description
	Twenty-fifth type	Sthāyin, with its characteristic features, for permanent use.
	Twenty-sixth type	Ekalinga, carved singly and independently, with its characteristic features.
	Twenty-seventh type	Bahu-līnga, carved in groups, with its characteristic features.

*N.B.*—There are several other minor varieties.

### CHAPTER LIII

#### ALTARS OR SYMBOLS OF SATĪ (ŚIVA'S CONSORT), COMPRISING EIGHT TYPES AND FIFTY-ONE INDEPENDENT VARIETIES

*Not illustrated*

Plate no.	Figure	Description
	Pīṭha (general)	Erected both independently of the Līnga and as a component part thereof and conforming to the shape of the Līnga, but of a different material; installed both inside and outside the main temple, in the central plot ( <i>Brahma-pīṭha</i> ) of villages and the palaces, on the top of a mountain and the bank of a river, etc., on the fifty-one sacred spots ( <i>Pīṭha-sthāna</i> ), of white colour for the Brahmans, of red colour for the Kshatriyas, of yellow colour for the Vaiśyas, and of black colour for the Śūdras.
	First type	Bhadrapiṭha, with its characteristic features.
	Second type	Śribhadra, with its characteristic features.
	Third type	Śriviśāla, with its characteristic features.
	Fourth type	Upapiṭha, with its characteristic features.
	Fifth type	Nāgara, with its characteristic features and quadrangular form.
	Sixth type	Drāviḍa, with its characteristic features and octagonal form.
	Seventh type	Vesara, with its characteristic features and round form.
	Eighth type	Āndhra, with its characteristic features and hexagonal form.

*N.B.*—There are fifty-one independent varieties with slightly different features, but bearing as many epithets.



## CHAPTER LIV

## FEMALE DEITIES, COMPRISING THIRTEEN GODDESSES

Plate no.	Figure	Description
CXLVIII	First type	<p>Sarasvatī, goddess of learning, carved both independently (and as consort of Brahmā), measured in the (middle) ten <i>tāla</i>, placed on a lotus pedestal as seated in a <i>padmāsana</i> (cross-legged) posture, in the equipoised pose, and in a stationary position; made of gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; furnished with a cheerful face, two eyes, two ears, two legs, four arms, holding the mirror (or lute) in the upper right hand, a book in the upper left hand, the rosary garland in the lower right hand, and a pot in the lower left hand. Her complexion is crystal white (or gold). She wears yellow clothes and a knotted garment, jewel scarf, etc. She puts on the <i>keśa-bandha</i>, <i>karandā</i> or <i>kuntala</i> crown together with the crest jewel, a bee mark on pearl fillet on the forehead, crocodile shaped rings, flowers and pearl garlands on the ears, a chain and pearl strings over the neck and shoulders, breast-bands or brassier round the breasts and garlands for the arms, the <i>keyura</i> and <i>kataka</i> armlets, bracelets or bangles on the wrists, pearl bands on the root of the arms, rings of precious stones on all fingers except the middle one, serpent-shaped net ornaments on the legs, anklets, jewel rings on the toes, and all other ornaments. There is a second variety of Sarasvatī with two arms, the right hand being in boon-giving attitude, and the left holding a lotus; seated or erect on the right of Brahmā, with same complexion but slightly different ornaments.</p>
CXLIX	Third type	<p>Lakshmī, goddess of prosperity, of two types, great and ordinary, carved both independently and as a consort of Vishṇu, measured in the (middle) ten <i>tāla</i>, placed on a red lotus as seated in a <i>padmāsana</i> (cross-legged) posture, in the equipoised pose and in a stationary position; made</p>



Plate no.

Figure

Description

of gold, silver, copper, stone, wood, stucco, grit, glass, or terra-cotta; furnished with plump and full breasts, a cheerful face with large and broad eyes smiling, having two ears, two legs, four arms, the upper right hand being in the refuge-offering attitude, the upper left hand holding a small drum, the lower right hand holding a lotus (or rosary garland), and the lower left hand holding a blue or red lotus. She bears a pure gold complexion and is clad in yellow clothes or a red garment, jewel *chhannavira* jacket and gold or jewel scarf. She puts on the *kuntala* type of crown and there is a (bee-mark or) jewel fillet on the forehead. She is adorned with gold rings or crocodile rings with gold strings or garlands on the ears, a pretty chain and strings over the neck, jewels or gold fillets on the nipples and around the breasts, gold *keyura*, and *kaṭaka* upper armlets, jewel bracelets on the wrists and bangles on the wrist-joints, jewel strings round the buttock and jewel garlands, etc., three pendants adorned with all gems, serpent-shaped bracelets with jewel bands and anklets on the feet, and jewel rings on the toes, and all other ornaments.

There is an ordinary type, furnished with two arms, two eyes, two elephants on the two sides and slightly different ornaments.

There is a third type, placed on the right side of Vishnu, in an erect or sitting posture, furnished with two eyes and two arms holding a lotus with the uplified hand and the right hand being in the boon-giving posture or hanging downwards, and furnished with slightly different ornaments.

*Not illustrated*

Second type

Śāvitri, carved both independently and as a consort of Brahmā, measured in the middle ten *tāla*, placed on a lotus pedestal in an erect or sitting posture, in one of the four poses, in stationary or movable position; made of one of the nine materials; furnished with white, red, or



Plate no.	Figure	Description
		bright blue complexion, two eyes, two arms, a peaceful face, a silk garment or yellow clothes, with a characteristic crown and various ornaments.
	Fourth type	Mahī or Bhūdevī, earth-goddess (mother country), carved both independently and as a consort of Viṣṇu, measured in the middle ten <i>tāla</i> , placed on a seat, in an erect or sitting posture, in one of the four poses, in stationary or movable position; made of one of the nine materials; furnished with bright blue complexion, two arms, two eyes, a peaceful motherly face, fine silk clothes, with a characteristic crown, lotus attribute, and various ornaments.
	Fifth type	Durgā or Pārvatī, the Maid of Mountain, carved both independently and as a consort of Śiva or Phallus, measured in the middle ten <i>tāla</i> , placed on a seat, in an erect or sitting posture, in one of the four poses, in the attitude of a milk-maid, in stationary (or movable) position; made of one of the nine materials; furnished with light blue complexion, fine silk clothes or yellow garment, lotus attribute, long arms, large eyes, plump breasts with high slope, broad belly, well marked buttock, large hip and thighs, broad smiling face, high neck prominent mouth, characteristic crown and various ornaments. There are two other varieties: Gaurī or the White, and Pārvatī or the Maid of Mountain with slightly different features and ornaments.
	Sixth type	Mana-unmādinī (enchantress of the mind) or Ratī, goddess of love, measured in the middle ten <i>tāla</i> , generally placed in Śiva temple, in an erect posture and characteristic pose, or seated on a bull, made with one of the nine materials; furnished with three eyes, four arms, water-lily and rosary attributes, reddish-white or bright blue complexion, fine silk clothes, characteristic crown and various ornaments, carved, when independent, with a young hare and a horse on the two sides.

Plate no.	Figure	Description
	Seventh type	Vārāhī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms bearing the plough and other attributes, hog's face with snout, bright blue complexion, characteristic crown and various ornaments.
	Eighth type	Kaumārī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, the <i>karandī</i> crown, red complexion, bright blue clothes, characteristic attributes and various ornaments.
	Ninth type	Chāmundī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, the <i>jaṭā</i> crown, arrow attribute, dark-bluish complexion, garland on the head, conch leaf and rings on the ears, and various other ornaments.
	Tenth type	Bhairavī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, arrow attribute, red complexion, black clothes, characteristic crown, attributes, and various ornaments.
		There is a second type, Rudrāṇī, with slightly different features and ornaments.
	Eleventh type	Māhendrī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal in a suitable posture, pose and position; made of one of the nine materials; furnished with three eyes, four arms, bearing characteristic attributes, crown, complexion, clothes, and various ornaments.
	Twelfth type	Vaishṇavī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, bright blue complexion, yellow clothes, characteristic attributes, crown, and various ornaments.



Plate no.	Figure	Description
	Thirteenth type	Brahmāṇī, measured in the nine <i>tāla</i> , placed on the Bhadra pedestal, in a suitable posture, pose and position; made of one of the nine materials; furnished with four arms, three eyes, four faces, the <i>jūṭā</i> crown, pot and rosary attributes, white complexion, red clothes, and various ornaments.

N.B.—There are references to other minor varieties of female deities also,

## CHAPTER LV

### JAIN IMAGES, COMPRISING FIVE GROUPS AND TWENTY-FOUR TIRTHANKARAS

Plate no.	Figure	Description
CL	Third group	<p>Jina, measured in the large ten <i>tāla</i>, in a straight, erect or sitting posture, in the equipoised pose, stationary (or movable) position; made with gold, silver, copper, stone, wood, stucco, grit, glass, or terracotta; in high relief; furnished with two arms and two eyes; the head being clean-shaven but furnished with the top knot (nimbus); the legs uniformly straight, two long hands, suspending, two feet on the lotus throne with a pinnacle, the crocodile arch, ornamental tree, royal elephants, etc., in a straight pose; the whole body being in a stiff attitude; bearing a meditative look on the supreme soul; placed below the fourth or third heaven; wearing no robes or ornaments; marked with the <i>śrīvatsa</i> symbol in gold on the chest; crystal complexion; accompanied by sages, demigods and goddesses in a praying mood: Nārada with his musical instrument, Yaksha and Yakshesvara on the sides with raised chowries, Vidyādhara and minor kings.</p> <p>There is a sitting variety, placed on the lotus seat, with two hands placed upwards over the face.</p>

*Not illustrated*

First group	Siddhas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose,
-------------	--

Plate no.	Figure	Description
		stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Second group	Sugandhas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, in stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Fourth group	Arhatas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, in stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Fifth group	Pāśvākas, measured in the large ten <i>tāla</i> , in an erect or sitting posture, in equipoised pose, stationary or movable position; in high, middle or low relief; made of one of the nine materials, and with characteristic features slightly different from those of the Jinas.
	Tīrthaṅkaras	Comprising twenty-four types, also measured in the large ten <i>tāla</i> , carved in an erect or sitting posture; in suitable pose and position, with one of the nine materials, generally in high relief, with slightly different characteristic features:
	First type	Ādinātha, with his distinctive sign of the bull.
	Second type	Ajitanātha, with his distinctive sign of the elephant.
	Third type	Śambhunātha, with his distinctive sign of the horse.
	Fourth type	Abhayānandanātha, with his distinctive sign of the monkey.
	Fifth type	Sumatinātha, with his distinctive sign of the red goose.



Plate no.	Figure	Description
	Sixth type	Supadmanātha, with his distinctive sign of the lotus.
	Seventh type	Supārśvanātha, with his distinctive sign of the Svastika.
	Eighth type	Chandraprabha, with his distinctive sign of the crescent moon.
	Ninth type	Pushpadanta, with his distinctive sign of the crocodile.
	Tenth type	Śitalanātha, with his distinctive sign of the tree or flower.
	Eleventh type	Aṁśanātha, with his distinctive sign of the rhinoceros.
	Twelfth type	Vasupadya, with his distinctive sign of the buffalo.
	Thirteenth type	Vimalanātha, with his distinctive sign of the boar.
	Fourteenth type	Anantanātha, with his distinctive sign of the porcupine.
	Fifteenth type	Dharmanātha, with his distinctive sign of the thunderbolt.
	Sixteenth type	Śāntanātha, with his distinctive sign of the antelope.
	Seventeenth type	Kunthanātha, with his distinctive sign of the goat.
	Eighteenth type	Aranātha, with his distinctive sign of the fish.
	Nineteenth type	Mallinātha, with his distinctive sign of the pinnacle.
	Twentieth type	Munisuvrata, with his distinctive sign of the tortoise.
	Twenty-first type	Naminātha, with his distinctive sign of the lotus with stalk.
	Twenty-second type	Neminātha, with his distinctive sign of the shell.
	Twenty-third type	Pārśvanātha, with his distinctive sign of the snake.
	Twenty-fourth type	Vardhamāna or Māhāvira, with his distinctive sign of the lion.

## CHAPTER LVI

## BUDDHIST IMAGES, COMPRISING SEVERAL TYPES

Plate no.	Figure	Description
CLI	Buddha	<p>Measured in the large ten <i>tāla</i>, made of wood, stone, or metallic substances (gold, silver, or copper), in sitting (or erect) posture, equipoised pose, stationary (or movable) position; in high, (middle, or low relief, or on a tablet or wall) with terra-cotta or grit; placed on a throne decorated with arches, holy fig tree and ornamental tree; furnished with a full face, long nose, smiling eyes, elongated ears, fleshy body, broad chest, round belly, long arms, white complexion, yellow clothes, the <i>ushnisha</i> (protuberance of the skull), and carved in a praying attitude.</p> <p>There are other types, generally in an erect posture and with slightly different characteristic features.</p>

## CHAPTER LVII

## SAGES, COMPRISING SEVEN GREAT PATRIARCHS

Plate no.	Figure	Description
CLII	Second type	<p>Kāśyapa, measured in the eight <i>tāla</i>, carved in an erect (or sitting) posture, in stationary (or movable) position; in high relief; made with gold, silver, copper, wood, stone, stucco, grit, glass, or terra-cotta; furnished with yellow complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, holding a book in the left hand and a staff in the right.</p> <p style="text-align: center;"><i>Not illustrated</i></p>
	First type	<p>Agastya, measured in the seven <i>tāla</i>, carved in erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with bright-green complexion, yellow garments, two arms, two eyes, large belly, brownish complexion, full and crooked form, <i>jaṭā</i> and <i>juṭa</i> matted hair, sacred thread and upper garment, holding a book in one hand and a staff in the other,</p>



Plate no.	Figure	Description
	Third type	Bhrigu, measured in the eight <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with dark complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, and holding a book in one hand and a staff in the other.
	Fourth type	Vasishtha, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, in stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with red complexion, yellow clothes, matted hair, sacred thread, upper garment, holding a book in one hand and a staff in the other.
	Fifth type	Bhārgava, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made with one of the nine materials; furnished with brownish (tawny) complexion, yellow clothes, two arms, two eyes, matted hair, sacred thread, upper garment, holding a book in one hand and a staff in the other.
	Sixth type	Viśvāmitra, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made of one of the nine materials; furnished with reddish complexion, yellow clothes, matted hair, sacred thread, upper garment, two eyes, two arms, holding a book in one hand and a staff in the other.
	Seventh type	Bharadvāja, measured in the nine <i>tāla</i> , carved in an erect or sitting posture, in a praying attitude, and stationary or movable position; in high, middle, or low relief; made of one of the nine materials; furnished with greenish (turmeric) complexion, yellow clothes, matted hair, sacred thread, upper garment, two eyes, two arms, holding a book in one hand and a staff in the other.



# CHAPTER LVIII

## MYTHICAL BEINGS, COMPRISING SIX TYPES

Plate no.	Figure	Description
CLIII	Second type	Vidyādhara, chowry-bearer of the gods and a kind of fairy possessed of magical powers; measured in the nine <i>tāla</i> ; made of one of the nine materials; furnished with two arms, two eyes, the <i>karandā</i> crown, demon shape, dark-red and yellow complexion, hands kept touching the knees, and raised towards the gateway, plough-shaped legs turned backwards, the right leg being in the <i>svastika</i> pose and the left bent (alternately), one hand holding up chowries and the other kept touching the ground; carved in a sitting posture and figured on arches, palaces and storeyed buildings.
		<i>Not illustrated</i>
	First type	Yaksha, attendant to the gods, Jain deities, bearer of chowries, measured in the nine <i>tāla</i> ; made of one of the nine materials; furnished with two arms, two eyes, the <i>karandā</i> crown, legs clad in clothes, demon shape, bright-blue and yellow complexion, plough-shaped legs turned towards the back, the right leg being in the <i>svastika</i> pose and the left bent, hands kept touching the knees and raised towards the gateway, one hand holding up chowries and the other kept touching the ground; carved on arches, thrones, palaces and storeyed buildings.
	Third type	Rākshasa, evil spirit of an offensive disposition, carved with characteristic features, measure, materials, look, etc.
	Fourth type	Nigraba, supernatural being of a benevolent disposition, carved with characteristic features, measure, materials, look, etc.
	Fifth type	Gandharva, celestial choir and musician, carved with suitable measure and materials; furnished with red complexion, two arms, two eyes, demon shape, singing or dancing pose, holding a lute and other musical instruments, and decorated with various ornaments.



Plate no.	Figure	Description
	Sixth type	Kinnara, a kind of hybrid being : legs being like those of an animal (horse), upper body like that of a man, face like of Garuḍa, and arms being provided with wings, holding a lute, possessing the beautiful hue of a flower, wearing the lotus crown, measured in the nine <i>tāla</i> ; made of one of the nine materials ; furnished with various ornaments ; figured on arches, chariots, etc.

## CHAPTER LIX

## DEVOTEES, COMPRISING FOUR CLASSES

Plate no.	Figure	Description
CLIV	Fourth type	Sāyujya class, in intimate union with the god, measured in the large ten <i>tāla</i> , in an erect posture, and praying attitude ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
		<i>Not illustrated</i>
	First type	Sālokya class, dwelling in the same place as the god, measured in the large nine <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
	Second type	Sāmīpya class, dwelling in the vicinity of the god, measured in the small ten <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.
	Third type	Sārūpya class, in close identity with the god, measured in the middle ten <i>tāla</i> ; furnished with characteristic features and ornaments ; figured on storeyed buildings.

## CHAPTER LX

## THE GOOSE, VEHICLE OF BRAHMĀ

*Not illustrated*

Plate no.	Figure	Description
	Goose	Riding animal of Brahmā, measured in the two <i>tāla</i> ; furnished with plough-shaped wing-joint, circular thigh-root, white complexion

Plate no.	Figure	Description
		all over the limbs, legs being reddish-white, beak goldish, variegated feathers, crest and tail; carved in rows in all buildings, foot-mark on the dome, figured on the entablature, architrave, finial, recess, and neck of various buildings.

## CHAPTER LXI

## GARUDA, VEHICLE OF VISHNU

Plate no.	Figure	Description
CLV	Garuda	Mythical being, riding animal of Vishnu, measured in the nine <i>tāla</i> , carved in a sitting (erect or walking) posture, in stationary (or movable) position; furnished with the lion-foot, face smiling at end of the eyes, mind expressed on the face, two arms, two wings, alternately parrot beak and goose foot, face with fangs, bird-wings, eight-hooded snake, terrific look, various ornaments including the <i>karanda</i> crown, five colours (yellow, white, dark-blue, red and black); bright green from hair to ear, blue edge, five-coloured wings with spotted bodice, yellow from the heart (part) to the hips and hands, red knee, whitish feet, alternately bent face, hands and legs, body gold; alternately five-coloured lion-head, red pointed tail; made of stone, earth, wood, planked grit, etc.; carved in a sitting (or erect) posture, alternately with joined palms meditating on Vishnu; installed in and at the gate of Vishnu temple; figured in storeyed buildings.

## CHAPTER LXII

## THE BULL, VEHICLE OF ŚIVA AND LOVE-GODDESS

*Not illustrated*

Plate no.	Figure	Description
	Bull	Riding animal of Śiva and Love-goddess, carved in various ( <i>tāla</i> ) measures, in recumbent or erect posture, and walking pose, installed on a pedestal facing the Śiva temple both inside the shrine and in a



Plate no.	Figure	Description
		pavilion in front of the temple, or at the door; white all over, the four legs, hoofs and two ears being red; wearing a tiger-skin, garlands at the neck and foot-rings or anklete; made solid or hollow, of gold, silver, copper, stone, wood, glass, stucco, earth and planked grit or baked clay; furnished with various other ornaments; figured on the entablature, etc.

## CHAPTER LXIII

## THE LION, VEHICLE OF PĀRVATĪ

*Not illustrated*

Plate no.	Figure	Description
	Lion	Riding animal of Pārvatī and others, carved in suitable measure, the tail being generally equal to the height; in erect, sitting, or recumbent posture, the four legs being like those of the tiger; furnished with white complexion, with red mane, crescent-shaped nails and teeth; figured on arches, thrones, pillars, etc.

## CHAPTER LXV

## TĀLAS, COMPRISING TWELVE TYPES

Plate no.	Figure	Description
CLVI	First type	Large ten <i>tāla</i> , in which measures of one hundred and fifty-four parts (limbs) of the body is given. It is used in measuring superhuman deities, including Buddha, Jina, etc.
	Second type	Nine <i>tāla</i> , used in measuring goddesses, sages, demons, etc.
	Third type	Eight <i>tāla</i> , used in measuring sages, devotees ordinary human beings, etc.
	Fourth type	Seven <i>tāla</i> , used in measuring sages, demigods, females, etc.
	Fifth type	Six <i>tāla</i> , used in measuring the tiger, etc.

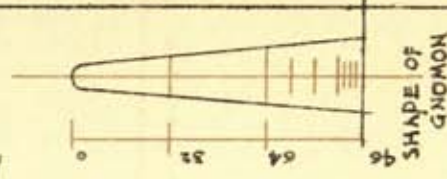
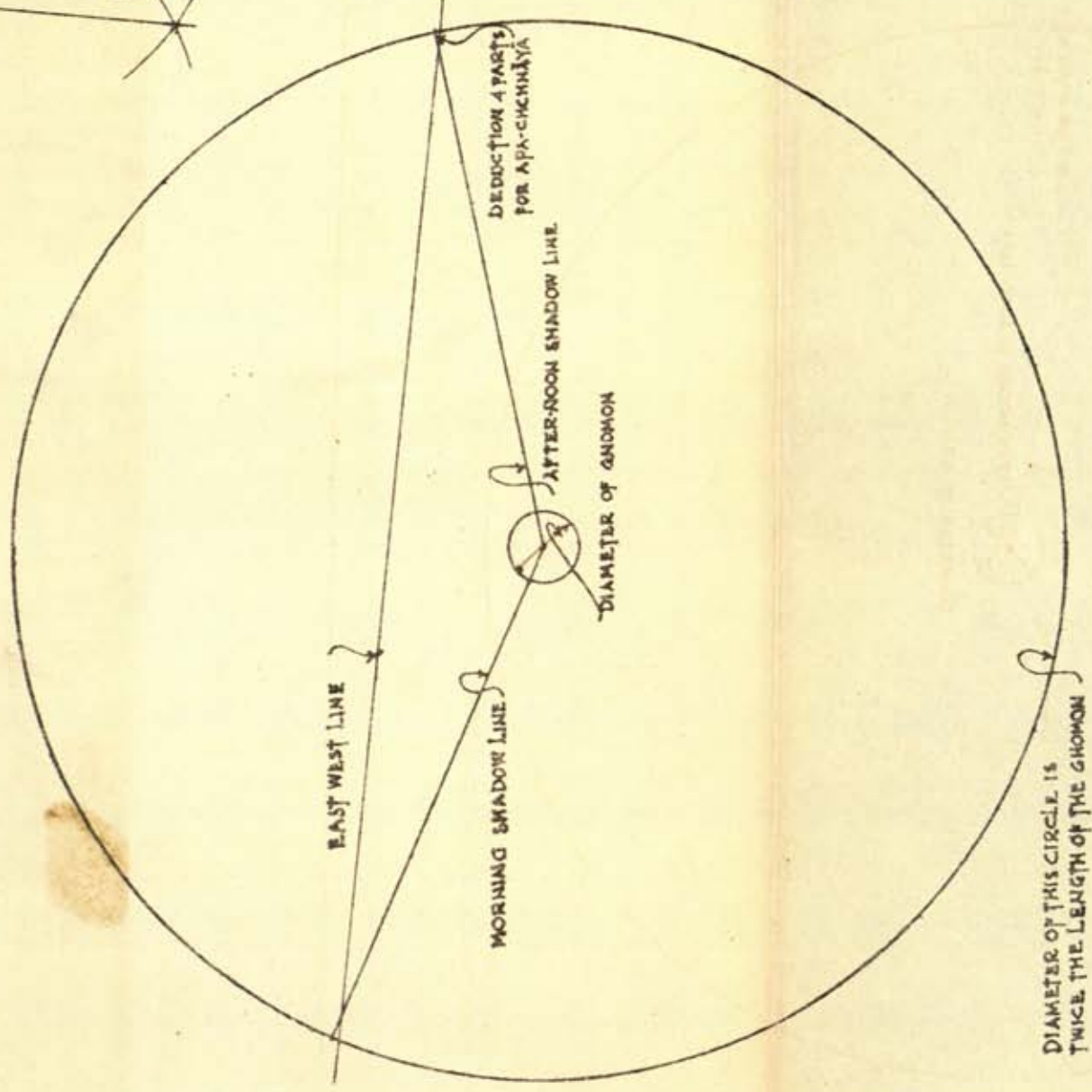
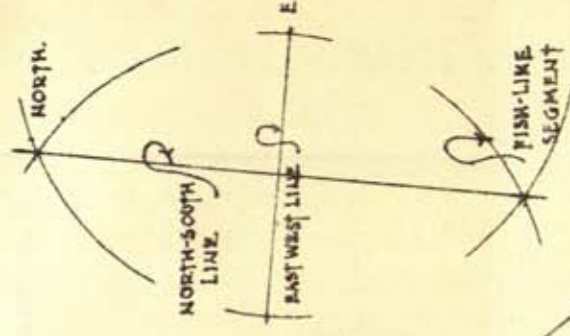
# ERECTION OF GNOMONS AND PEGS ~ CHAPTER VI

SCALE - ONE INCH EQUALS ONE FOOT.

SHEET NO. 1

NOTE :-

THESE FIGURES ARE ONLY APPLICABLE TO  
THE MONTHS OF VRISCHIKA AND JASHADHA.  
THE MONTH OF MINA HAVING APA-CHCHHAYA  
OF 4 PARTS THE SHADOW LINES (FOR MORNING ETC.)  
WOULD DECLINE TOWARDS THE SOUTH













# THE SITE PLANS ~ CHAPTER VII

SHEET NO III

FIG 1. SAKALA OF 1 PLOT.

FIG 2. PECHAKA -- 4 --

FIG 3. PITHA -- 9 --

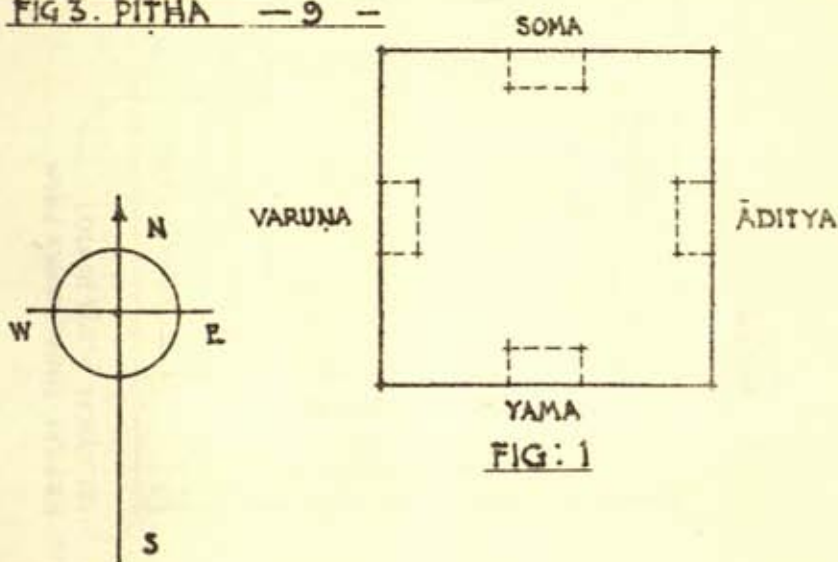


FIG: 1

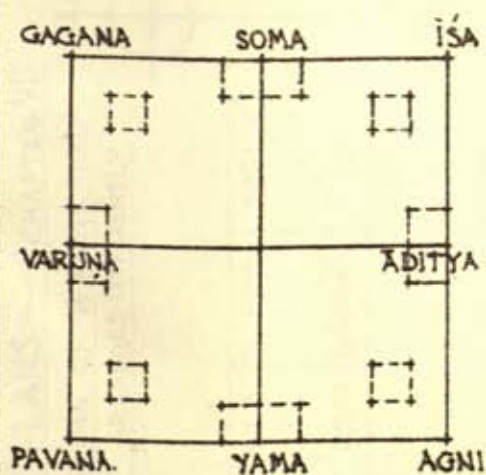


FIG: 2

PAVANA	SOMA	ISHA
VARUNA	PRITHVI	ADITYA
GAGANA	YAMA	AGNI

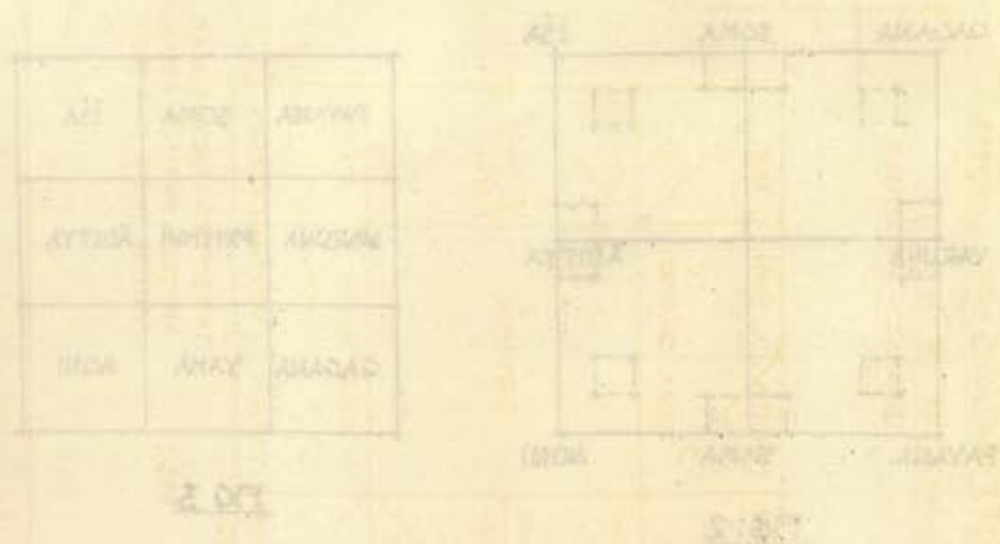
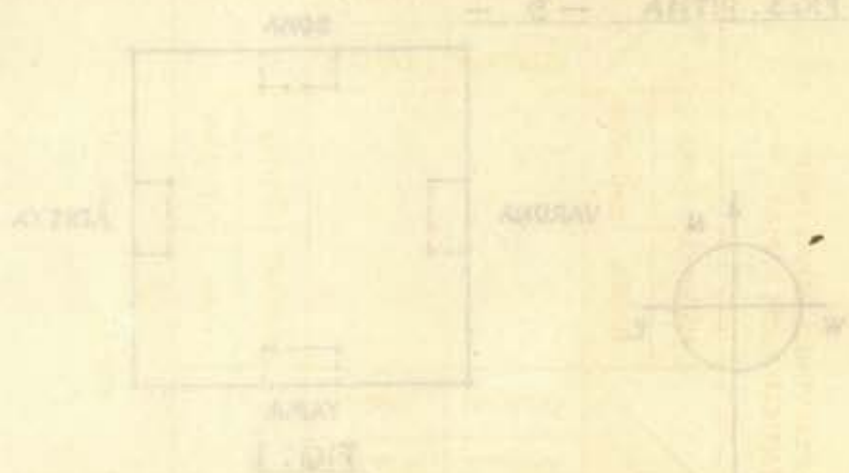
FIG 3



FIG. 1. PLAN OF 1700

- A -

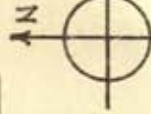
- B -



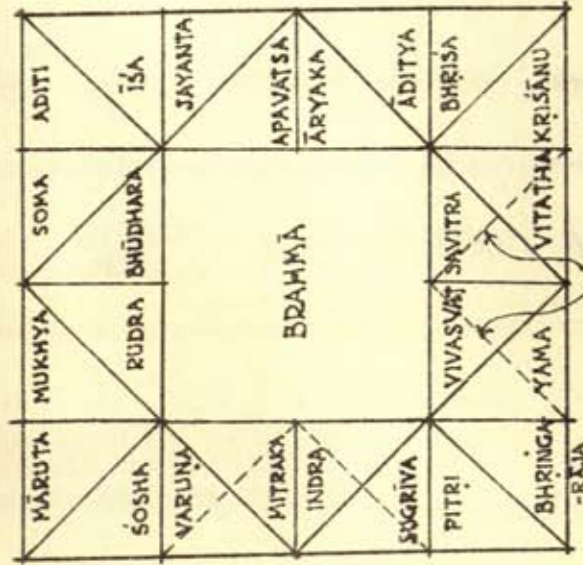
# THE SITE PLANS ~ CHAPTER VII

## FIG.1. MAHĀPITHA OF 16 PLOTS.

### FIG.1A ~ ARRANGED DIFFERENTLY



REPEAT THOSE NAMES FROM IDENTICAL PLOTS IN FIG.1



THE DOTTED LINES INDICATE ANOTHER POSSIBLE ARRANGEMENT OF THOSE FOUR PLOTS

FIG.1

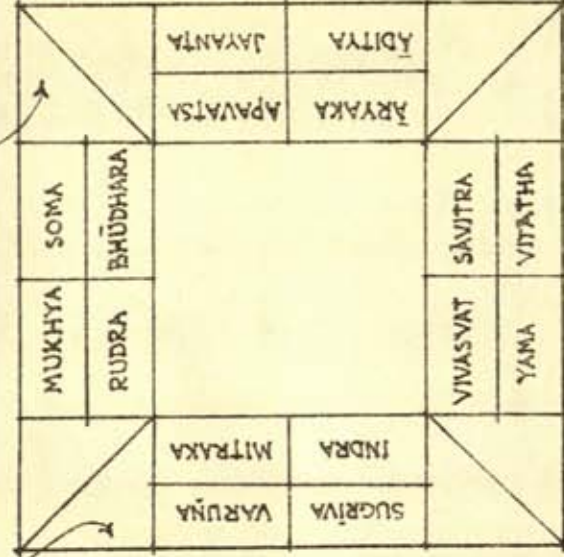


FIG.1A





THE SITE PLANS ~ CHAPTER VII  
UPA-PITHA PLAN OF 25 PLOTS



MARUT	MUKHYA	SOMA	ADITI	ĪŚA
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
VARUNA	MITRA	BRAHMĀ	ĀRYAKA	ĀDITYA
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪŚA
PITRI	BHRĪNGA- RĀJA	YAMA	VITATHA	AGNI

NOTE:-

DETAIL ALLOTMENTS FOR THIS  
TYPE HAVE BEEN OBTAINED  
FROM THE FOOTNOTE, PAGE 37





THE SITE PLANS - CHAPTER VI  
UPPER PART PLAN OF 25 PLOTS

MASUT	MUKHAYA	SOMA	ADITI	ISA
ZOSHA	RUCRA	EMBERWA	ASAVATA	JAYANTA
YASUNA	WITRA	BEAHMA	ARAYA	ADITYA
SUKRITA	INDRA	VIVASVAT	SWITRA	BHRISA
PITRI	BHISMA	YAMA	VITATHA	YAMA

NOTE:-  
DETAIL ALLOCATIONS FOR THIS  
TYPE HAVE BEEN OBTAINED  
FROM THE FOOTNOTE, PAGE 37

THE SITE PLANS ~ CHAPTER VII  
UGRAPĪTHA PLAN OF 36 PLOTS



VĀYU	MUKHYA	SOMA	ADITI	ĪŚĀ
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
VARUNA	MITRA	BRAHMĀ	ĀRYAKA	ĀDITYA
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪŚĀ
PITRI.	BHRĪNGA- -RĀJA	YAMA	VITATHA	AGNI

NOTE:-

THIS IS AN AMPLIFICATION OF  
THE UPA PĪTHA TYPE



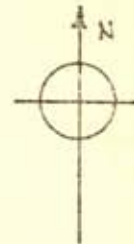


THE SITE PLANS - CHAPTER VII  
UPA-SITHA PLAN OF 23 PLOTS

MARUT	MUKHYA SOMA	ADITI	ISA
ZOSHA	RUCRA	EMBERARA ASAVATA	JAYANTA
VAJUNA	MITRA	BRAHMA ARAYA	ADITYA
SUKRITA	INDRA	VIVASVAT	SWITRA BHISA
PITRI	BHISMA	YAMA	VITATHA

NOTE:-  
DETAIL ALLOCATIONS FOR THIS  
TYPE HAVE BEEN OBTAINED  
FROM THE FOOTNOTE, PAGE 37

THE SITE PLANS — CHAPTER VII  
STHANDILA PLAN OF 49 PLOTS



VĀYU	MUKHYA	S O M A	ADITI	ĪŚA
ŚOŚHA	RUDRA	BHŪDHARA	APAVATSA	JAYANTA
V A R U N A	M I T R A	B R A H M Ā	Ā R Y A K A	Ā D I T Y A
SUGRĪVA	INDRA	VIVASVAT	SAVITRA	BHRĪŚA
PITRĪ	BHRINGA- RĀJA	YAMA	VITATHA	AGNI

NOTE :-

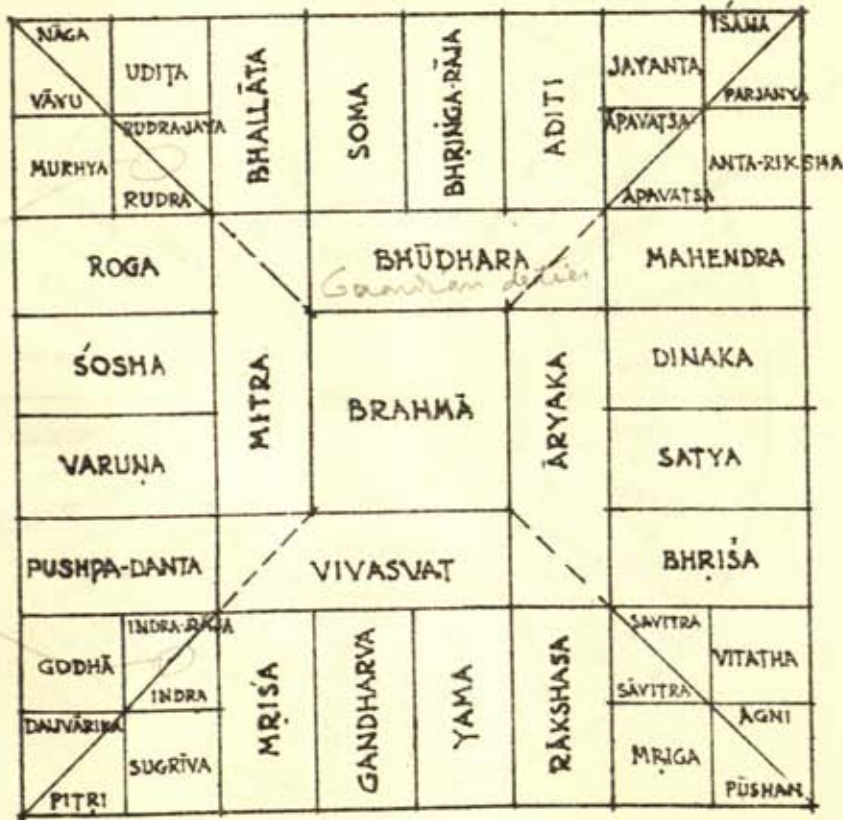
THIS IS AN AMPLIFICATION OF  
THE UGRA PITHA TYPE





# THE SITE PLANS — CHAPTER VII

## CHANDITA PLAN OF 64 PLOTS



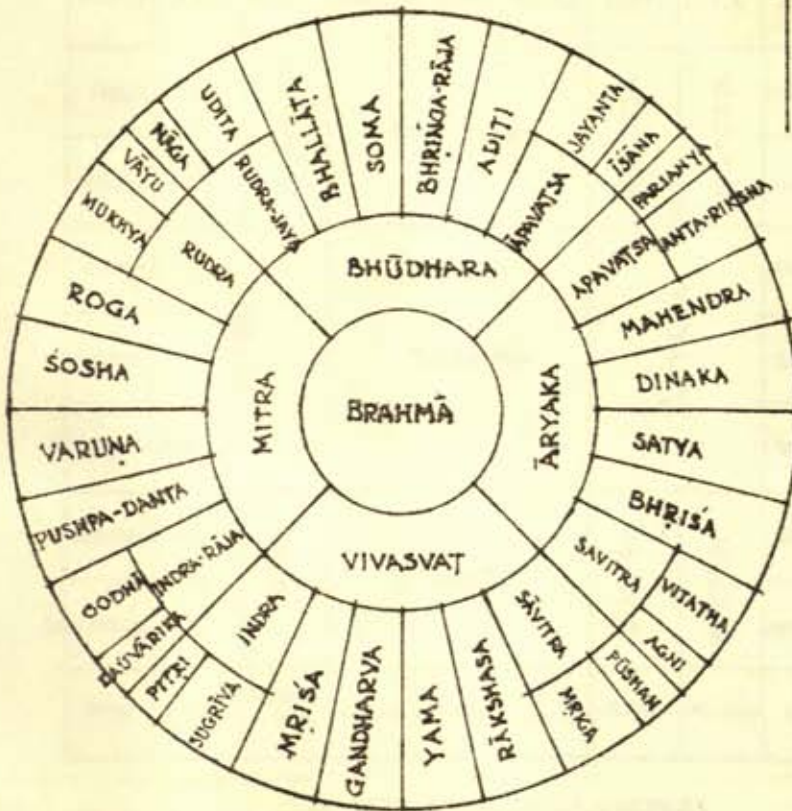
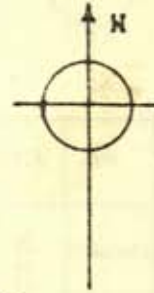
### NOTE:-

1. THE DOTTED LINES ON THE FOUR CORNERS OF THE BRAHMĀ PLOT INDICATE ANOTHER ARRANGEMENT OF THOSE FOUR PLOTS (ĀRYAKA ETC.)
2. ANOTHER ALTERNATIVE ARRANGEMENT IS POSSIBLE BY STARTING WITH ĀRYAKA FROM THE DUE NORTH-EASTERN PLOT OF BRAHMĀ.





THE SITE PLANS ~ CHAPTER VII  
CHANDITA PLAN OF 64 PLOTS



## NOTE:-

THE IDEA OF CIRCULAR PLANS  
HAS BEEN TAKEN FROM BRIHAT-  
-SĀMĪTĀ. SEE FOOT-NOTES ON  
PAGES 44 AND 45.



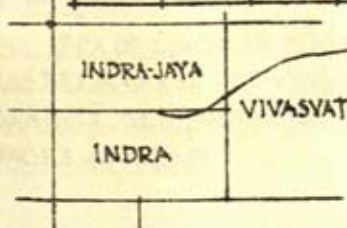


## THE SITE PLANS ~ CHAPTER VII

## PARAMA-SĀYIKA PLAN OF 81 PLOTS



MARUT	NĀGA	MUKHYA	BHALLĀTA	SOMA	MRIGA	ADITI	UDITA	ĪśA
ROGA	RUDRA	RUDRA-JAYA	BHŪDHARA			APAVATSA	ĀPAVATSYA	PANJANYA
ŚOŚHA								JAYANTA
ASURA	MITRA		BRAHMĀ			ĀRYAKA	MAHENDRA	
VARUNA							BHĀNU	
PUSHPA-DANTA							SATYA	
SUGRĪVA	INDRA-JAYA	INDRA	VIVASVAT			SĀVITRA	SAVITRA	BHRĪśA
DĀNŪĀRIKA								ANTARIKSHA
PITRI	MRĪśA	BHRĪNGA- -RAJA	GANDHARVA	YAMA	GRĪHA- -KSHATA	VITATHA	PŪSHAN	AGNI



ALTERNATIVE ARRANGEMENT

THE OTHER THREE CORNERS  
OF BRAHMĀ PLOT MAY LIKE-WISE  
BE ARRANGED DIFFERENTLY

$$\frac{107}{93} \times 3 = 3 \frac{321}{93}$$

R. L. BANSAL.

$$\frac{107}{9} \times 3 = 3 \frac{321}{9}$$





SHOWS ANOTHER  
ARRANGEMENT  
OF THE TWO CORNER  
S INDRA ETC.

NOTE -

THIS SHOWS ANOTHER  
POSSIBLE ARRANGEMENT  
OF THOSE TWO CORNER  
PLOTS INDRA ETC.

NOTE :-

THE IDEA OF CIRCULAR PLANS  
HAS BEEN TAKEN FROM BRIHAT-  
SAMHITĀ. SEE FOOT-NOTES ON  
PAGES 44 AND 45.

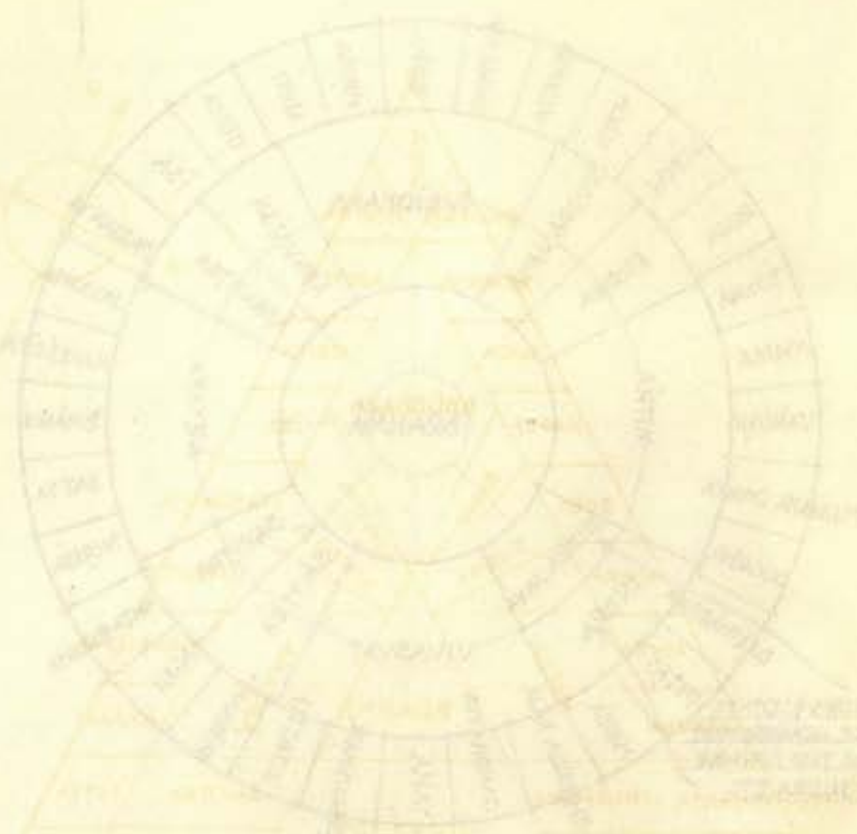




# THE SITE PLAN -- CHAPTER VII

THE SITE PLAN -- CHAPTER VII

THE SITE PLAN -- CHAPTER VII



THE SITE PLAN -- CHAPTER VII

THE SITE PLAN -- CHAPTER VII

THE SITE PLAN -- CHAPTER VII

THE SITE PLAN -- CHAPTER VII

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THE SITE PLAN -- CHAPTER VII

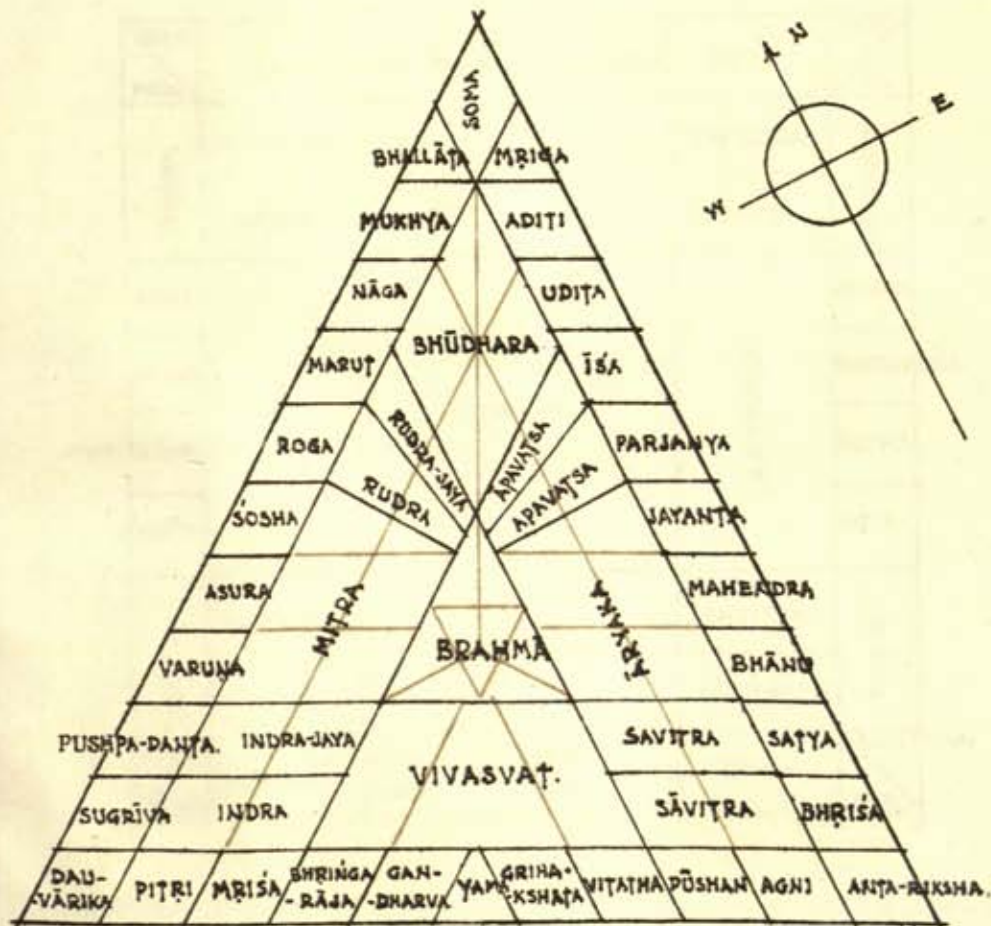
THE SITE PLAN -- CHAPTER VII

THE SITE PLAN -- CHAPTER VII

THE SITE PLAN -- CHAPTER VII

## THE SITE PLANS — CHAPTER VII

PARAMA-SĀYIKA PLAN OF 81 PLOTS.



NOTE:~

THE IDEA OF TRIANGULAR PLAN  
HAS BEEN OBTAINED FROM UTPALA  
SEE FOOTNOTES ON PAGES 44 AND 45.

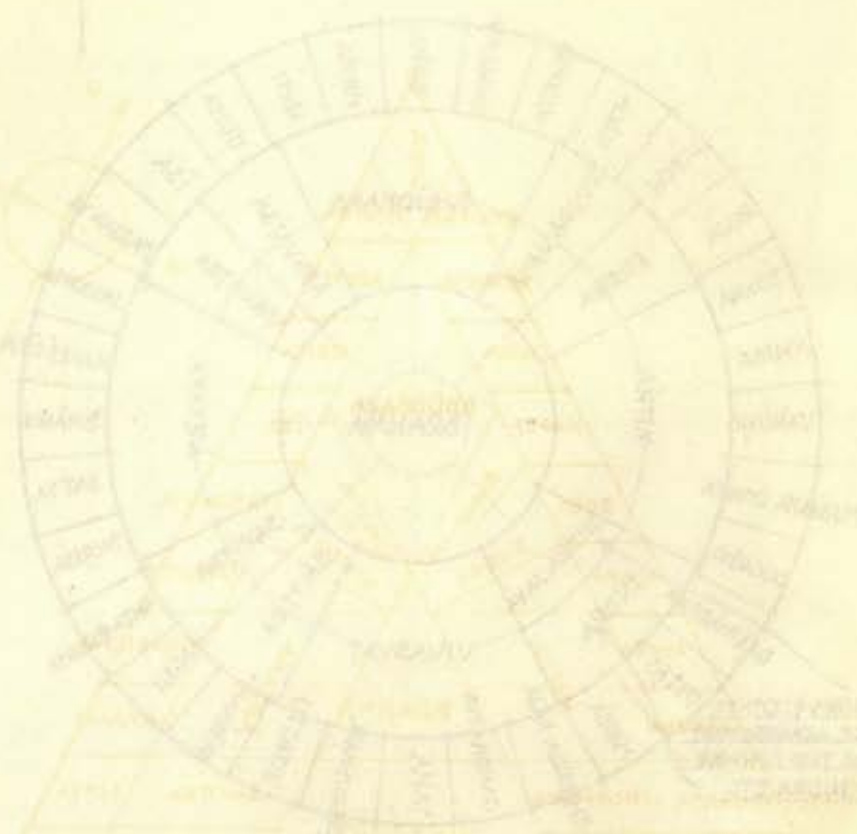




# THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII



THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

THE SITE PLAN - CHAPTER VII

# THE SITE PLANS ~ CHAPTER VII

## ĀSANA PLAN OF 100 PLOTS



VAYU ROGA	NĀGA	MUKHYABHALLĀTA	SOMA	MRIGA	ADITI	UDITA ĪSĀ
SOSHA	RUDRAJAYA	BHŪDHARA			APAVATSA	PANJANYA
	RUDRA				ĀPAVATSA	
ASURA	MITRA	BRAHMĀ			ĀRYAMAN	JAYANTA
VARUNA						MAHENDRA
PUSHPA-DANTA						ĀDITYA
SUGRIVA						SATYA
DAUVĀRIKA	INDRA-JAYA	VIVASVAT			SAVITRA	BHRIŠA
	INDRA				SĀVITRA	
PITRĀ MRISHA	BHRIṆGARĀJA	GAN- DHARVA	YAMA	GRĪHA- KSHAṬA	VITATHA	PŪSHAN
						ANITA-BIKSHA AGNI

NOTE:-

THE DETAILS OF THIS PLAN HAVE  
BEEN OBTAINED FROM SILPA-RATNA ETC.  
SEE FOOTNOTE ON PAGE 45.

$$107 \times 4 = 428'$$

$$107 \times 3 = 321'$$

R. L. BANSAL.

$$\frac{107}{11} \times 3 = \frac{321}{11} = 29 \frac{2}{11}$$

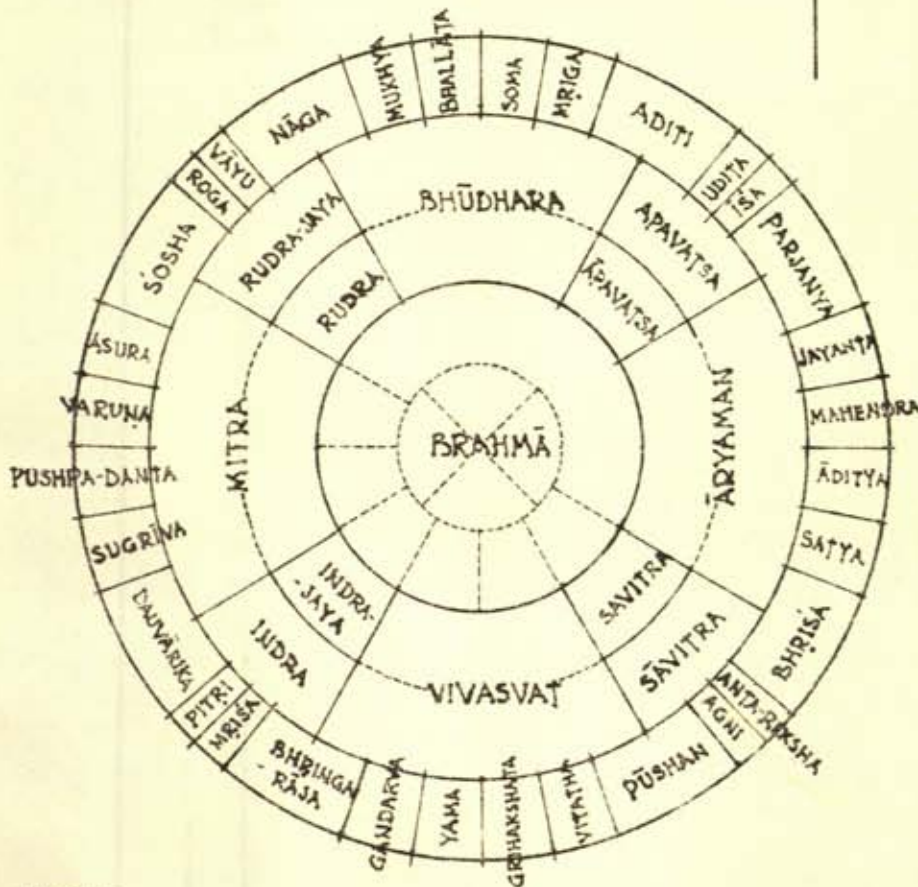
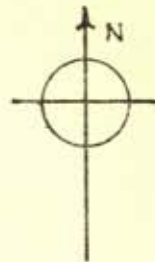
$$\frac{107}{11} \times 5 = \frac{535}{11} = 48 \frac{7}{11}$$





# THE SITE PLANS ~ CHAPTER VII

## ĀSANA PLAN OF 100 PLOTS.



### NOTE:-

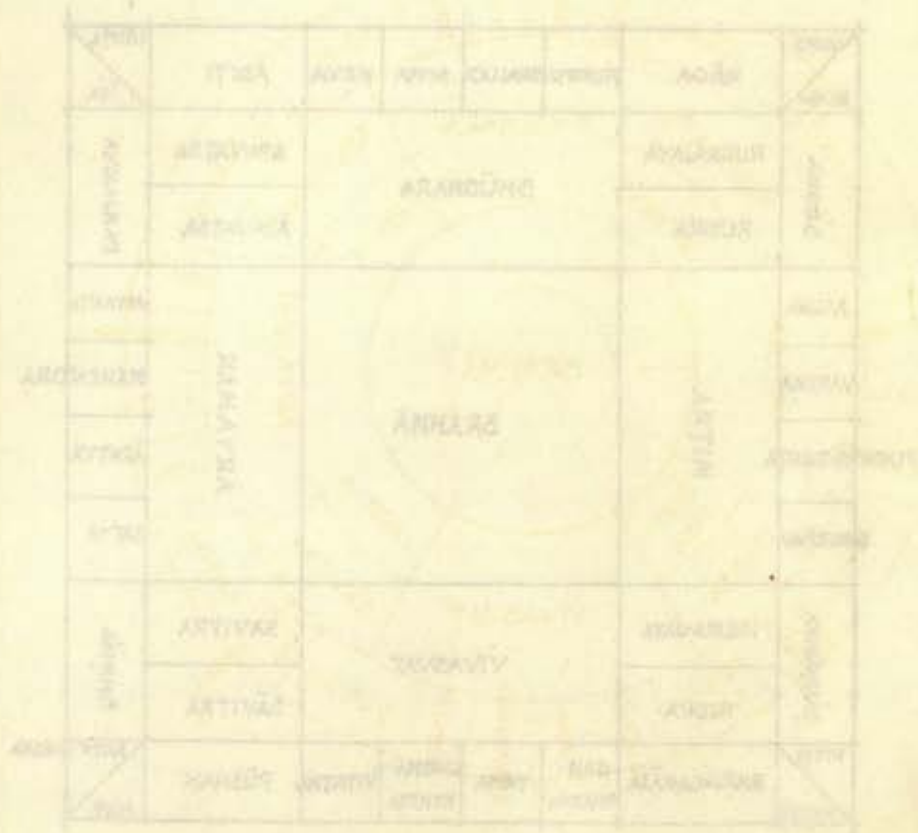
THE IDEA OF CIRCULAR PLANS HAS BEEN  
OBTAINED FROM BRIHAT-SAMHITĀ AND  
SILPA-RATNA SUPPLIES DETAILS. SEE FOOTNOTES  
ON PAGES 44, 45 AND 46.





# THE SITE PLANS - CHAPTER VII

## ASAP PLAN OF 100 PLOTS



THE PLAN OF THIS PLANT  
 WAS FORMED FROM SURVEYING  
 THE PLANT ON THIS

## THE VILLAGE — CHAPTER IX

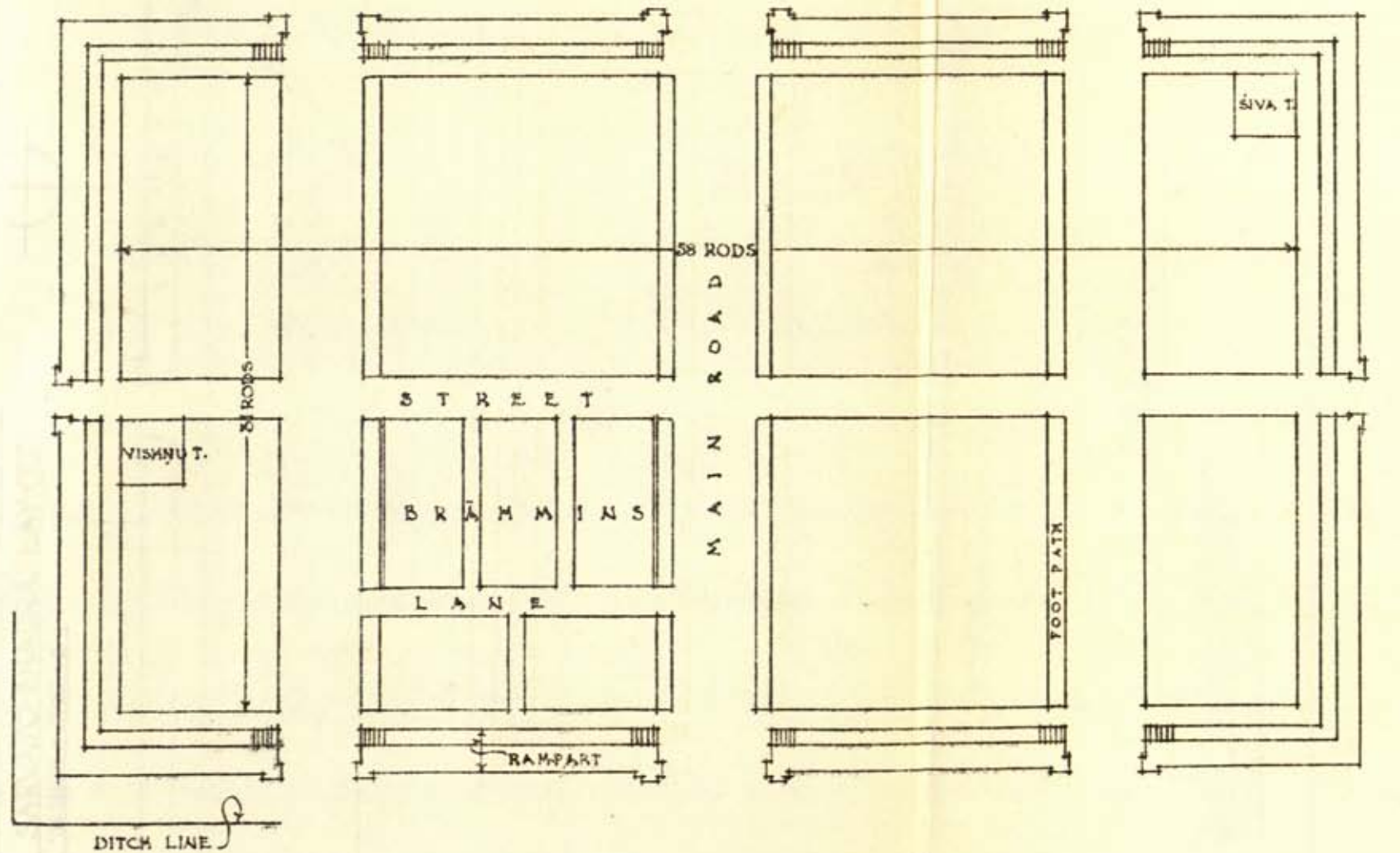
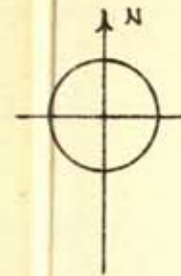
## THE DANDAKA LAY-OUT

SCALE —  $\frac{1}{8}$  INCH = 1 ROD = 5-1'

## NOTE:-

THE LENGTH HAS BEEN TAKEN 4 RODS LESS THAN  
DOUBLE THE BREADTH ACCORDING TO AYA RULES

T HERE STANDS FOR TEMPLE.



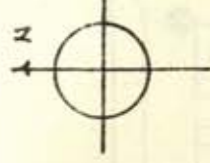
LAY-OUT PLAN



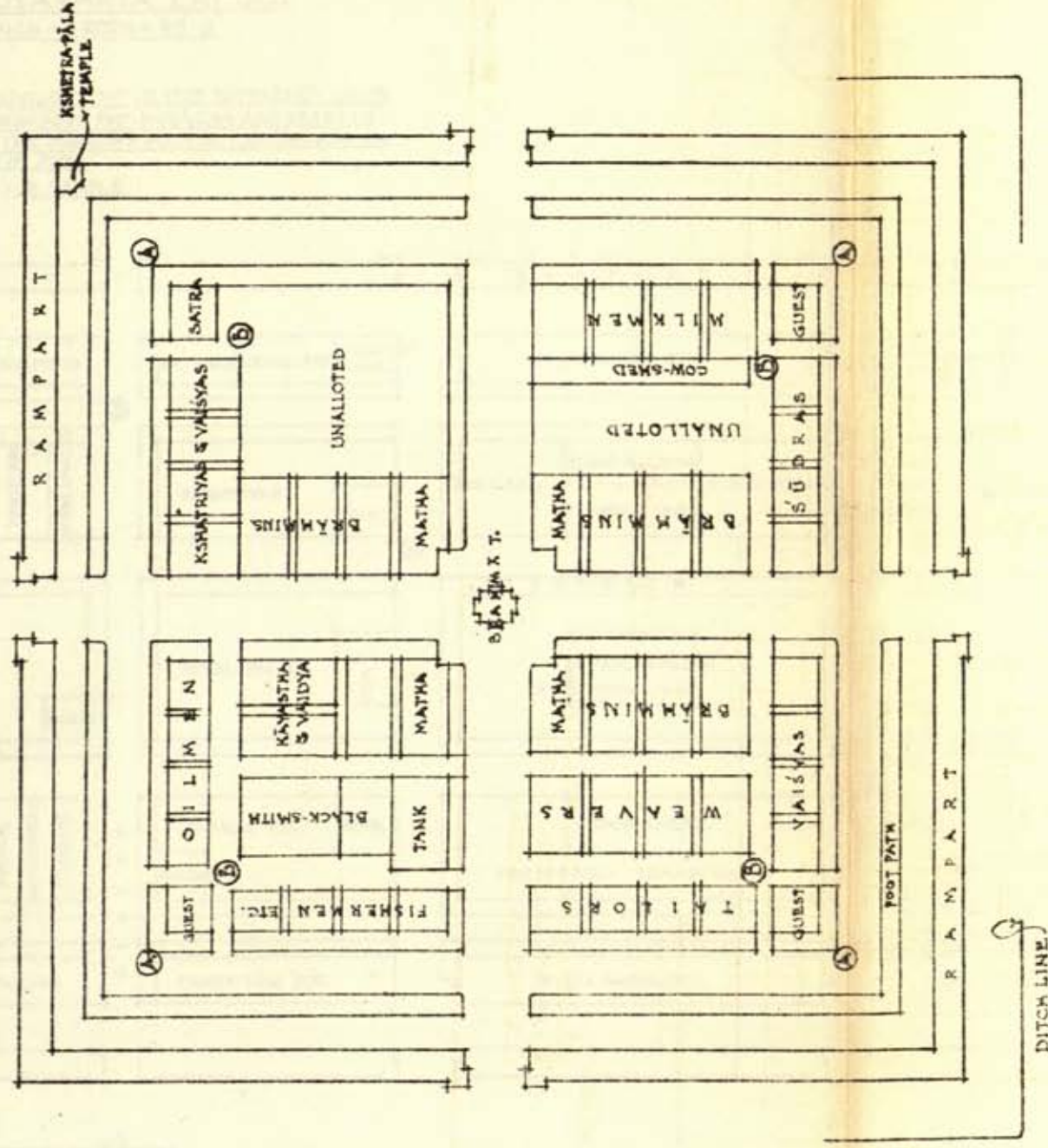


THE VILLAGE — CHAPTER IX  
THE SARVATO-BHADRA LAYOUT  
SCALE 1/16 INCH = 1 ROD = 5-1

SHEET NO. XVI



CHANDRA T.



LAYOUT PLAN

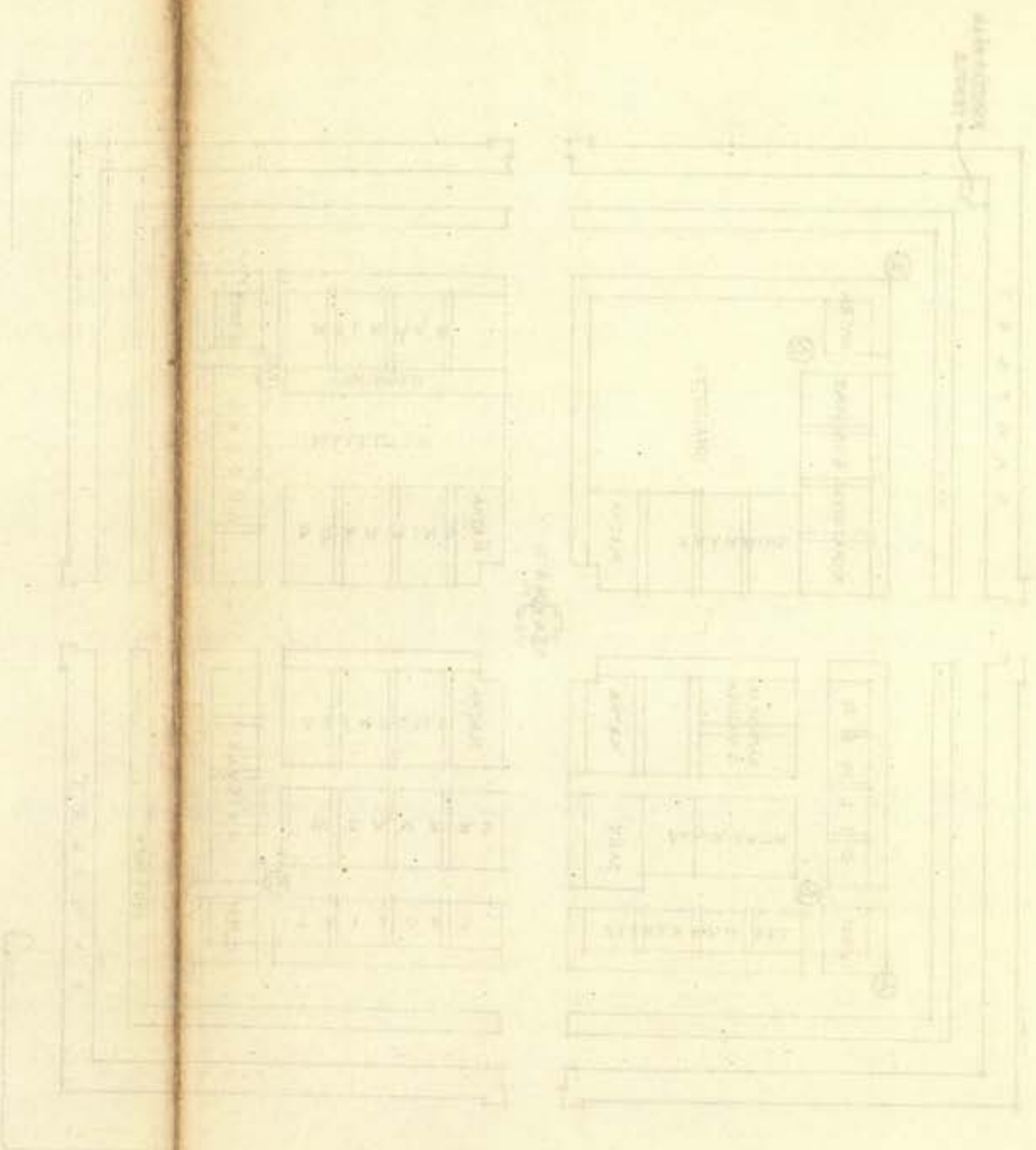
NOTE :-  
THE SURROUNDING PLOT BETWEEN (A) AND (B) IS THE LAST OR PAISACHA ROUND  
T STANDS FOR TEMPLE.

S. C. MUKHERJI.





THE PLAN OF THE  
OF THE



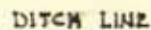
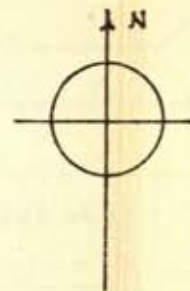
PLAN OF THE

OF THE

THE NANDYĀVARTA LAY-OUT

NOTE:-

"T" STANDS FOR TEMPLE.



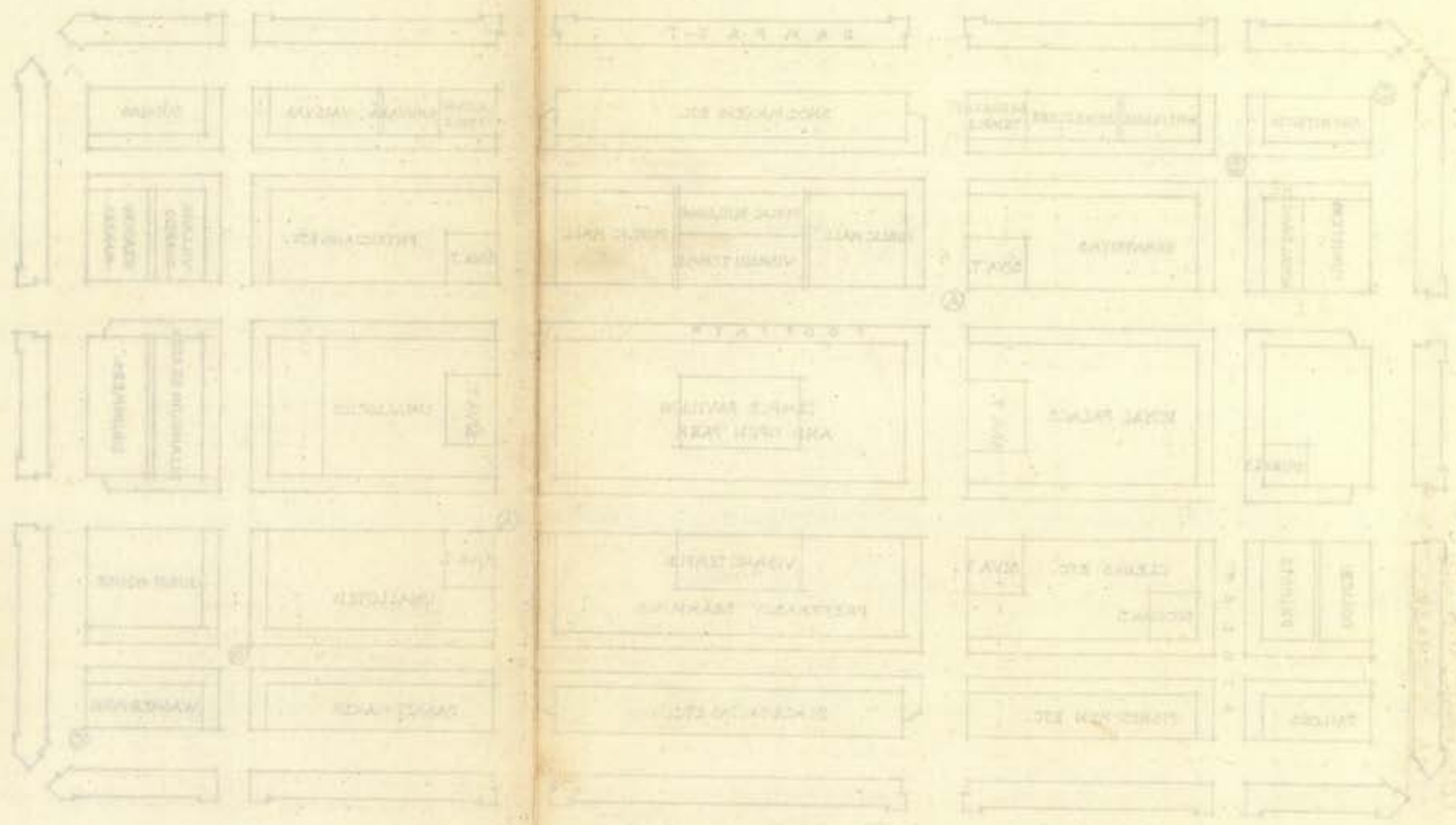
### LAY-OUT PLAN



THE VILLAGE — CHAPTER IX  
THE MANDYAVATA LAY-OUT  
SCALE — 1/4" = 10'



NOTE:  
THE LAY-OUT OF THE VILLAGE IS  
BASED ON THE LAY-OUT OF THE  
MANDYAVATA LAY-OUT  
AND THE LAY-OUT OF THE  
MANDYAVATA LAY-OUT

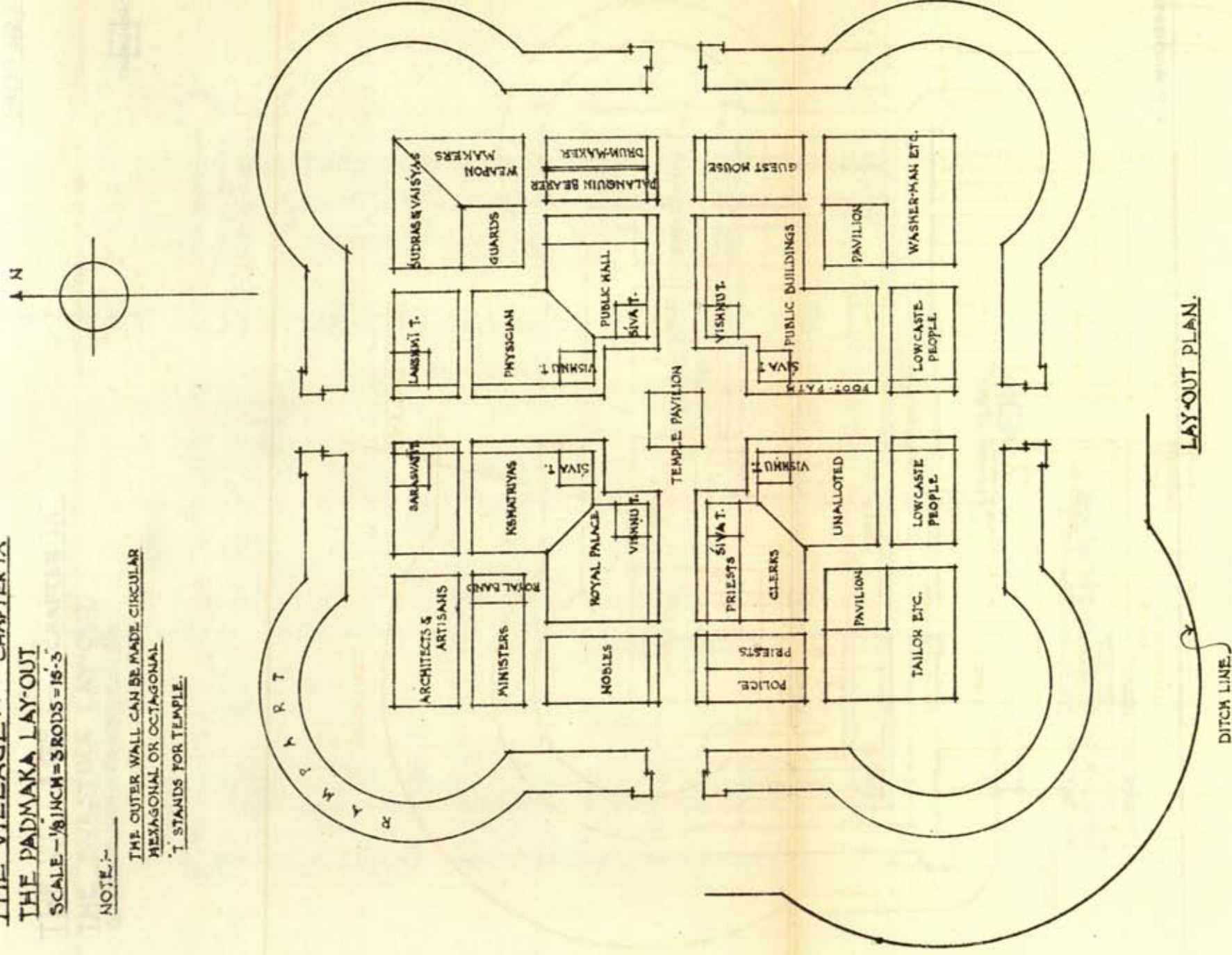


LAY-OUT PLAN

THE VILLAGE - CHAPTER IX  
THE PADMAKA LAY-OUT  
SCALE -  $\frac{1}{8}$  INCH = 3 RODS = 15'-3"

NOTE:-

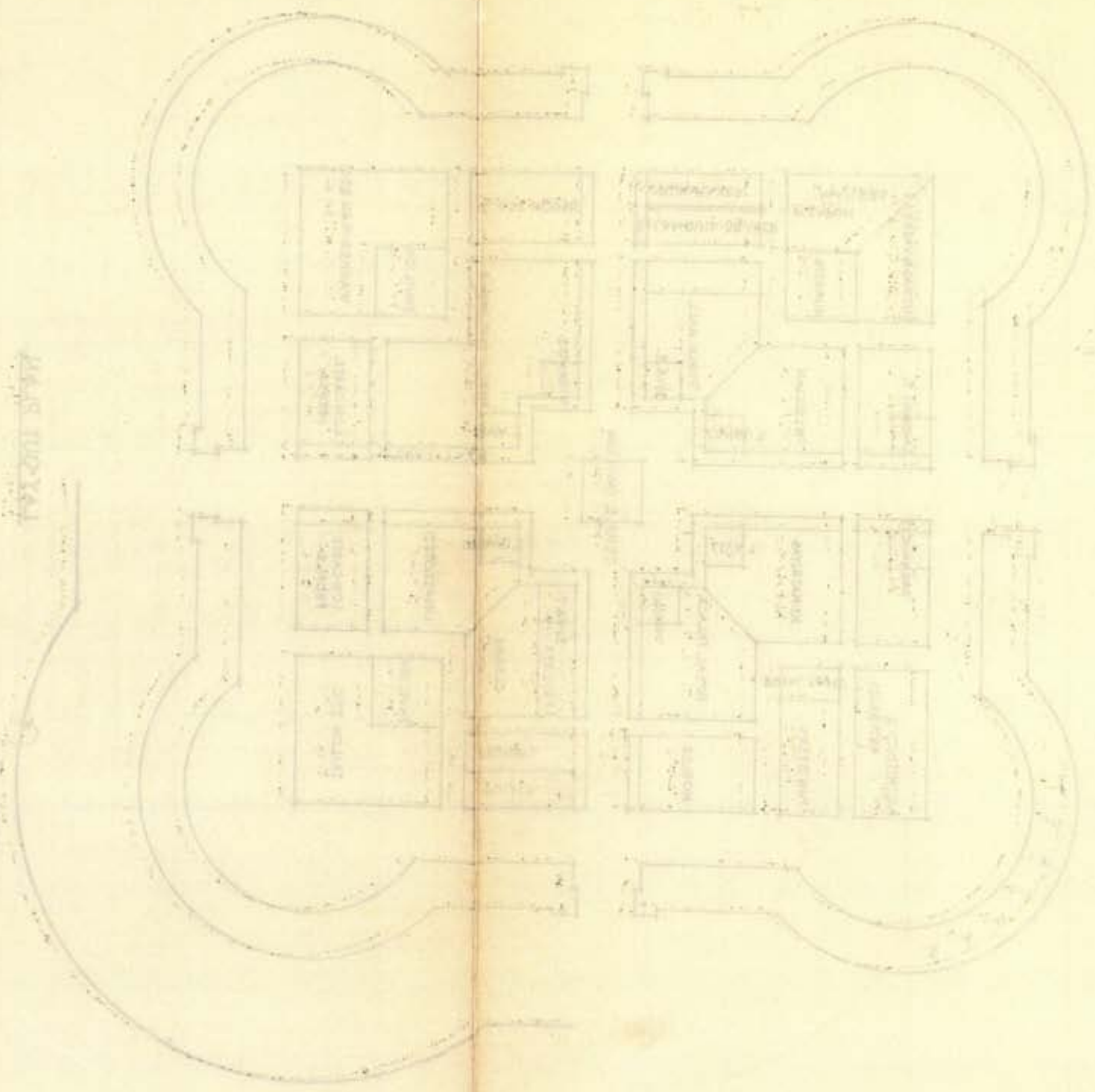
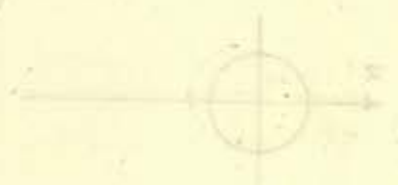
THE OUTER WALL CAN BE MADE CIRCULAR  
 HEXAGONAL OR OCTAGONAL  
 "T" STANDS FOR TEMPLE.





THE CAMP  
WAS  
BUILT  
ON  
THE  
SOUTH  
SIDE  
OF  
THE  
RIVER  
IN  
THE  
MONTH  
OF  
JULY  
1864

THE CAMP  
WAS  
BUILT  
ON  
THE  
SOUTH  
SIDE  
OF  
THE  
RIVER  
IN  
THE  
MONTH  
OF  
JULY  
1864



PLAN OF THE CAMP

PLAN OF THE CAMP







# THE VILLAGE — CHAPTER IX.

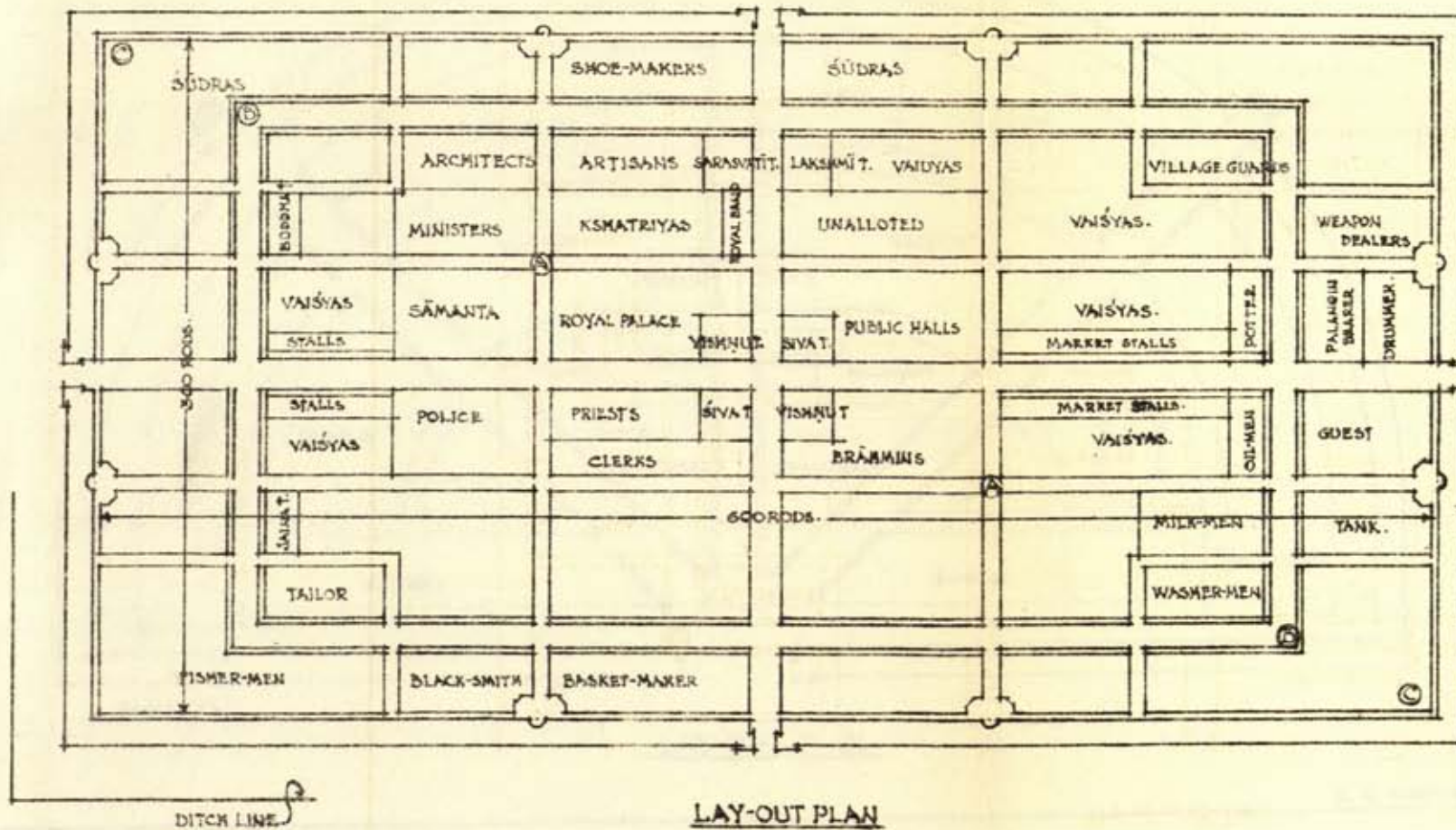
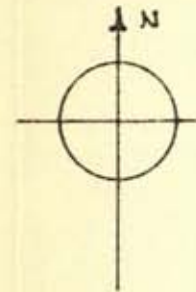
## THE PRASTARA LAY-OUT

SCALE  $\frac{1}{8}$  INCH = 10 RODS = 50-10

### NOTE:-

THE SURROUNDING STRIP OF PLOT BETWEEN (C) AND (B)  
ROUGHLY INDICATES THE PAISACHA AND BETWEEN  
(B) AND (A) THE MANUSHA BOUNDS. CENTRAL PORTION  
IS THE DAIVA PLOT.  
T STANDS FOR TEMPLE

SHEET NO XX



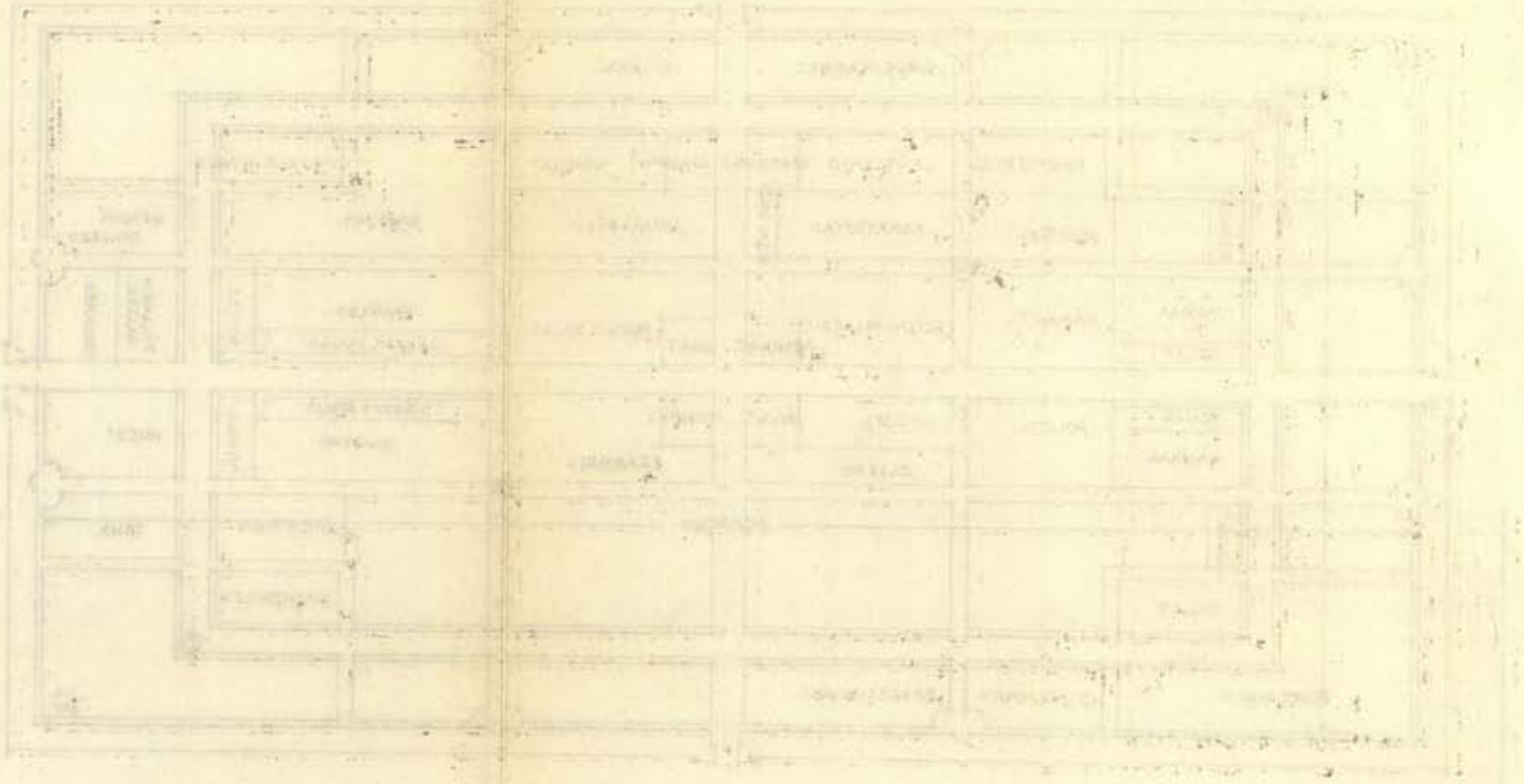
S. C. MUKHERJI.



# THE VILLAGE — CHAPTER IX

THE VILLAGE LAY OUT  
AND THE BUILDINGS

AT THE VILLAGE OF THE  
INDIAN RESERVATION  
OF THE  
INDIAN RESERVATION  
OF THE  
INDIAN RESERVATION



THE VILLAGE

THE VILLAGE

## THE VILLAGE — CHAPTER IX

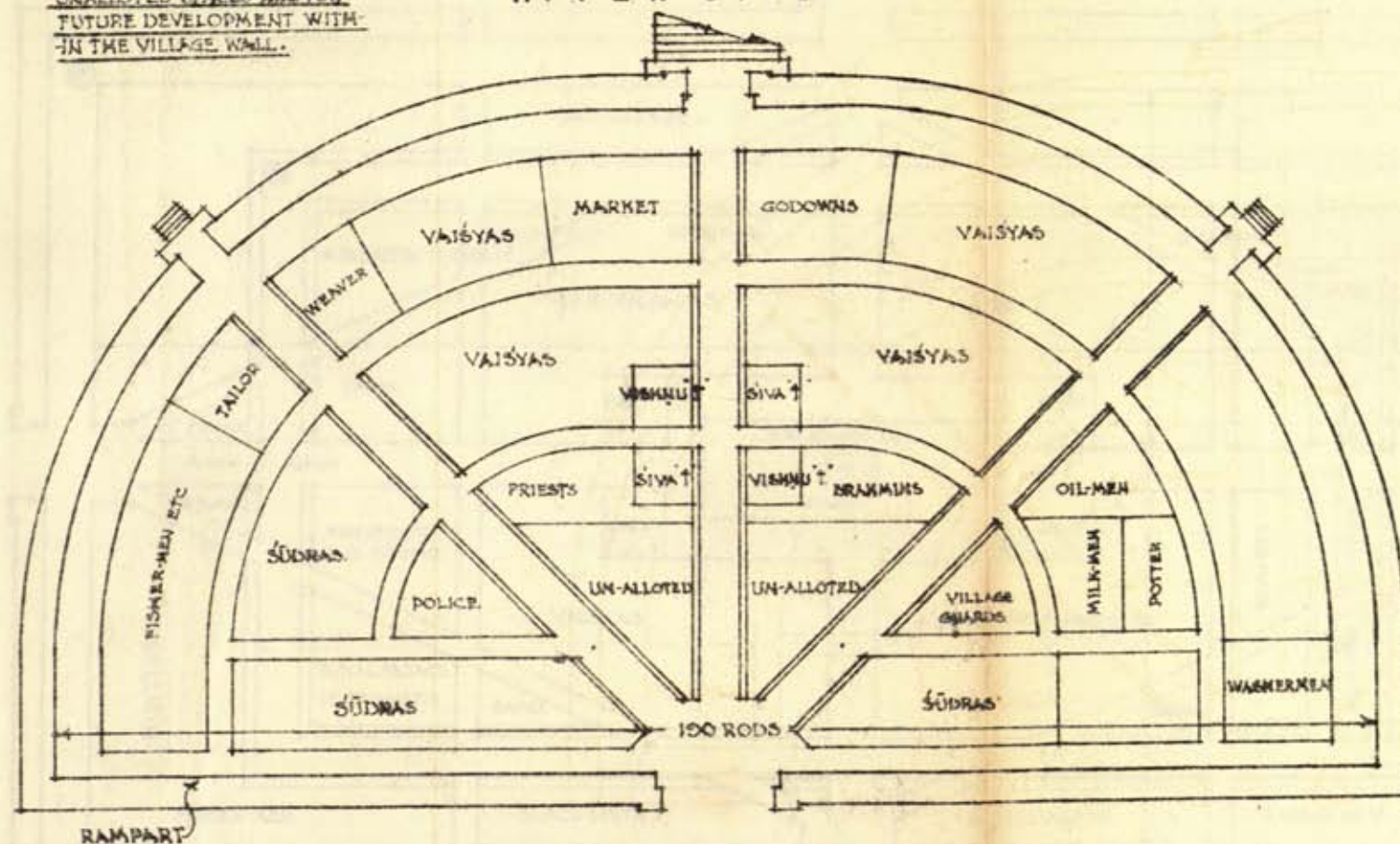
## THE KĀRMUKA LAY-OUT

SCALE —  $\frac{1}{8}$  INCH = 5 RODS = 25-5

## NOTE:—

UNALLOTTED SPACES ARE FOR  
FUTURE DEVELOPMENT WITH-  
IN THE VILLAGE WALL.

RIVER SIDE



LAY-OUT PLAN.



THE VILLAGE - CHAPTER IX

THE VILLAGE LAYOUT

THE VILLAGE LAYOUT

THE VILLAGE LAYOUT

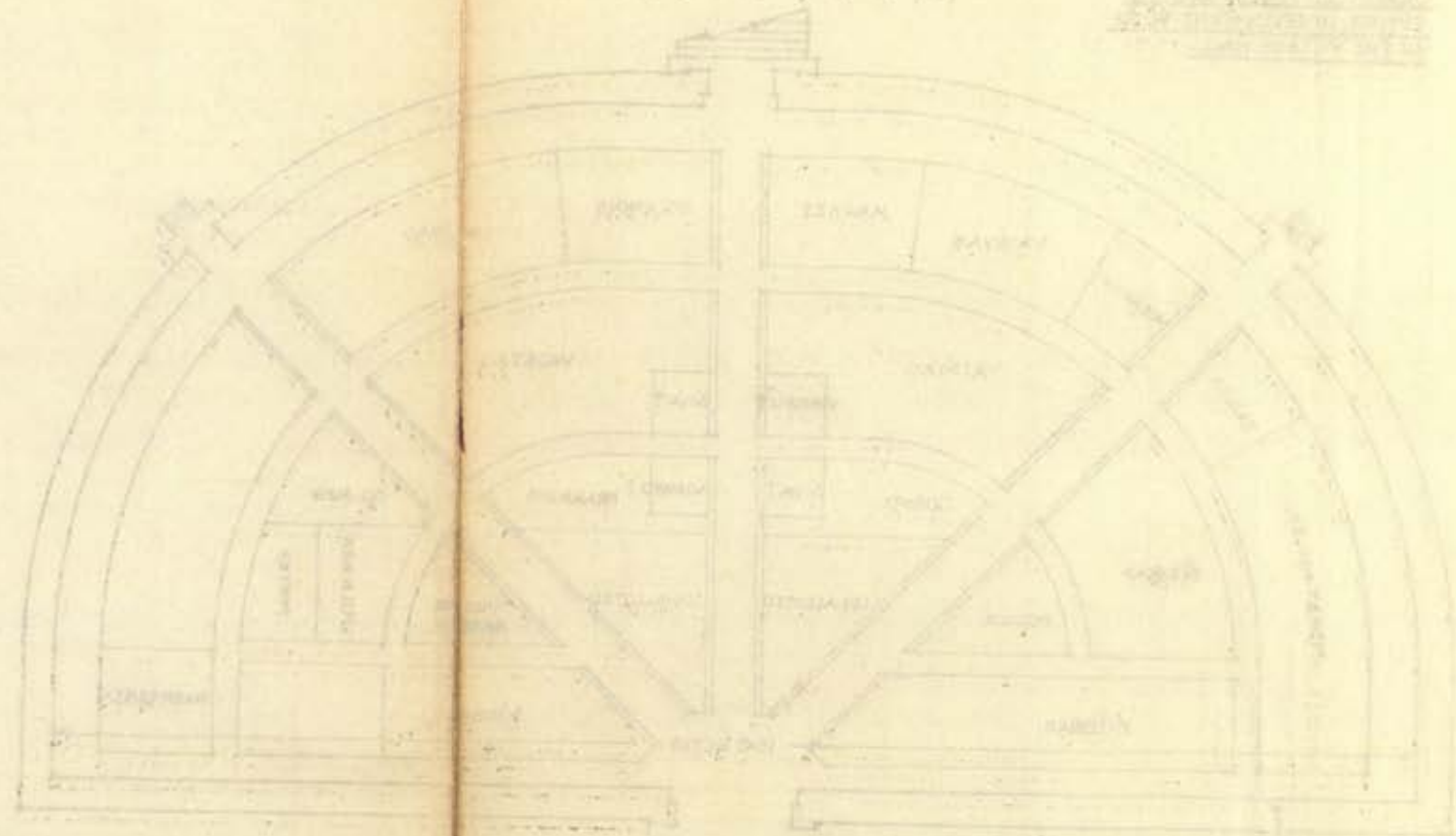
THE VILLAGE LAYOUT

THE VILLAGE LAYOUT

THE VILLAGE LAYOUT



RIVER SIDE



LAY-OUT PLAN

## THE VILLAGE — CHAPTER IX

## THE CHATUR-MUKHA LAY-OUT

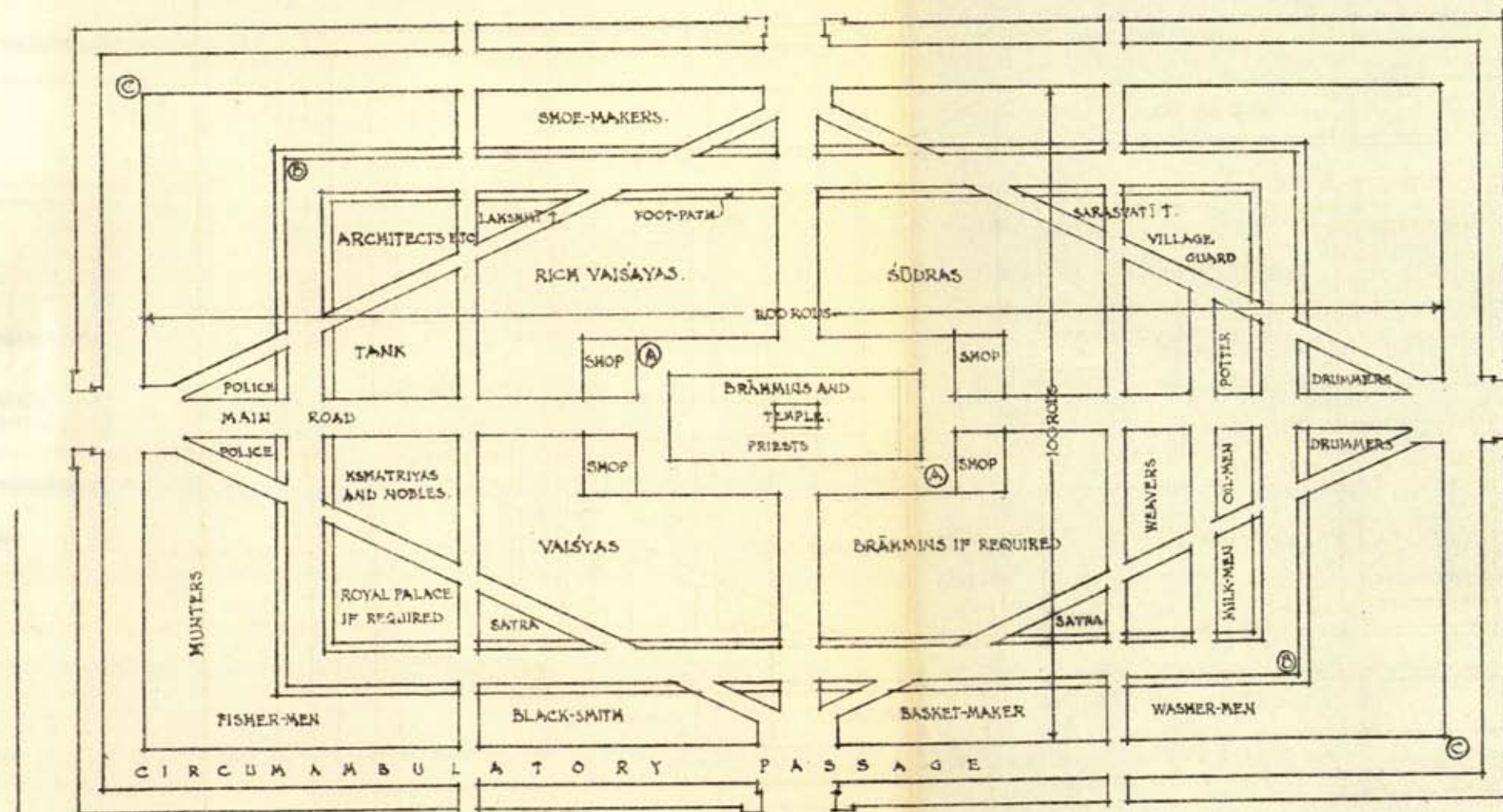
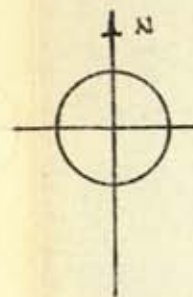
SCALE —  $\frac{1}{8}$  INCH = 3 RODS = 15-5

## NOTE:-

THE SURROUNDING STRIP OF PLOT BETWEEN (C) AND (B)  
ROUGHLY INDICATES THE PAISACHA AND BETWEEN  
(B) AND (A) THE MANUSHA ROUNDS. CENTRAL PORTION  
IS THE DAIVA PLOT.

T STANDS FOR TEMPLE.

THIS VILLAGE IS FOR THE VAISYAS MAINLY.



LAY-OUT PLAN.





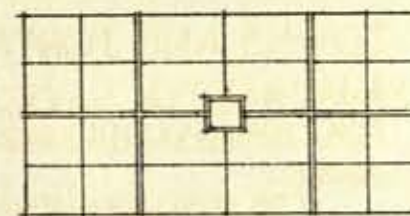
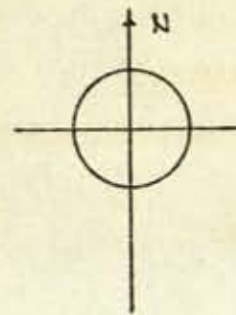


## TOWNS AND FORTS — CHAPTER X

RĀJADHĀNĪYA LAY-OUT — SCALE  $\frac{1}{8}$  INCH = 15 RODS =  $76\frac{1}{2}$  FEET  
FOR CHAKRA-VARTIN KINGS.

## NOTE:-

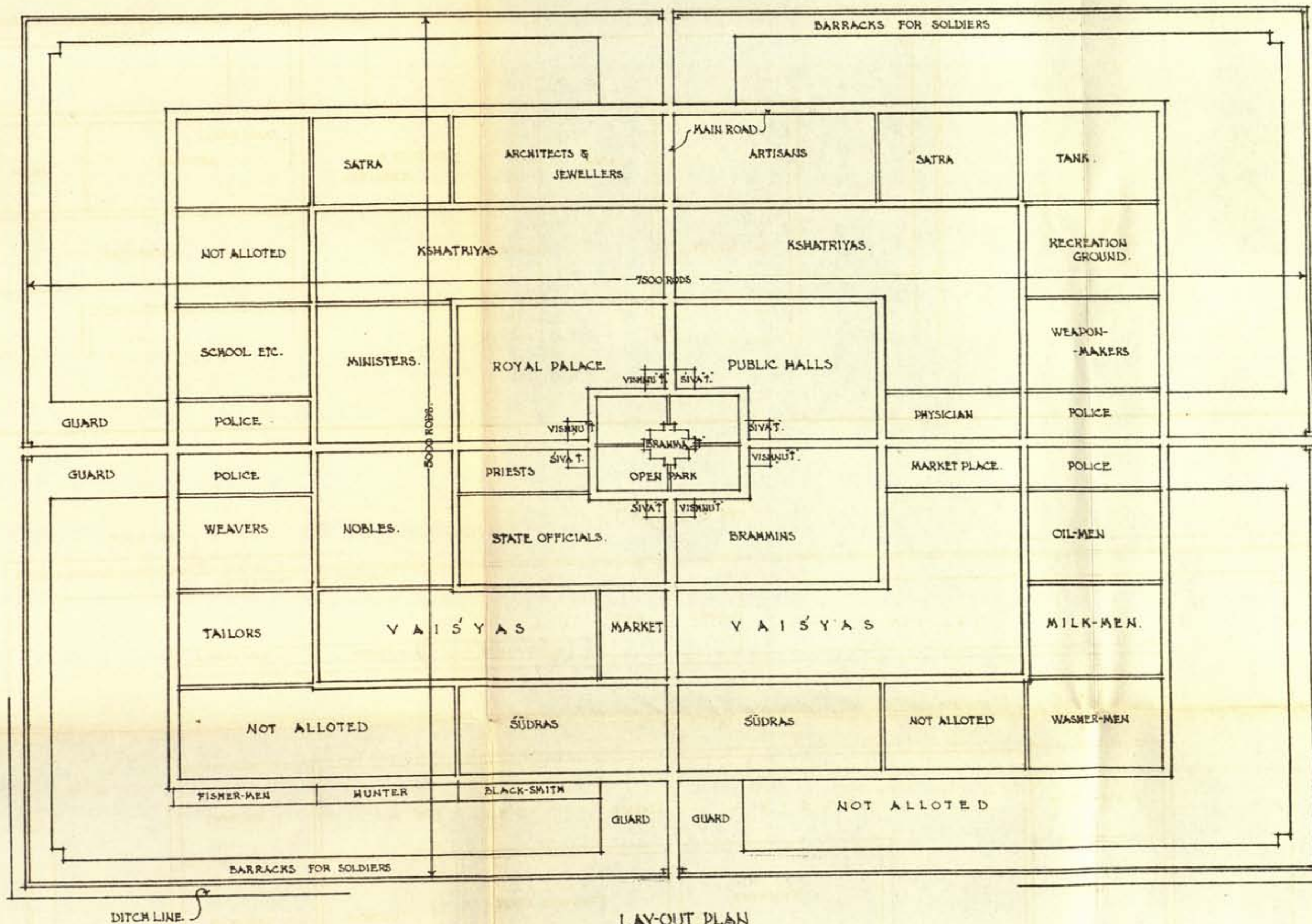
THE DETAILS FOR ALLOTMENT HAVE MAINLY  
BEEN TAKEN FROM CHAPTER IX.



GENERAL OUT-LINE OF NAGARA  
NOT TO SCALE.

## NOTE:-

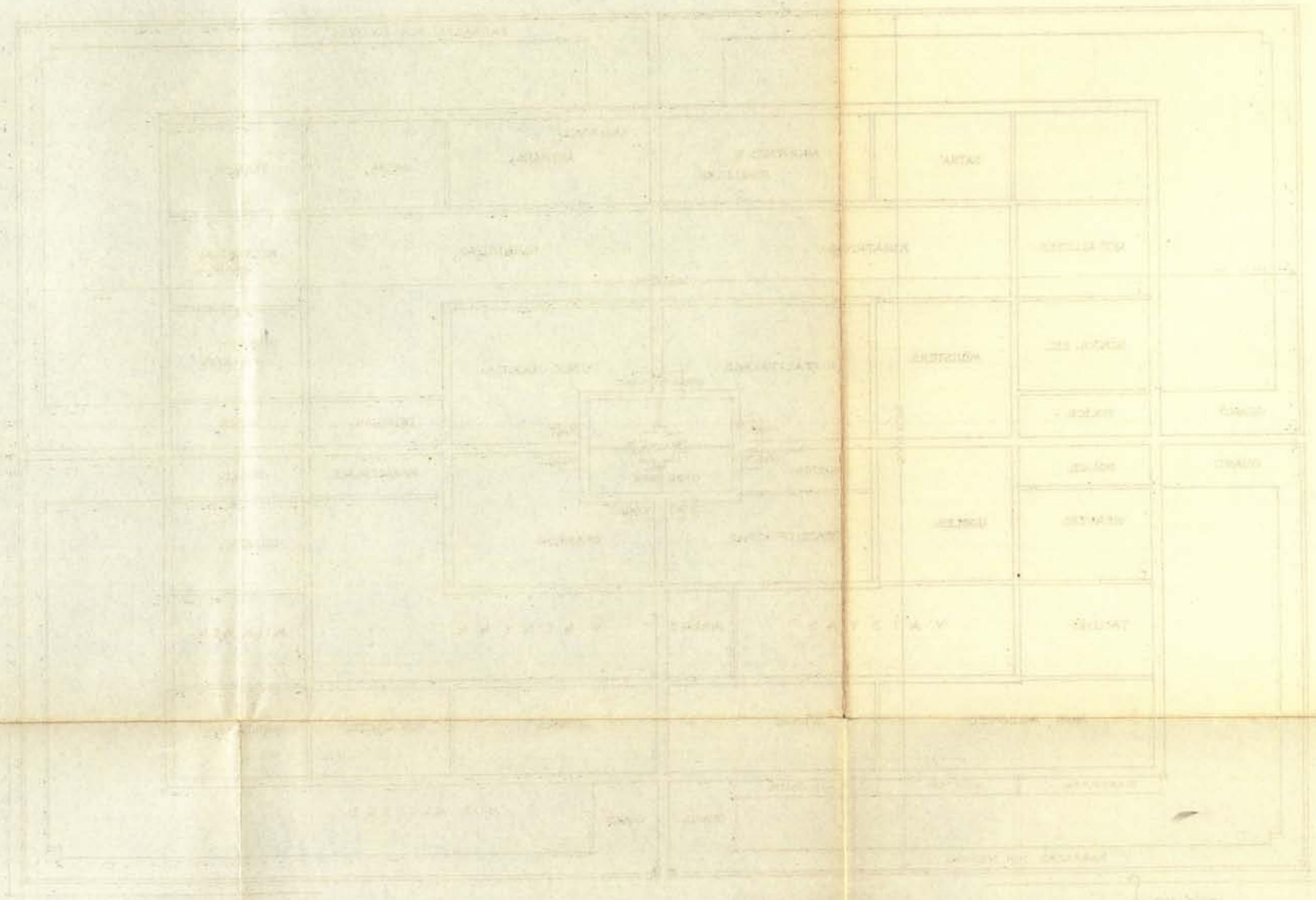
NAGARA IS A SMALLER  
TOWN THAN RĀJADHĀNĪYA  
SO A GENERAL OUT-LINE  
HAS BEEN SHOWN.  
KEVALA & NAGARA VARY  
ONLY IN MINOR DETAILS



LAY-OUT PLAN



TOWNS AND TOWNS  
 RAILROADS LAY-OUT  
 FOR CHARTERED RAILROADS  
 CHAPTER X  
 THE TOWNS AND TOWNS  
 OF THE RAILROADS



PA-21 TOWNS

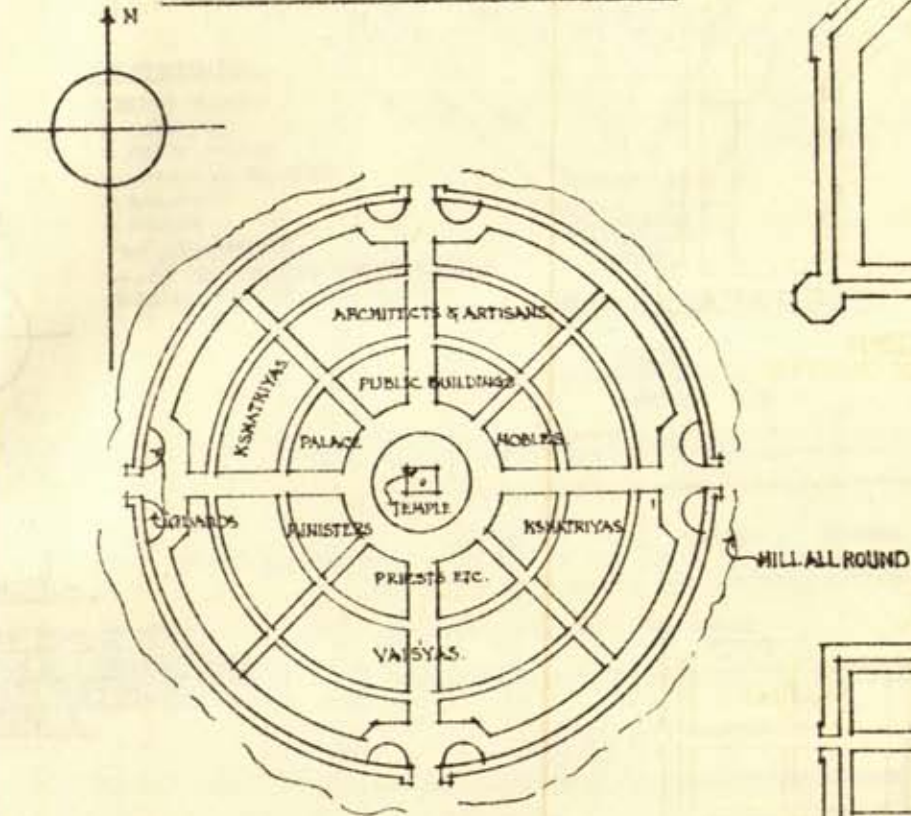


## TOWNS AND FORTS — CHAPTER X

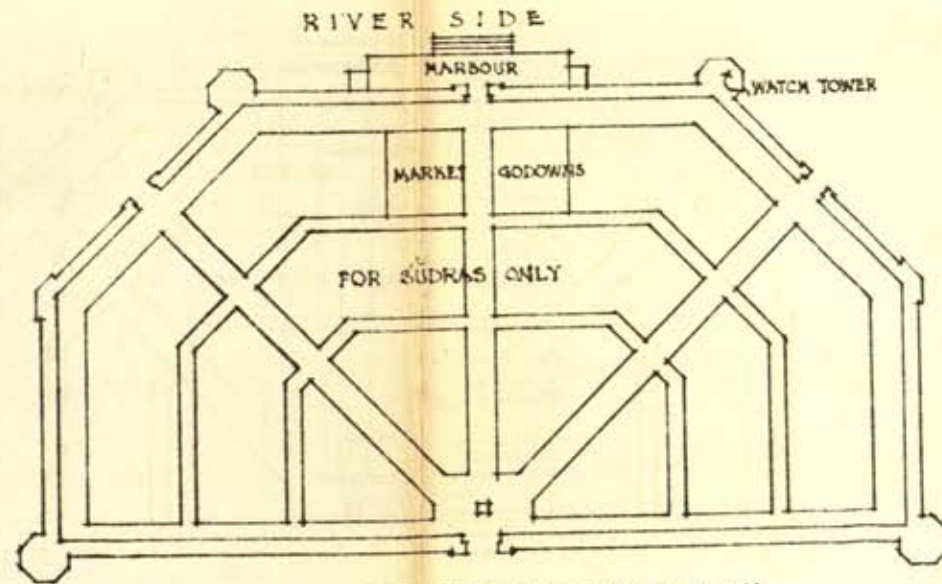
NOT TO SCALE.

NOTE:-

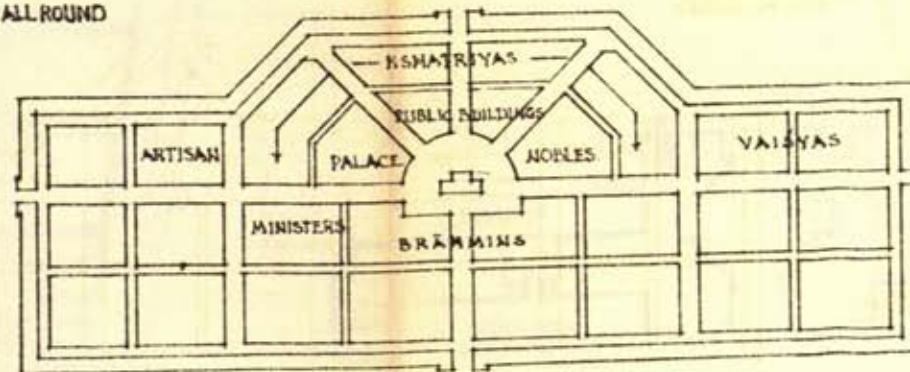
THE DETAILED ALLOTMENTS FOR THESE LAYOUTS  
ARE TO BE MADE ON THE SAME PRINCIPLE  
ON WHICH THE VILLAGES HAVE BEEN DESIGNED.



GENERAL OUTLINE OF KHARVATA TOWN.



GENERAL OUT-LINE OF KHETA TOWN  
THERE SHOULD BE NO RESIDENCE OF KINGS OR UPPER  
CASTE PEOPLE IN THIS VILLAGE



GENERAL OUTLINE OF KUMBJAKA TOWN





PLAN OF THE TEMPLE

SECTION OF THE TEMPLE

SECTION OF THE TEMPLE



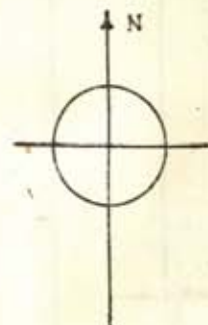
SECTION OF THE TEMPLE

## TOWNS AND FORTS—CHAPTER X

NOT TO SCALE

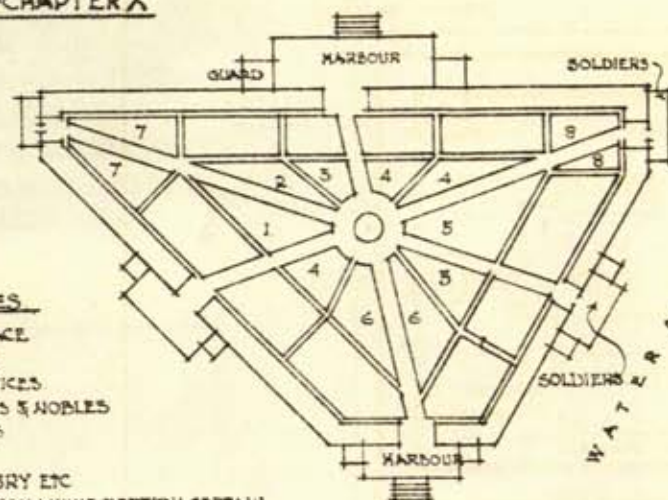
## REFERENCES

1. ROYAL PALACE
  2. MINISTERS
  3. PUBLIC OFFICES
  4. KSHATRIYAS & NOBLES
  5. BRÄHMINS
  6. POLICE
  - 7 & 8. ARMOURY ETC
- ~ OF THE REMAINING PORTION CERTAIN PARTS ARE FOR LOW-CASTE PEOPLE

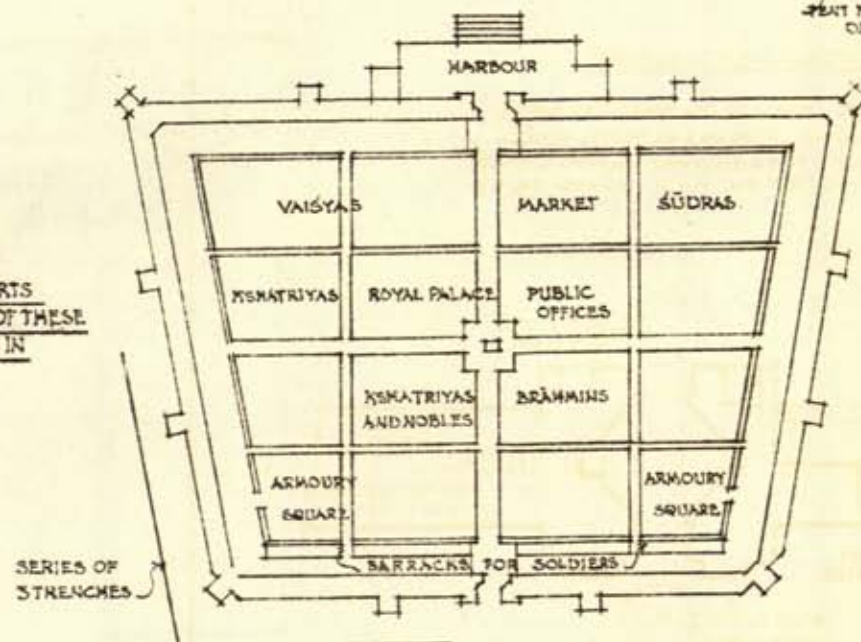


## GENERAL NOTE:—

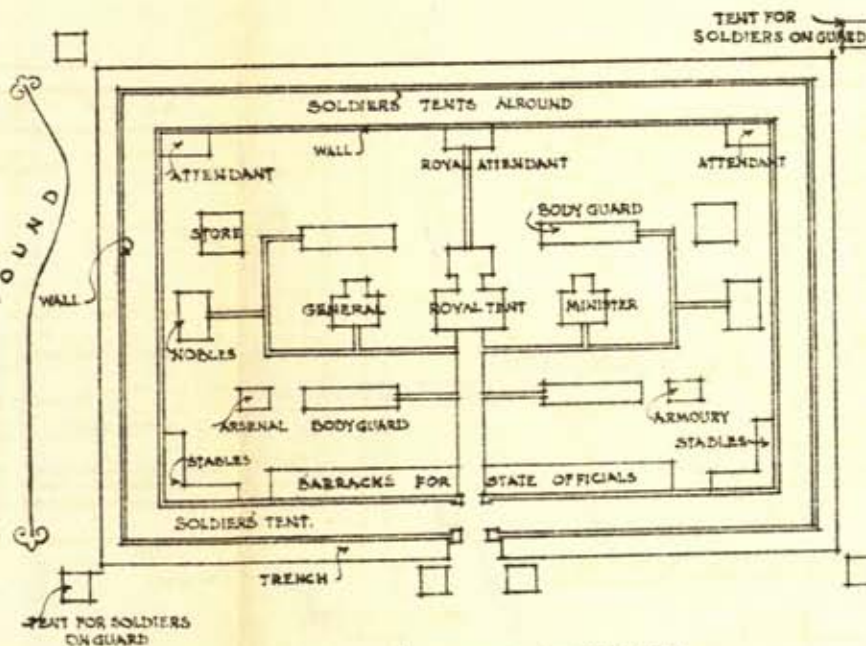
THE OTHER TYPES OF FORTS NOT SHOWN IN EITHER OF THESE TWO SHEETS VARY ONLY IN MINOR DETAILS.



JALA-DURGA (WATER-FORT)



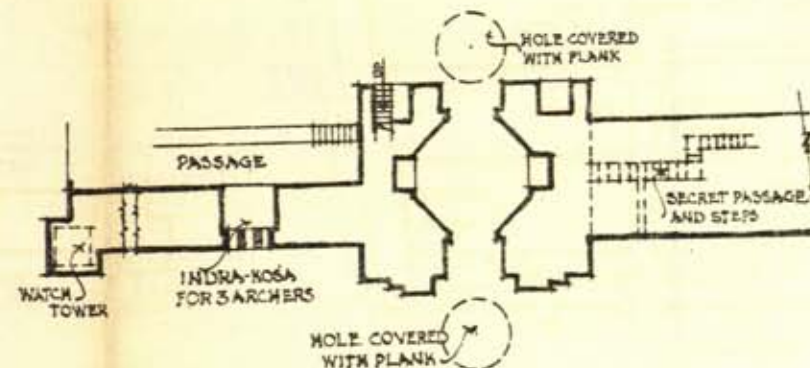
DRONAKA—A FORTRESS  
MORE OR LESS A FORTIFIED COMMERCIAL TOWN



SIVIRA—ENCAMPMENT

## NOTE:—

THE STRUCTURE SHOULD BE OF A TEMPORARY NATURE. THE 103RD CHAPTER OF BRAHMA-VAIVARTTA PURÄNA MENTIONS 12 GATES FOR A SIVIRA BUT MAHABHÄRA IS SILENT ON THE POINT. SO ONLY ONE GATE HAS BEEN SHOWN.

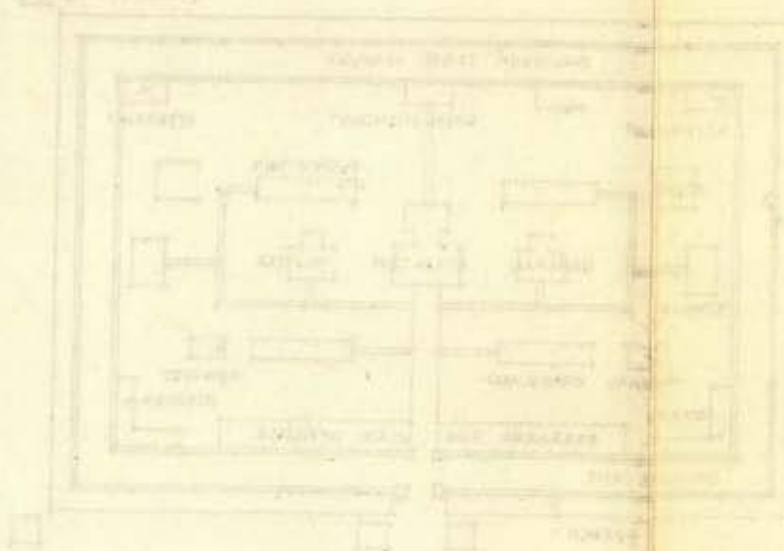


DETAILS OF FORT GATES  
AS OBTAINED FROM ARTHA-SÄSTRA



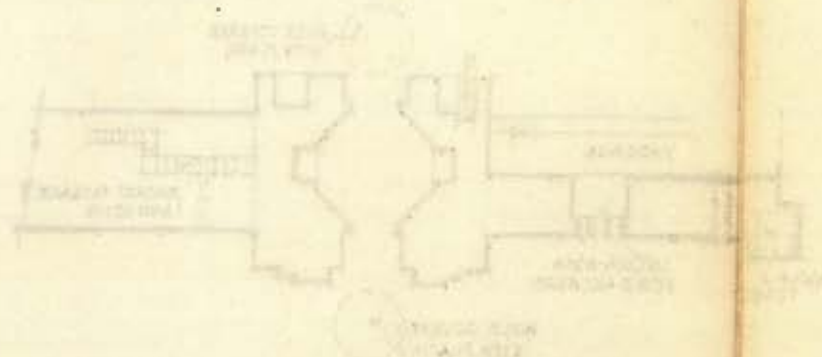
VIEW OF TOWN

VIEW OF TOWN



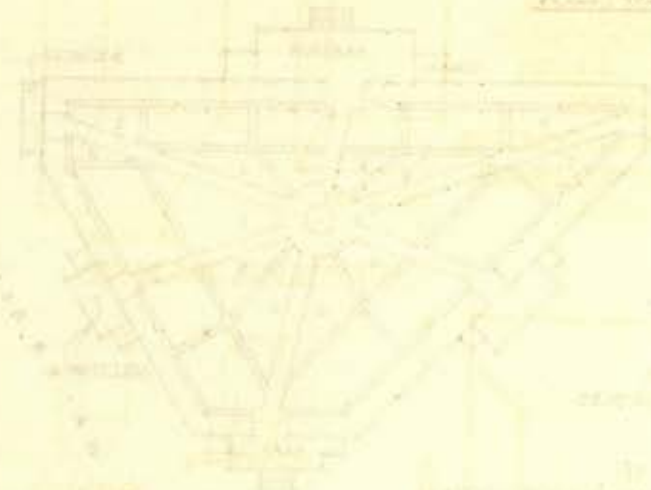
VIEW OF TOWN

VIEW OF TOWN

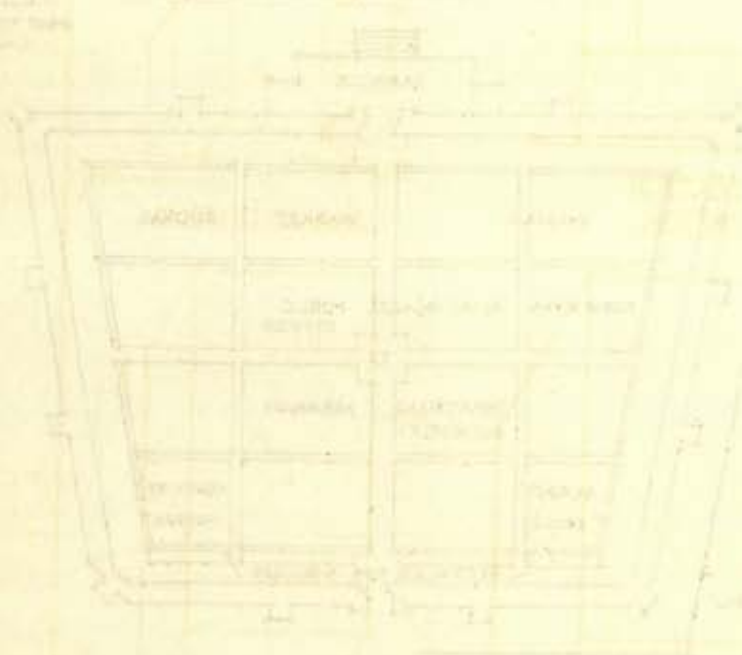


VIEW OF TOWN

VIEW OF TOWN



VIEW OF TOWN



VIEW OF TOWN

VIEW OF TOWN

# THE FOUNDATION — CHAPTER XII

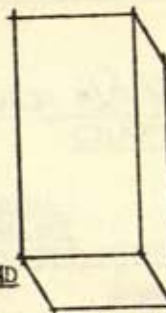
WITH DIFFERENT SIZES OF BRICKS

SCALE  $\frac{1}{2}$  INCH = ONE FOOT.

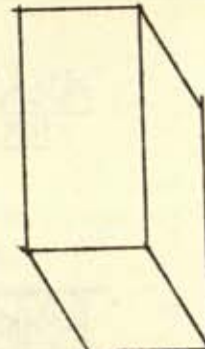
NOTE 1:-

THE OTHER FOUNDATIONS ARE PRACTICALLY THE SAME, WITH THIS DIFFERENCE THAT THE MATERIALS TO BE DEPOSITED VARY IN EVERY DIFFERENT CLASS OF BUILDING.

ALSO THE WIDTH AND DEPTH OF FOUNDATIONS DEPEND ON THE NATURE AND HEIGHT OF THE STRUCTURE.

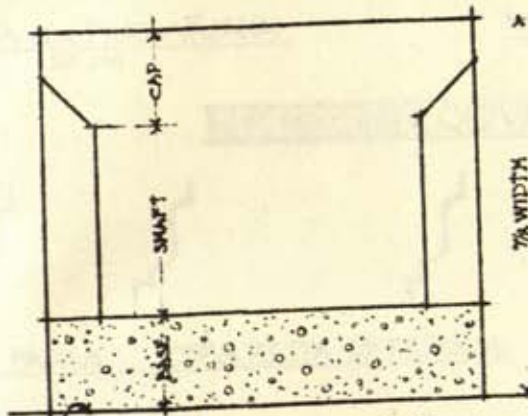


$7\frac{1}{2} \times 15 \times 30$ "



$15 \times 15 \times 30$ "

INTERMEDIATE SIZE BRICKS

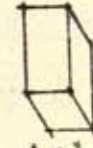


SUGGESTED SECTION OF FOUNDATION

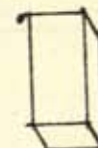
THE WIDTH OF THIS FOUNDATION HAS BEEN TAKEN TO BE 30 INCHS (THAT IS 4'-6") INSTEAD OF 3' AS SUGGESTED IN THE TEXT.



$3\frac{1}{4} \times 2\frac{1}{2} \times 10\frac{1}{2}$ "



$3\frac{1}{4} \times 5\frac{1}{4} \times 10\frac{1}{2}$ "

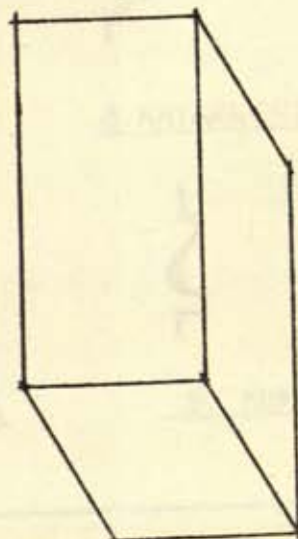


$3\frac{1}{2} \times 6\frac{5}{4} \times 15\frac{1}{2}$ "

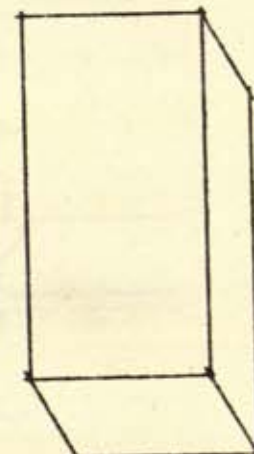


$6\frac{3}{4} \times 6\frac{3}{4} \times 15\frac{1}{2}$ "

SMALL SIZE BRICKS



$22\frac{1}{2} \times 22\frac{1}{2} \times 45$ "



$11\frac{1}{4} \times 22\frac{1}{2} \times 45$ "

LARGE SIZE BRICKS





# PROFILES OF MOULDINGS FROM MĀNASĀRA CHAPTER XIII

## NOTE

THE CLASSIC MOULDINGS ARE EIGHT IN NUMBER WHEREAS  
THERE ARE NINE TYPES OF MOULDINGS IN THE MĀNA-SĀRA BUT  
PRATI BEING MORE akin TO ANTARA MAY BE TAKEN AS A SUBSIDIARY MOULDING



1. VĀJANA WITH PRATI-VĀJANA  
BELOW

RATNA-PATTA

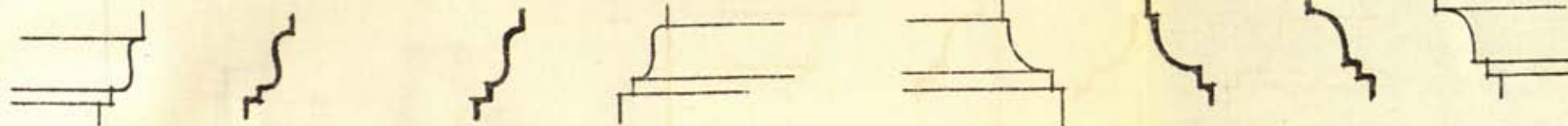


NIMNA OR SPLAY

VAJRA-PATTA

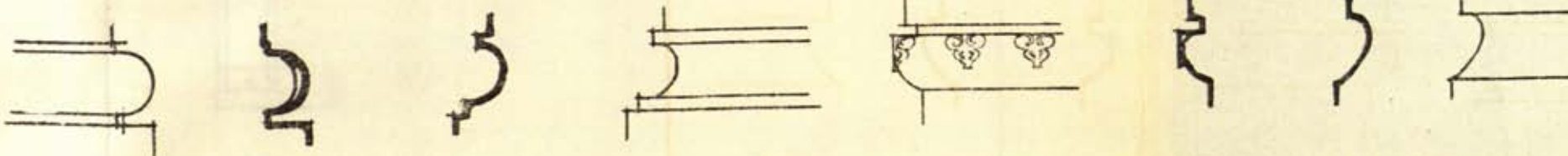
SUBSIDIARY MOULDINGS BASED ON VĀJANA TYPE

## EQUIVALENT TO CLASSIC FILLETS



2. PADMA CYMA RECTA OR REVERSA

3. KARNA OR CAVETTO

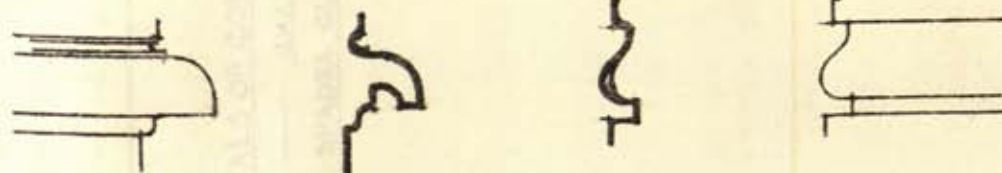


4. KUMUDA OR TORUS

5. ANTARA OR SCOTIA

6. GOPĀNA OR OVLO

7. PRATI OR PRATIMUKHA



8. KAPOTA OR BIRD'S BEAK

9. KUMBHA

DHĀRĀ-KUMBHA



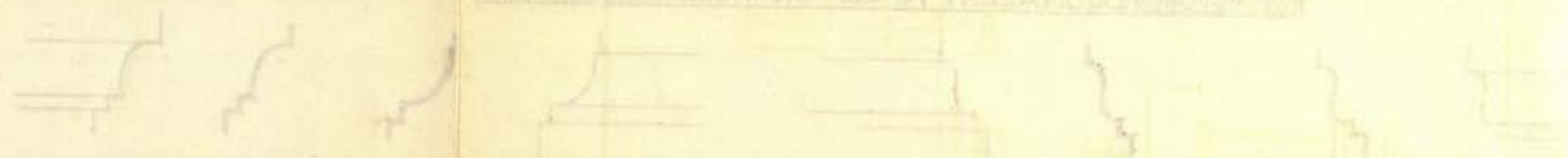
# LIST OF MOLDING PROFILES CHAPTER III

These profiles are to be used in the design of moldings for the purpose of showing the relative positions of the various parts of the molding and the position of the various parts of the molding in relation to the wall of the building.



1. Simple rectangular profile  
2. Profile with decorative top edge  
3. Profile with decorative top edge and small notch  
4. Profile with decorative top edge and small notch  
5. Profile with decorative top edge and small notch  
6. Profile with decorative top edge and small notch  
7. Profile with decorative top edge and small notch

## LIST OF MOLDING PROFILES TO BE USED IN THE DESIGN OF MOLDINGS



8. Profile with decorative top edge and small notch  
9. Profile with decorative top edge and small notch  
10. Profile with decorative top edge and small notch  
11. Profile with decorative top edge and small notch  
12. Profile with decorative top edge and small notch  
13. Profile with decorative top edge and small notch  
14. Profile with decorative top edge and small notch



15. Profile with decorative top edge and small notch  
16. Profile with decorative top edge and small notch  
17. Profile with decorative top edge and small notch  
18. Profile with decorative top edge and small notch  
19. Profile with decorative top edge and small notch  
20. Profile with decorative top edge and small notch  
21. Profile with decorative top edge and small notch

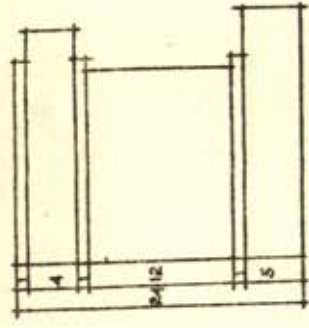


22. Profile with decorative top edge and small notch  
23. Profile with decorative top edge and small notch  
24. Profile with decorative top edge and small notch  
25. Profile with decorative top edge and small notch  
26. Profile with decorative top edge and small notch  
27. Profile with decorative top edge and small notch  
28. Profile with decorative top edge and small notch

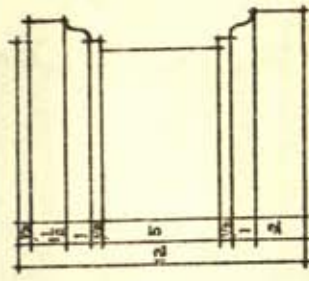




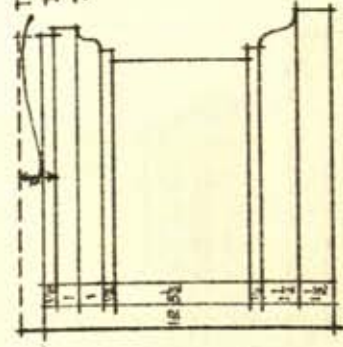
PEDESTALS OF COLUMNS  
 — CHAPTER XIII —  
 VEDI-BHADRA CLASS



FIRST TYPE  
 OF 24 PARTS

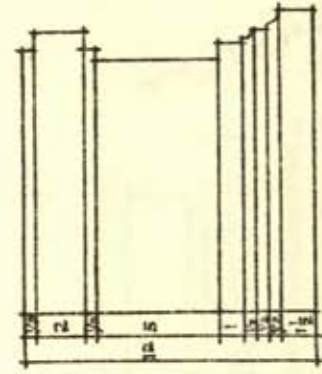


SECOND TYPE  
 OF 12 PARTS

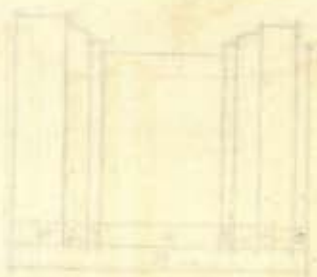


THIRD TYPE  
 OF 12 PARTS

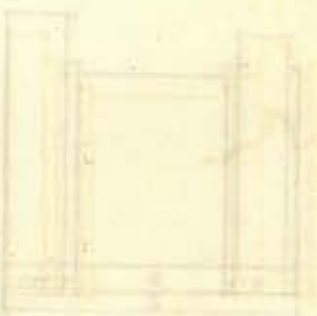
THIS IS THE HEIGHT OF THE  
 TOPMOST FILLET ACCORDING  
 TO DETAILED DIVISION OF PARTS



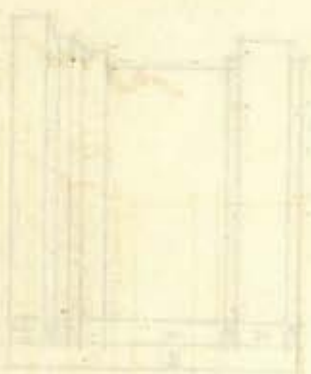
FOURTH TYPE  
 OF 12 PARTS



SECTION  
OF THE WALL



SECTION  
OF THE WALL



SECTION  
OF THE WALL



SECTION  
OF THE WALL

SECTION OF THE WALL  
OF THE WALL

SECTION OF THE WALL  
OF THE WALL



# PEDESTALS OF COLUMNS

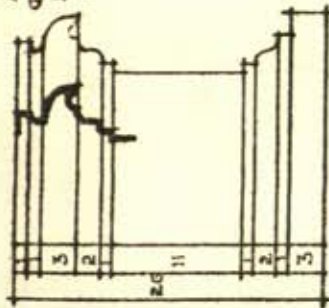
— CHAPTER XIII

PRATI-BHADRA CLASS

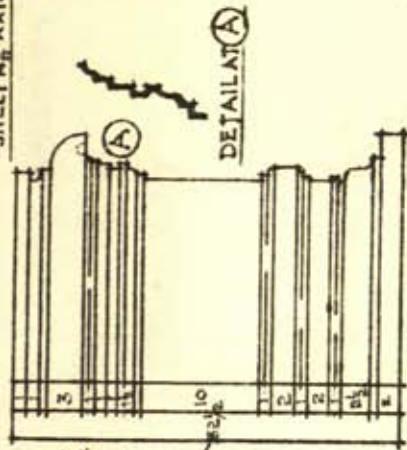
NOTE—

DETAILS ARE DOUBLE THE  
GENERAL SIZE.

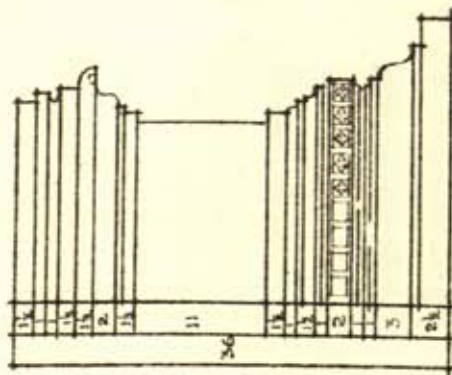
NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 32½ AND  
NOT 32 AS GIVEN  
IN THE TEXT



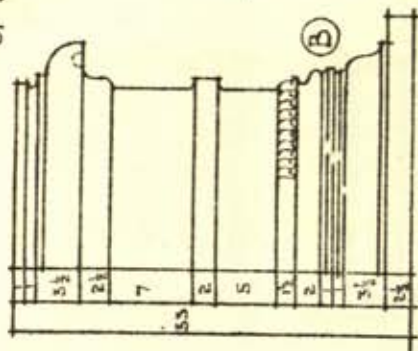
FIRST TYPE  
OF 26 PARTS—



SECOND TYPE  
OF 32 PARTS—



FOURTH TYPE  
OF 36 PARTS—



THIRD TYPE  
OF 35 PARTS—



DETAIL AT B

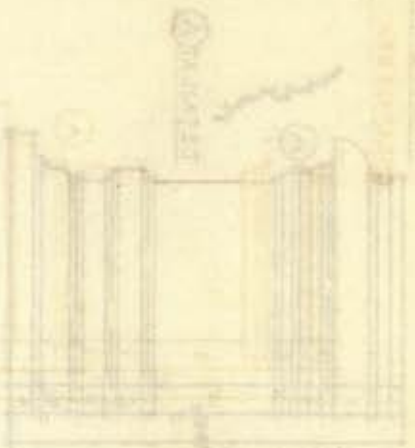
SECTION 20-10000

SECTION 20-10000

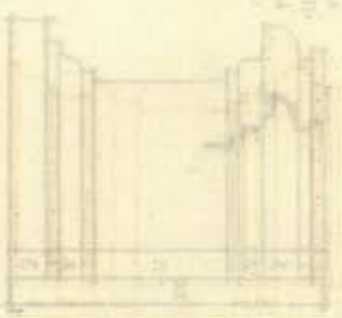
SECTION 20-10000

SECTION 20-10000

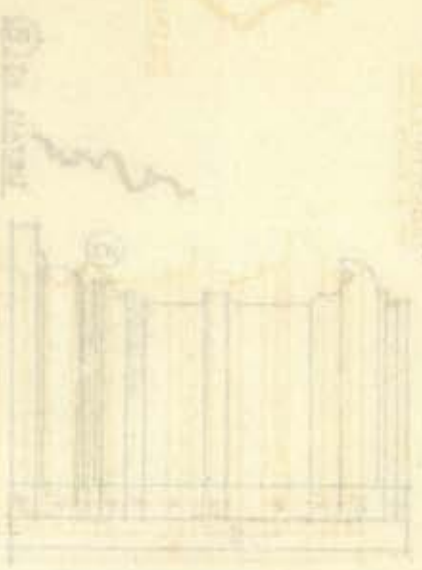
SECTION 20-10000



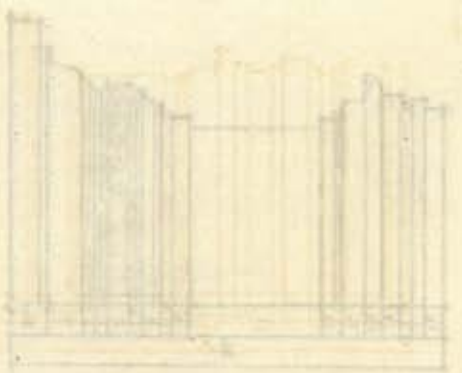
SECTION 20-10000



SECTION 20-10000



SECTION 20-10000



SECTION 20-10000



# PEDESTALS OF COLUMNS

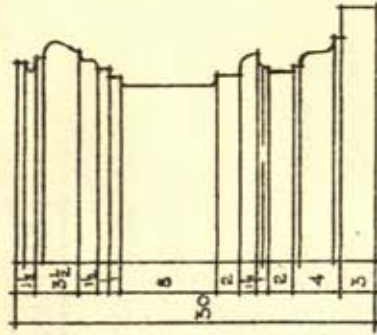
— CHAPTER XIII

MAÑCHA-BHADRA CLASS

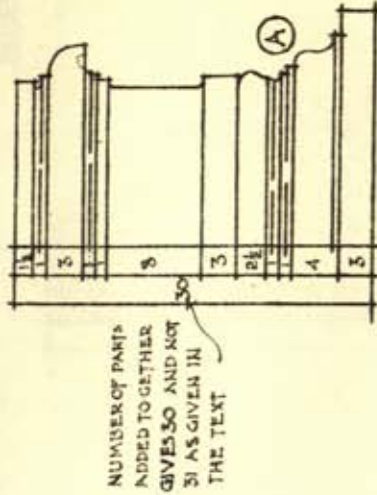
NOTE—

THE DETAIL IS DOUBLE  
THE GENERAL SIZE.

SHEET NO XXX

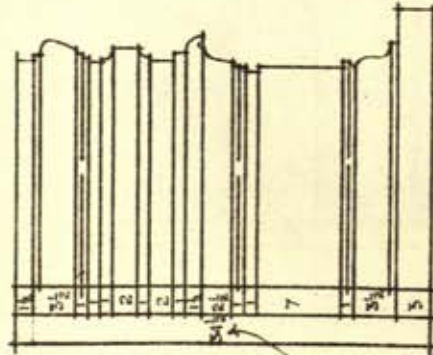


FIRST TYPE  
OF 30 PARTS —



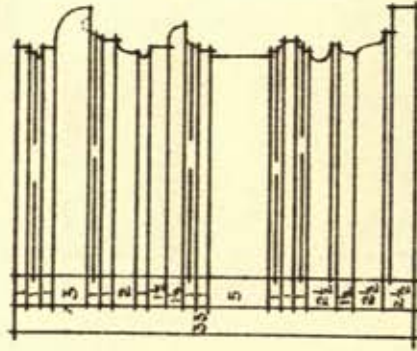
NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 30 AND NOT  
31 AS GIVEN IN  
THE TEXT

SECOND TYPE  
OF 31 PARTS ? —



FOURTH TYPE  
OF 34 PARTS ? —

NUMBER OF PARTS  
ADDED TOGETHER  
GIVES 34 1/2 AND NOT  
34 AS GIVEN IN  
THE TEXT



THIRD TYPE  
OF 33 PARTS. —



DETAIL A

S. C. MUKHERJEE

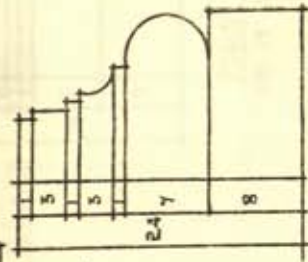




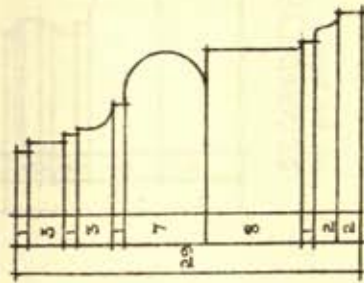
THE BASES OF COLUMNS

CHAPTER XIV

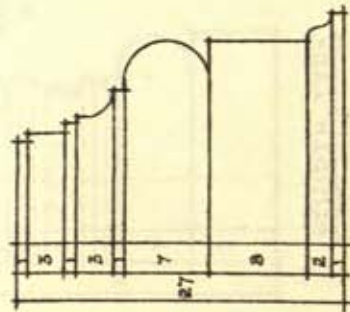
THE PĀDA-BANDHA  
CLASS



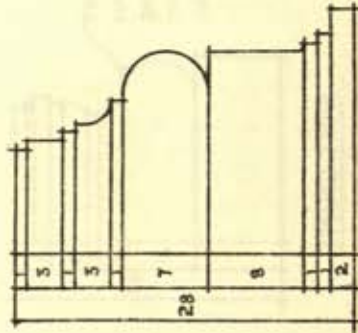
FIRST TYPE  
OF 24 PARTS—



SECOND TYPE  
OF 29 PARTS—



THIRD TYPE  
OF 27 PARTS—



FOURTH TYPE  
OF 28 PARTS—





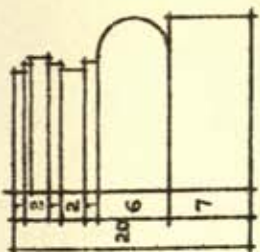
# THE BASES OF COLUMNS

## CHAPTER XIV

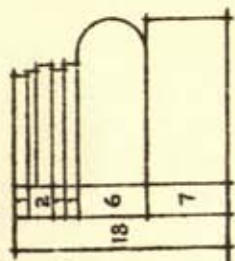
### THE URAGA-BANDHA CLASS

#### NOTE:—

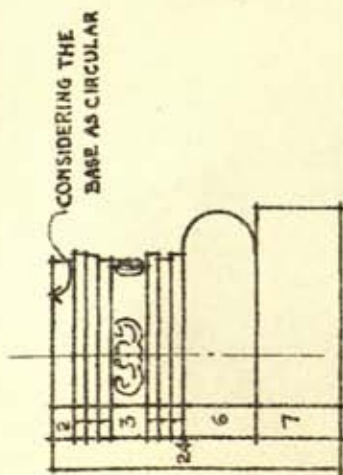
THIS BASE SHOULD BE  
MADE CIRCULAR



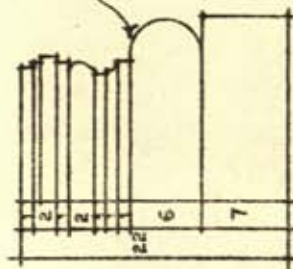
SECOND TYPE  
OF 20 PARTS



FIRST TYPE  
OF 18 PARTS



FOURTH TYPE  
OF 24 PARTS



THIRD TYPE  
OF 22 PARTS

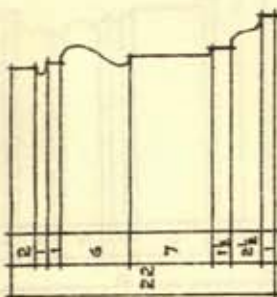




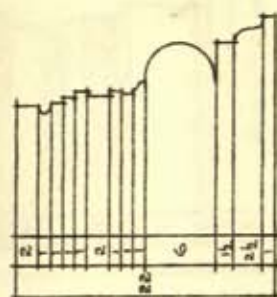
# THE BASES OF COLUMNS

## CHAPTER XIV

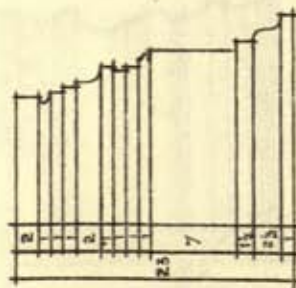
### THE PRATI-KRAMA CLASS



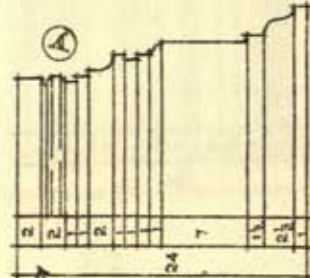
FIRST TYPE  
OF 21 PARTS ?—



SECOND TYPE  
OF 22 PARTS —



THIRD TYPE  
OF 25 PARTS —



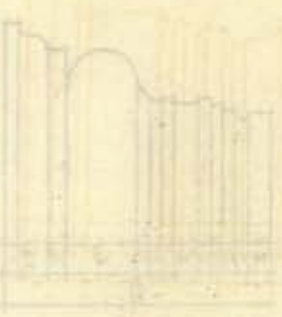
THIS FIGURE IS  
MOSTLY CON-  
JECTURAL AS  
THE TEXT IS VERY  
AMBIGUOUS

FOURTH TYPE  
OF 24 PARTS. —

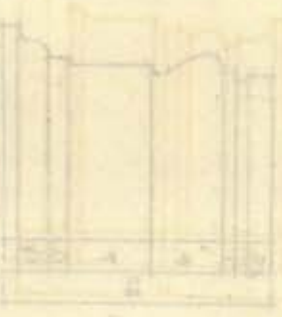


DETAIL AT (A)

# WORKING DRAWING



SECTION A-A  
— 1/4" = 1' —



SECTION B-B  
— 1/4" = 1' —

2400 LBS. CONC. GRAV. INT.  
7 1/2" DIA. PIPE  
2200 LBS. CONC. GRAV. INT.

②  
GRAVEL



SECTION C-C  
— 1/4" = 1' —

GRAVEL ONLY  
NO CONC.  
AS SHOWN  
NEW AT THAT INT.  
RECONSTRUCTED



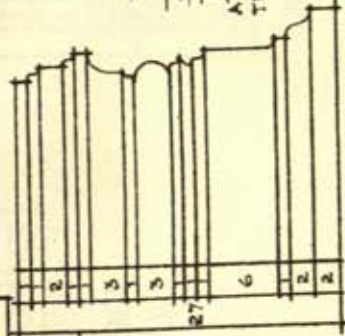
SECTION D-D  
— 1/4" = 1' —



# THE BASES OF COLUMNS

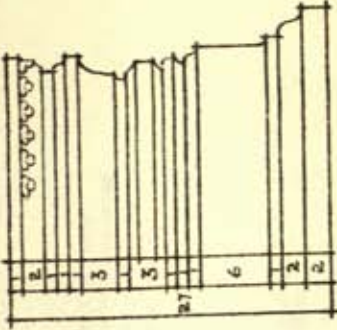
## CHAPTER XIV

### THE KUMUDA-BANIDHA CLASS

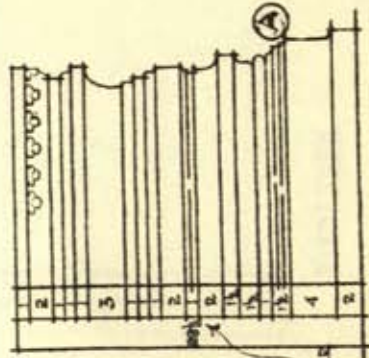


FIRST TYPE  
OF 27 PARTS —

A PROFILE LIKE  
THIS IS MORE PRACTICAL

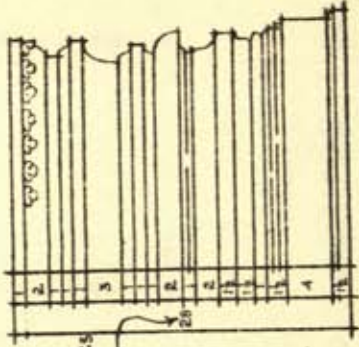


SECOND TYPE  
OF 27 PARTS —



THE TEXT GIVES 28  
PARTS BUT BY MOST  
REASONABLE ADJUST-  
MENT, THE TOTAL NUMBER  
OF PARTS CAN BE MADE  
28 1/2 ONLY

THIRD TYPE  
OF 28 PARTS ? —



THE TEXT GIVES  
29 PARTS



DETAIL AT (A)

FOURTH TYPE  
OF 29 PARTS ? —

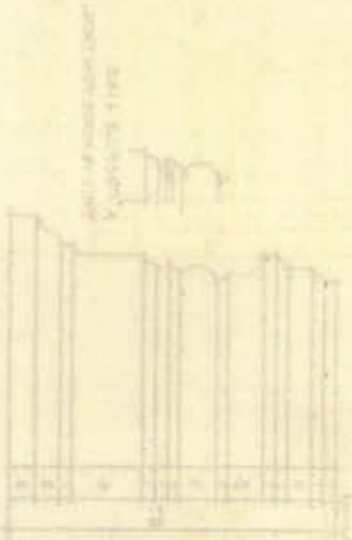
REPLACED TO 21248 2017

7.22.2017

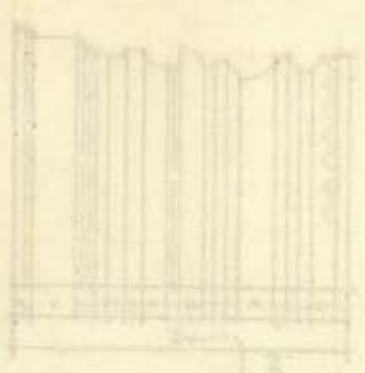
REPLACED TO 21248 2017



10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00



10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00



10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00



10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00 10.00

REPLACED TO 21248 2017

7.22.2017

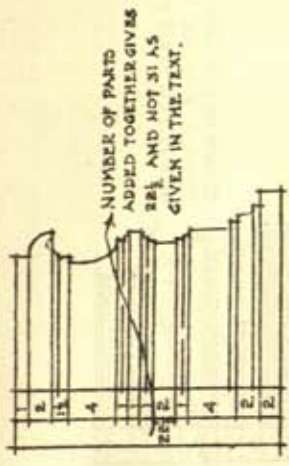
REPLACED TO 21248 2017

7.22.2017

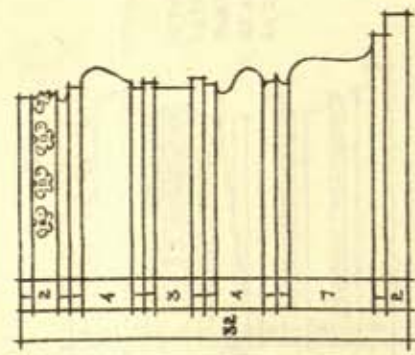


THE BASES OF COLUMNS  
# CHAPTER XIV #

THE PUSHPA-PUSHKALA AND  
VAPRA-BANDHA CLASSES



VAPRA-BANDHA BASE  
OF 31 PARTS ?



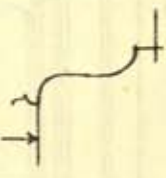
FIRST TYPE

REPEAT FIRST TYPE



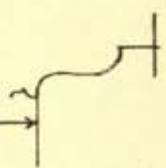
SECOND TYPE

REPEAT FIRST TYPE



THIRD TYPE

REPEAT FIRST TYPE



FOURTH TYPE

THE FOUR PUSHPA-PUSHKALA BASES.  
OF 32 PARTS

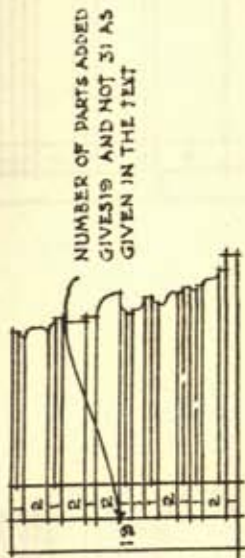




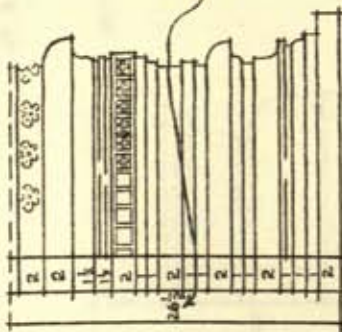
# THE BASES OF COLUMNS

## CHAPTER XIV

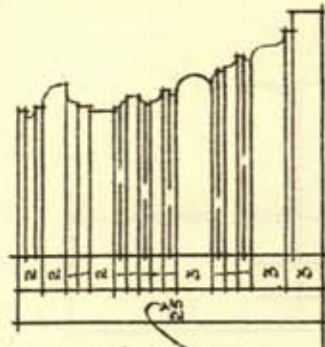
### THE ŚRĪ-BHOGA AND VAPRA-BANDHA CLASSES



VAPRA-BANDHA BASE  
OF 31 PARTS ?



SECOND TYPE



FIRST TYPE

### THE TWO ŚRĪ-BHOGA BASES

OF 27 PARTS ?

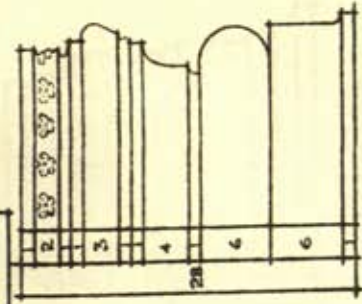




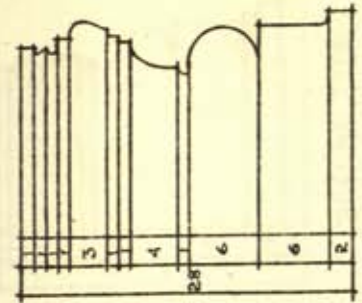
# THE BASES OF COLUMNS

## CHAPTER XIV

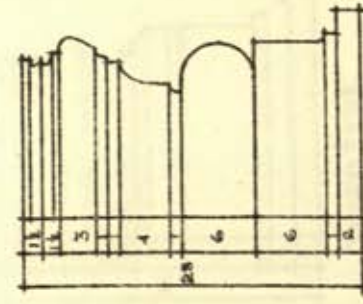
### THE 'SRI-BANDHA' CLASS



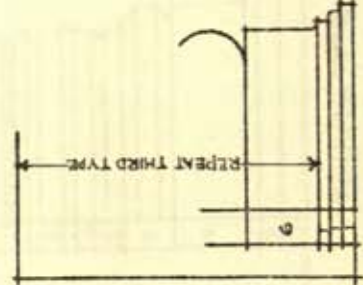
FIRST TYPE  
OF 26 PARTS ?



SECOND TYPE  
OF 26 PARTS ?



THIRD TYPE  
OF 26 PARTS ?



FOURTH TYPE  
OF 26 PARTS ?

NOTE-  
ALL THESE TYPES ARE  
OF 26 PARTS AND NOT  
OF 26 AS GIVEN IN  
THE TEXT

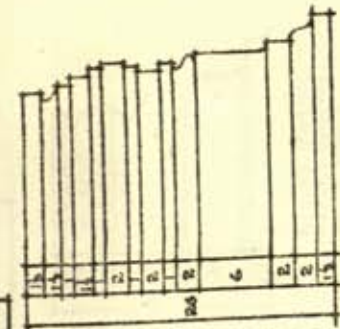




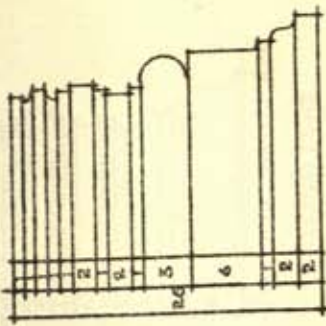
THE BASES OF COLUMNS

CHAPTER XIV

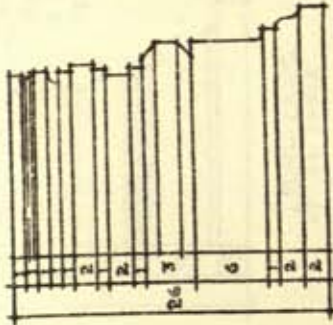
THE MAÑCHA-BANDHA  
CLASS



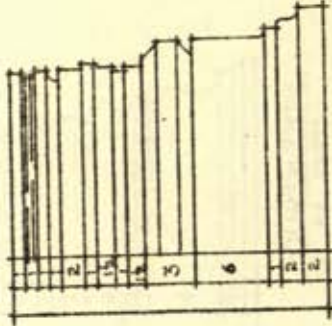
FIRST TYPE  
OF 26 PARTS —



SECOND TYPE  
OF 26 PARTS —



THIRD TYPE  
OF 26 PARTS —



FOURTH TYPE  
OF 26 PARTS —

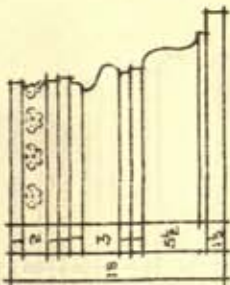




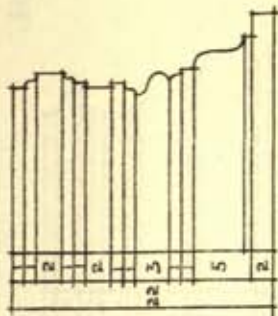
THE BASES OF COLUMNS

CHAPTER XIV

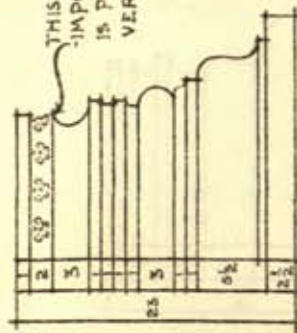
THE 'SRENI-BANDHA CLASS



FIRST TYPE  
OF 18 PARTS

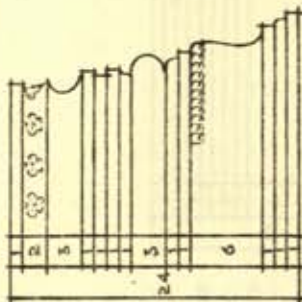


SECOND TYPE  
OF 22 PARTS



THIRD TYPE  
OF 25 PARTS

THIS METHOD OF SUPER-  
IMPOSITION OF MOULDINGS  
IS PECULIAR THOUGH NOT  
VERY PRACTICAL



FOURTH TYPE  
OF 24 PARTS



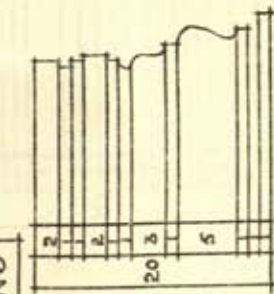


# THE BASES OF COLUMNS

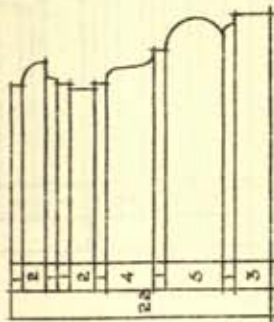
## CHAPTER XIV

### THE PADMA-BANDHA CLASS

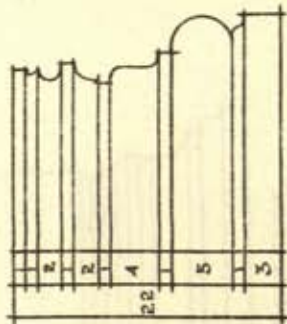
SHEET NO XL



FIRST TYPE  
OF 21 PARTS ?

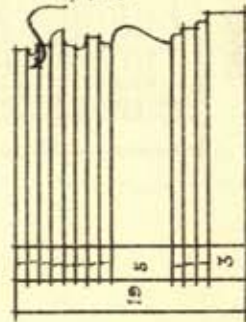


SECOND TYPE  
OF 21 PARTS ?



THIRD TYPE  
OF 21 PARTS ?

NOTE:-  
THE TOTAL OBTAINED BY  
ADDITION OF DIFFERENT  
PARTS IN EACH TYPE IS NOT  
ELAS GIVEN IN THE TEXT  
FOR ALL THE FOUR TYPES



FOURTH TYPE  
OF 21 PARTS ?

S. C. MUKHERJI.

100-100-100

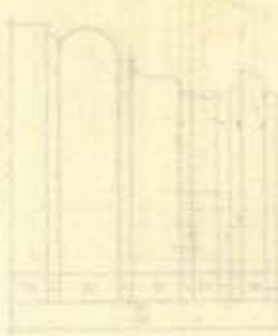


Fig. 1  
Fig. 2



Fig. 3  
Fig. 4

100-100-100

Fig. 1  
Fig. 2



Fig. 5  
Fig. 6

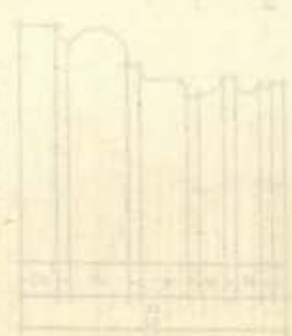


Fig. 7  
Fig. 8

100-100-100

100-100-100

100-100-100





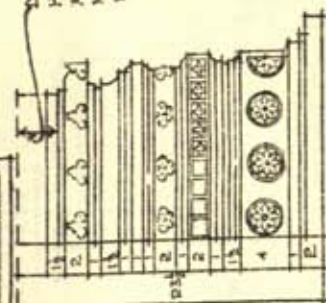
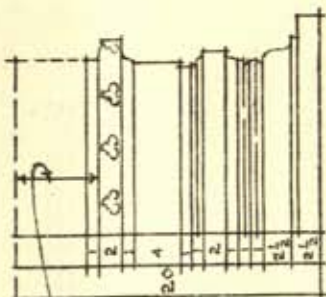
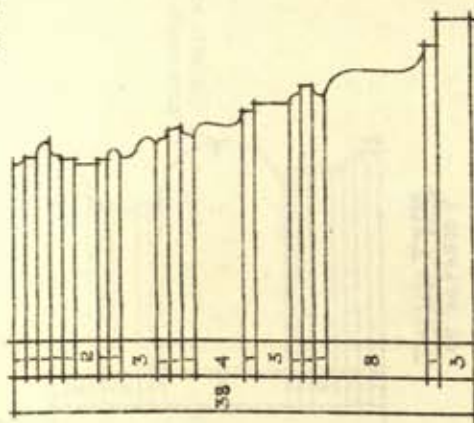
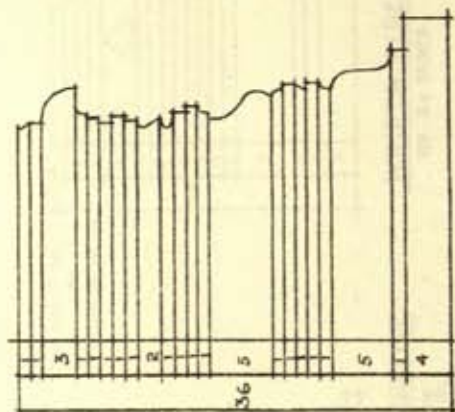




## THE BASES OF COLUMNS.

## CHAPTER XIV.

THE RATNA-BANDHA.  
PATTA-BANDHA, SRĪ-  
KĀNTA AND KAMPA-  
-BANDHA CLASSES.

RATNA-BANDHA BASE  
OF 26 PARTS. ?PATTA-BANDHA BASE  
OF 26 PARTS. ?SRĪ-KĀNTA BASE  
OF 38 PARTS.KAMPA-BANDHA BASE.  
OF 36 PARTS.





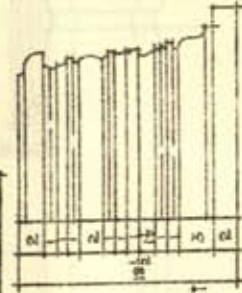
# THE BASES OF COLUMNS

## CHAPTER XIV

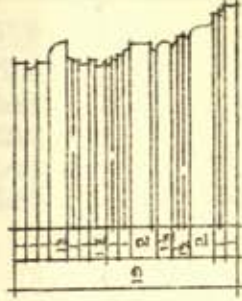
### KUKSHI-BANDHA CLASS

#### NOTE:-

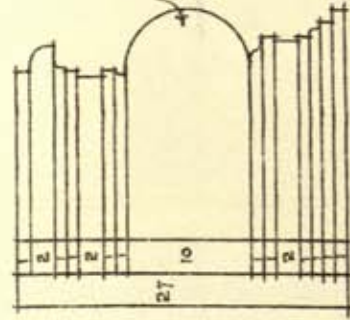
IN THE TWO TYPES FIRST AND THIRD, THE TOTALS OF THE NUMBER OF PARTS FOR DIFFERENT MOULDINGS VARY FROM THOSE GIVEN IN THE TEXT



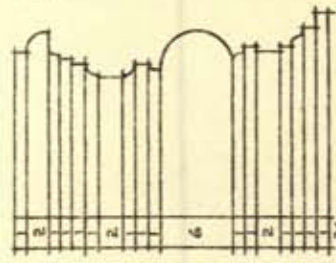
FIRST TYPE  
OF 18 PARTS ?



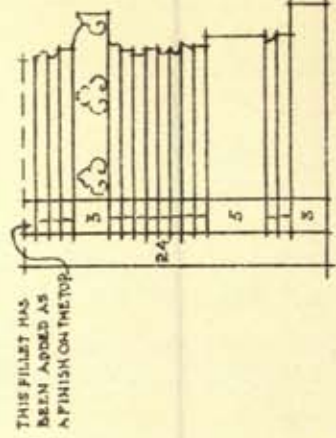
SECOND TYPE  
OF 19 PARTS



THIRD TYPE  
OF 26 PARTS ?



SUGGESTED ALTERNATIVE  
OF THIRD TYPE



FOURTH TYPE  
OF 24 PARTS.

THIS FILLET HAS BEEN ADDED AS A FINISH ON THE TOP

THIS LOOKS UNUSUALLY HEAVY

PLAN OF THE

PLAN OF THE

THE

THE

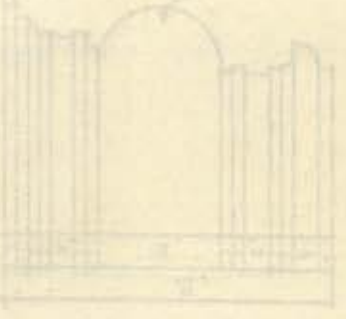
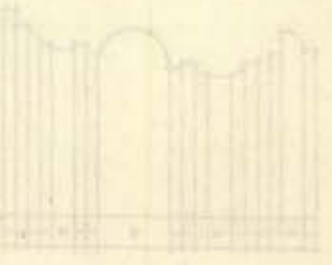
THE



THE

THE

THE



THE

THE

THE

THE



## THE COLUMNS — CHAPTER XV

## THE CHITRA-KAN̐ṬHA CLASS

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PEDESTAL — 1 PART

BASE — 1 "

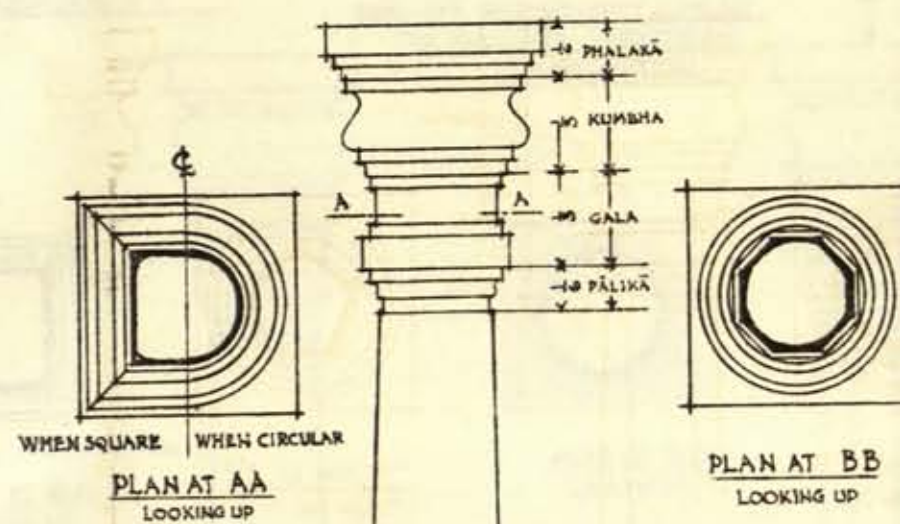
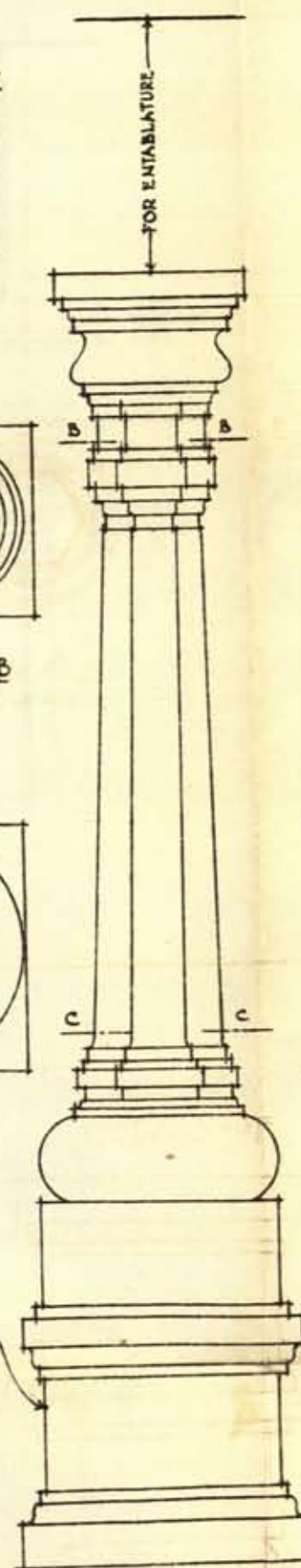
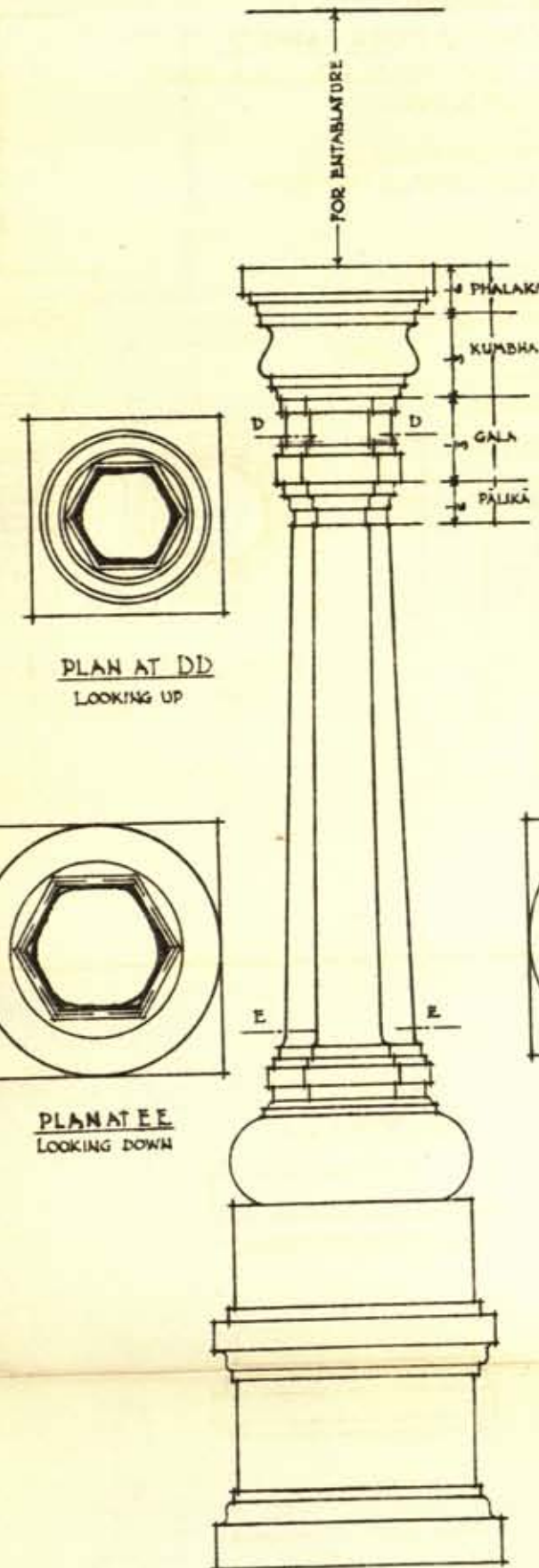
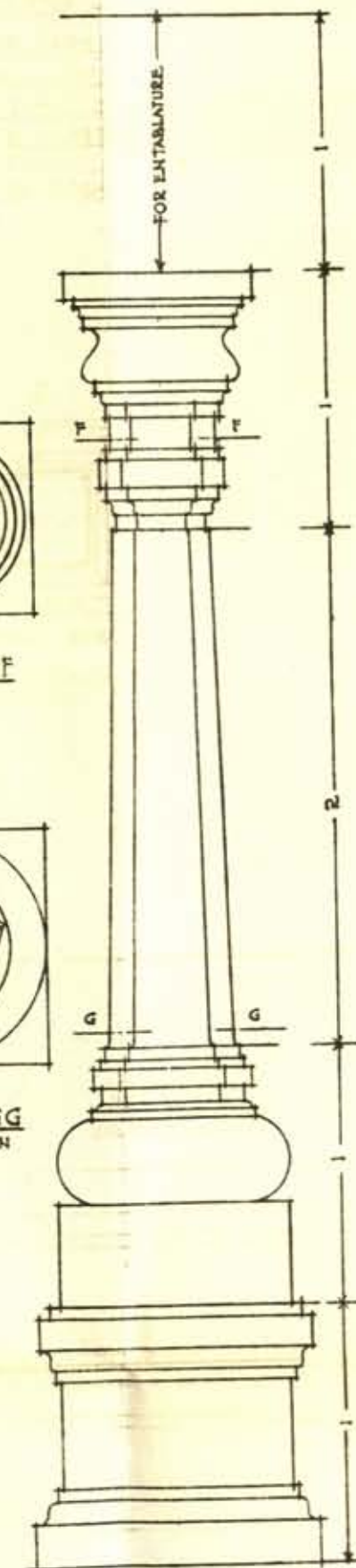
SHAFT — 2 "

CAP — 1 "

ENTABLATURE — 1 "

DIAMETER OF COL: —  $\frac{1}{16}$  TH HEIGHT  
OR  $\frac{1}{2}$  PART

NOTE —

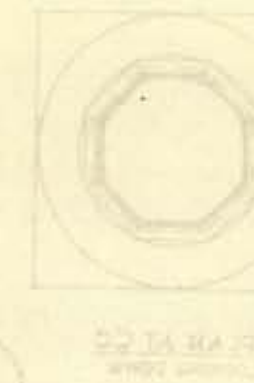
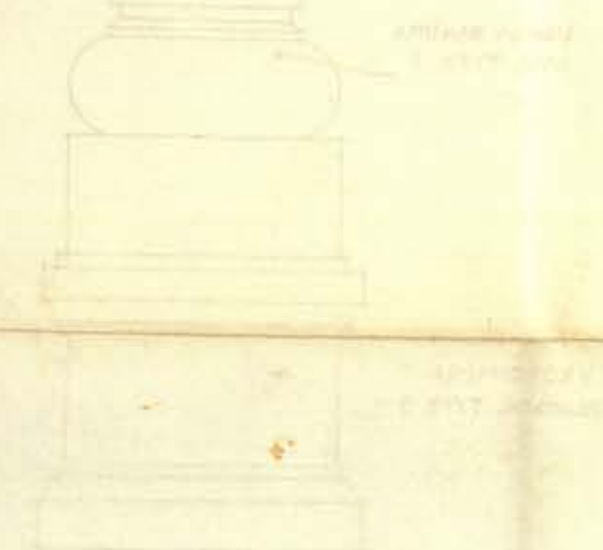
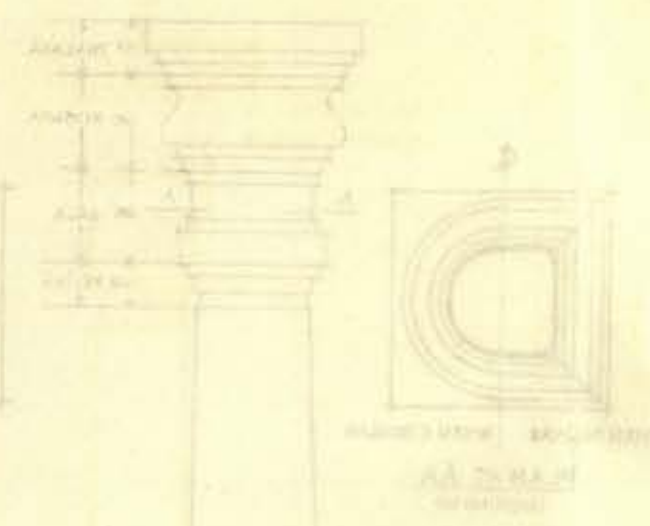
THIS ORDER IS SIMILAR TO  
ROMAN DORIC IN PROPORTIONURAGA-BANDHA  
BASE TYPE 1VEDI-BHADRA  
PEDESTAL TYPE 3SQUARE OR CIRCULAR  
BRAHMA-KĀNTA OR RUDRA-KĀNTAPEDESTALS IN ALL  
CASES SHOULD BE  
SQUARE IN PLANOCTAGONAL  
VISHNU-KĀNTAHEXAGONAL  
SKANDA-KĀNTAPENTAGONAL  
ŚIVA-KĀNTA



# THE COLUMNS — CHAPTER XV

## THE CHITRAKANTHA CLASS

SMALL PROPORTION — WHOLE COLUMN = 100	SMALL PROPORTION — WHOLE COLUMN = 100
ENTABLATURE OF COR — 2 1/2	ENTABLATURE OF COR — 2 1/2
TRUSS — 1 1/2	TRUSS — 1 1/2
BASE — 1 1/2	BASE — 1 1/2
SHAFT — 8 1/2	SHAFT — 8 1/2
ENTABLATURE OF COR — 2 1/2	ENTABLATURE OF COR — 2 1/2
TRUSS — 1 1/2	TRUSS — 1 1/2
BASE — 1 1/2	BASE — 1 1/2





## THE COLUMNS — CHAPTER XV

## THE PADMA-KĀNTA AND CHITRA-SKAMBHA

## CLASSES

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PEDESTAL — 1 PART

BASE — 1 "

SHAFT — 2 "

CAP — 1 "

ENTABLATURE — 1 "

DIAMETER OF PADMA-KĀNTA

=  $\frac{1}{9}$  TH HEIGHT OF COL.

DIAMETER OF CHITRA-SKAMBHA

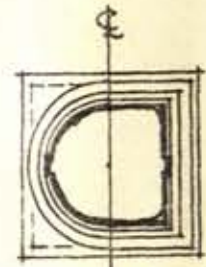
=  $\frac{1}{10}$  TH HEIGHT OF COL.THEY ARE RESPECTIVELY SIMILAR  
TO IONIC AND CORINTHIAN  
IN PROPORTION

FOR ENTABLATURE

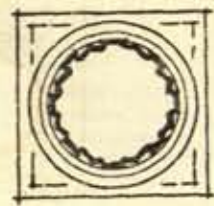
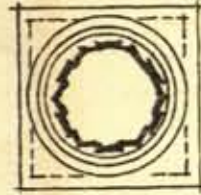
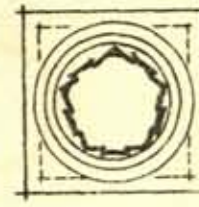
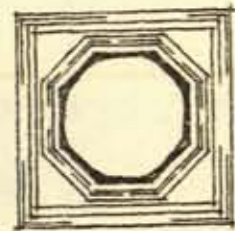
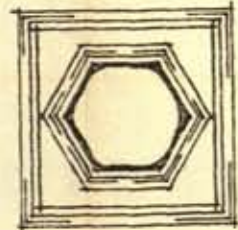
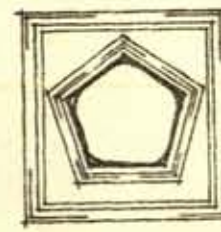
FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE



WHEN CIRCULAR WHEN SQUARE

PLAN AT AA  
LOOKING UPPLAN AT BB  
LOOKING UPPLAN AT DD  
LOOKING UPPLAN AT FF  
LOOKING UPPLAN AT CC  
LOOKING DOWNPLAN AT EE  
LOOKING DOWNPLAN AT GG  
LOOKING DOWNMAŪCHA-BHADRA  
TYPE IPEDESTALS IN ALL  
CASES SHOULD BE  
SQUARE IN PLANSQUARE OR CIRCULAR  
BRAHMA-KĀNTA OR RUDRA-KĀNTAOCTAGONAL  
VISHNU-KĀNTAHEXAGONAL  
SKANDA-KĀNTAPENTAGONAL  
SIVA-KĀNTATHIS PART SHOULD  
ALWAYS BE SQUARETHIS PART SHOULD  
ALWAYS BE SQUARE

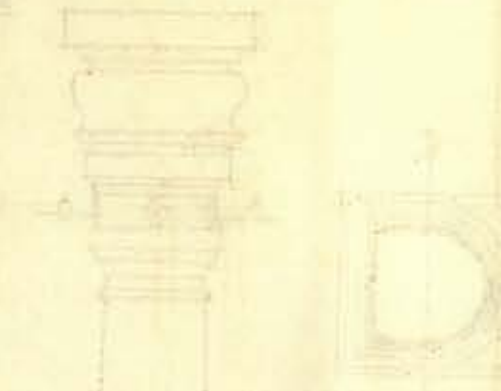
CHITRA-SKAMBHA

THIS, LIKE OTHER CLASSES  
OF COLUMNS, MAY BE —  
SQUARE, CIRCULAR, SIXTEEN-  
SIDED, OCTAGONAL, HEXA-  
GONAL OR PENTAGONAL

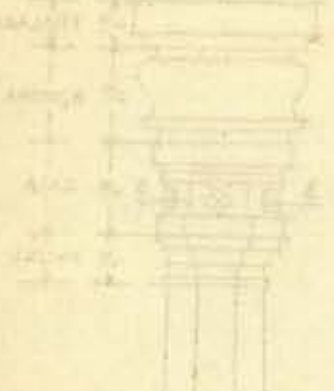


# THE COLUMNS — CHITRAKRAMA

THE CHITRAKRAMA AND CHITRAKRAMA  
CLASSES  
IN ORDER OF INCREASE  
OF THE RATIO OF THE  
HEIGHT TO THE DIAMETER  
OF THE COLUMN  
TO THE RATIO OF THE  
HEIGHT TO THE DIAMETER  
OF THE COLUMN  
TO THE RATIO OF THE  
HEIGHT TO THE DIAMETER  
OF THE COLUMN



PLAN OF CIRCULAR COLUMN



PLAN OF OCTAGONAL COLUMN



PLAN OF HEXAGONAL COLUMN



PLAN OF PENTAGONAL COLUMN



ELEVATION OF CIRCULAR COLUMN



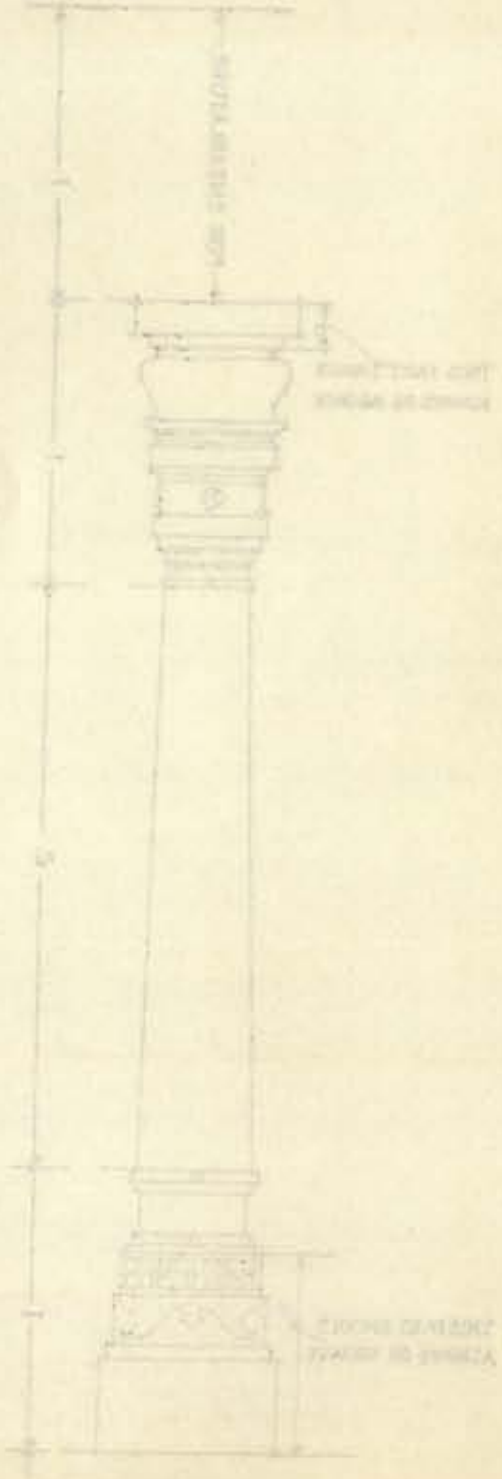
ELEVATION OF OCTAGONAL COLUMN



ELEVATION OF HEXAGONAL COLUMN



ELEVATION OF PENTAGONAL COLUMN



PLAN OF SQUARE COLUMN



## THE COLUMNS — CHAPTER XV

## THE PĀLIKĀ-STAMBHA CLASS

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PEDESTAL — 1 PART

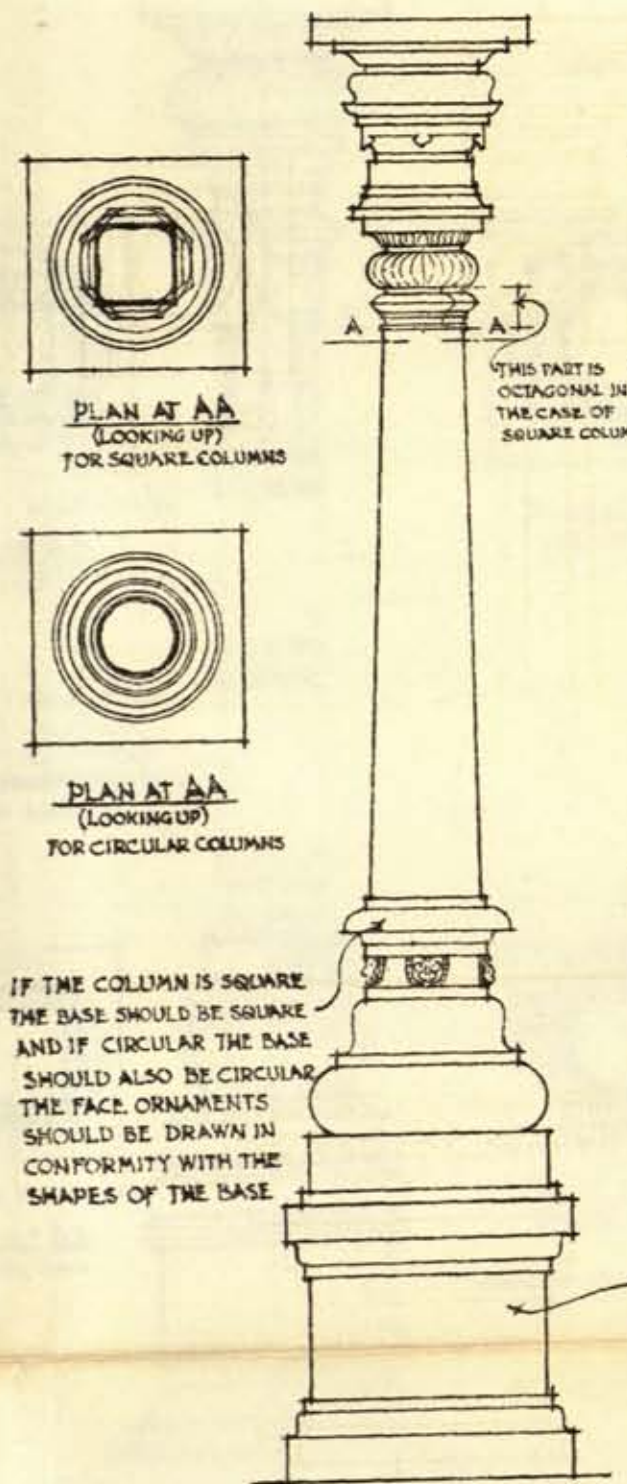
DIAMETER OF COL. =  $\frac{1}{11}$  TH HEIGHT

BASE — 1 "

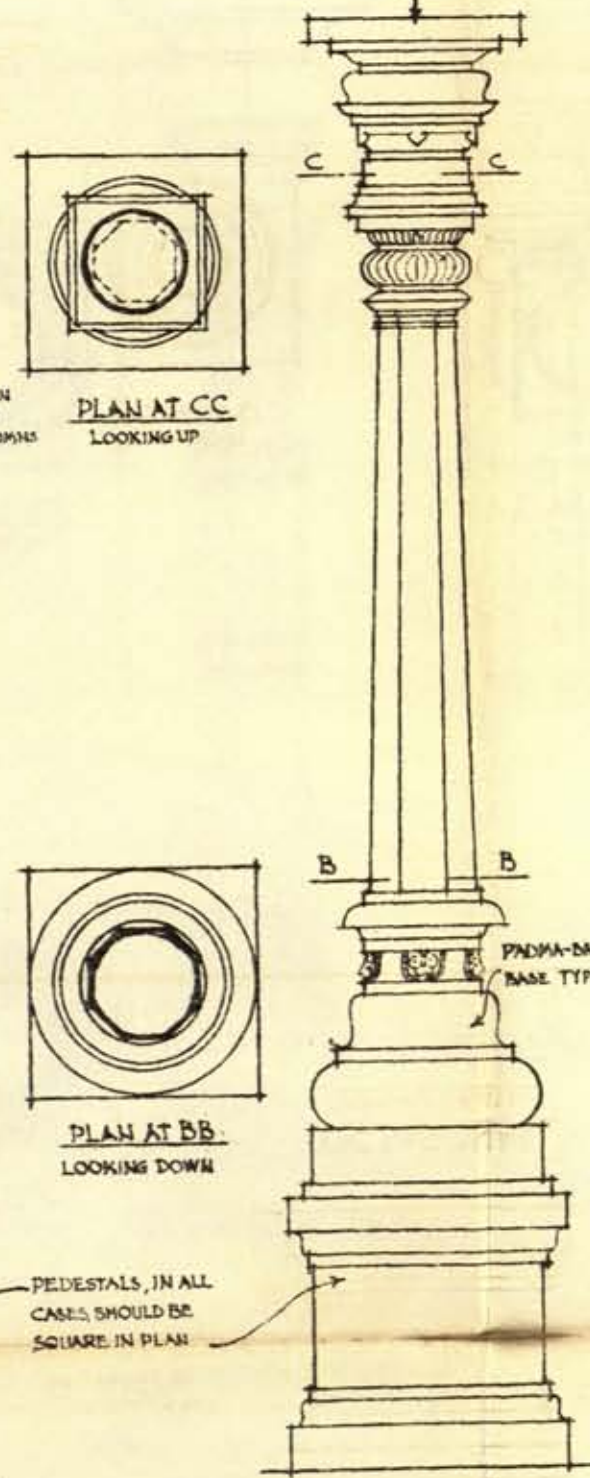
SHAFT — 2 "

CAP — 1 "

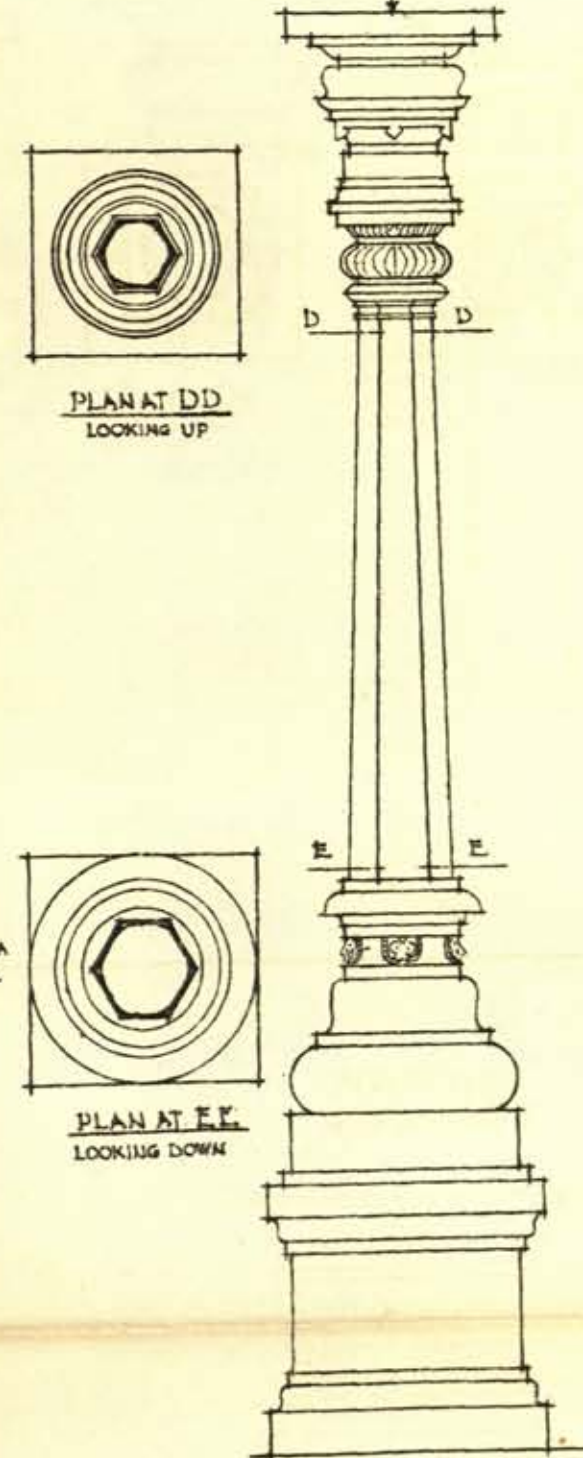
ENTABLATURE — 1 "



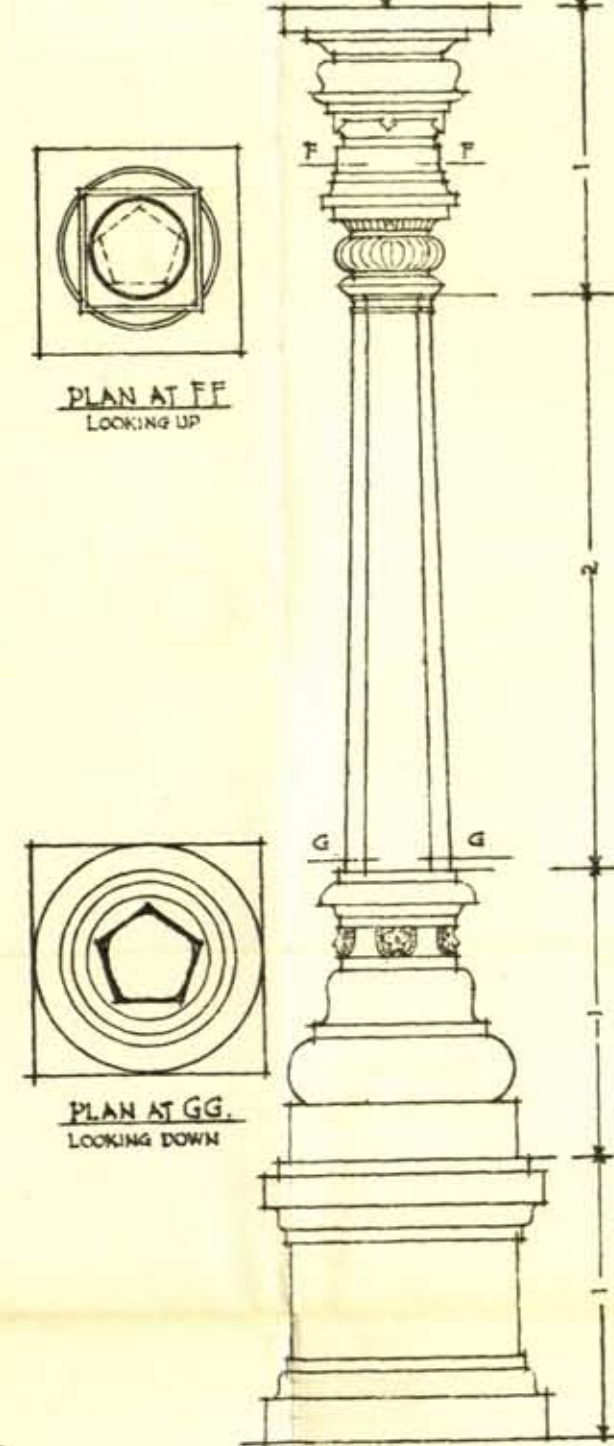
SQUARE OR CIRCULAR  
BRAHMA-KĀNTA OR RUDRA-KĀNTA



OCTAGONAL  
VISHNU-KĀNTA



HEXAGONAL  
SKANDA-KĀNTA



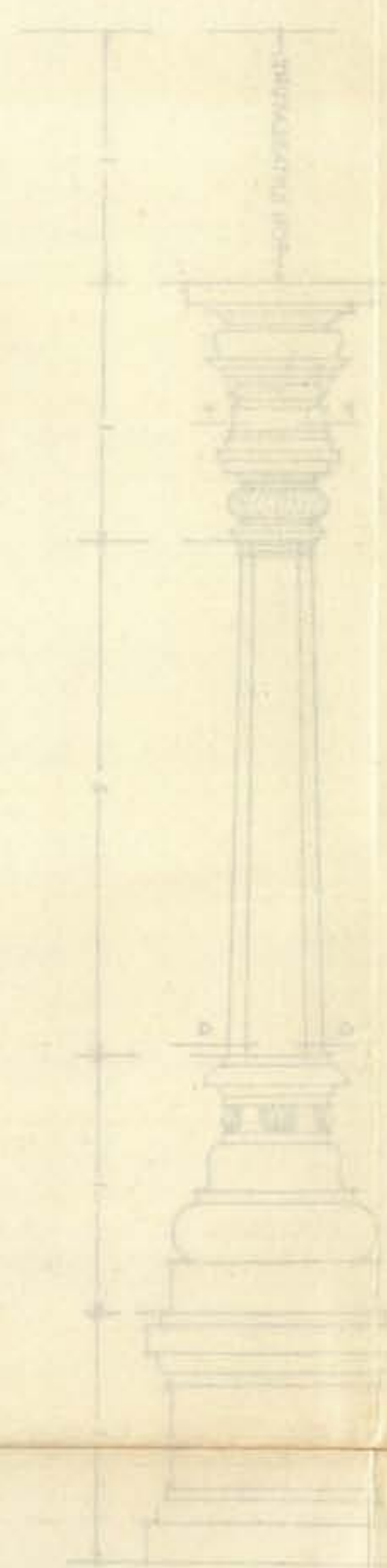
PENTAGONAL  
SIVA-KĀNTA



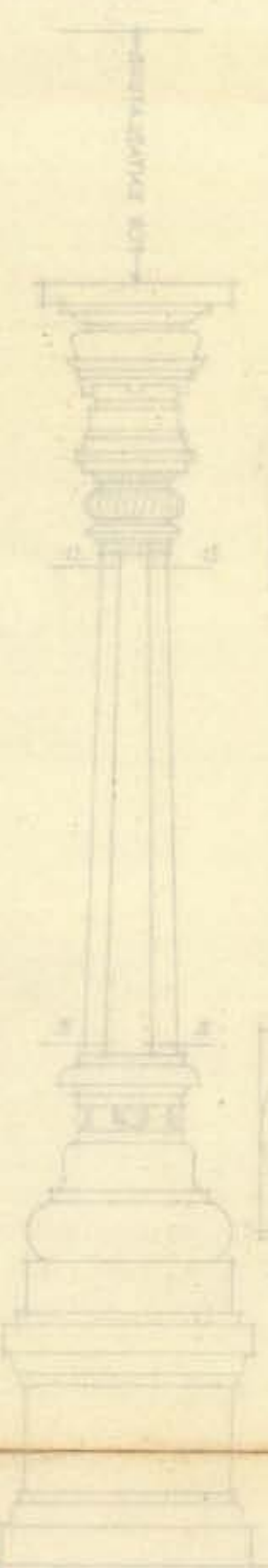
# THE COLUMNS — CHAPTER XV

THE DORYCH STAMBA CLASS  
 ORDER — DORYCH — 4 PARTS  
 HEIGHT — 100  
 D — 10  
 D — 10  
 D — 10  
 D — 10  
 D — 10

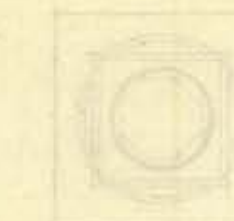
PLATE 15



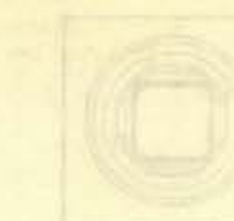
PLAN OF SQUARE COLUMN



PLAN OF HEXAGONAL COLUMN



PLAN OF OCTAGONAL COLUMN



PLAN OF CIRCULAR COLUMN

PLAN OF SQUARE COLUMN

PLAN OF HEXAGONAL COLUMN

PLAN OF OCTAGONAL COLUMN

PLAN OF CIRCULAR COLUMN

E. C. BROWN



## THE COLUMNS

## CHAPTER XV

## THE KUMBHA-STAMBHA AND KOSHHA-STAMBHA

## CLASSES

GENERAL PROPORTION

WHOLE ORDER = 6 PARTS.

PEDESTAL — 1 PART

DIAMETER OF BOTH THE CLASSES

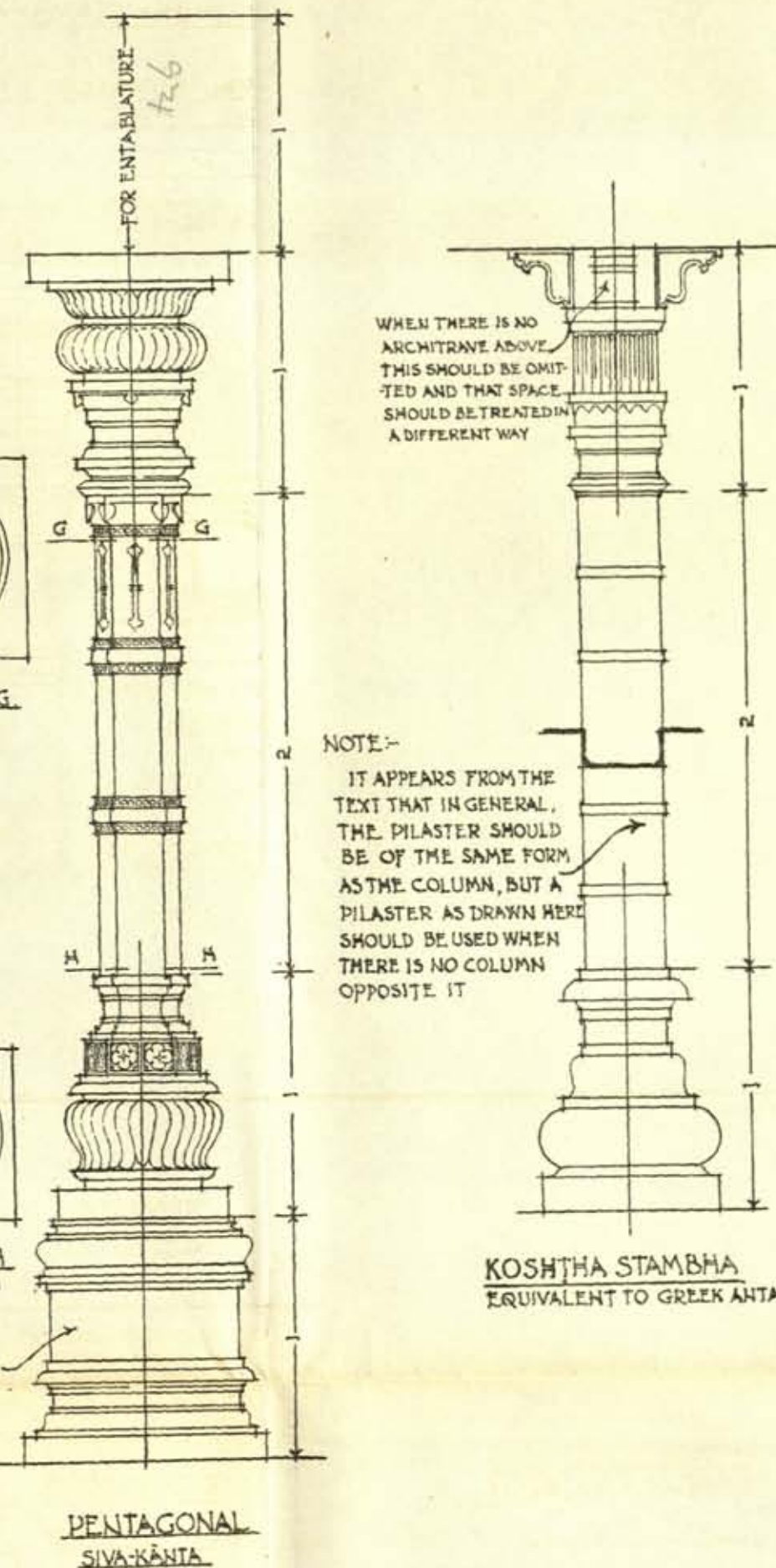
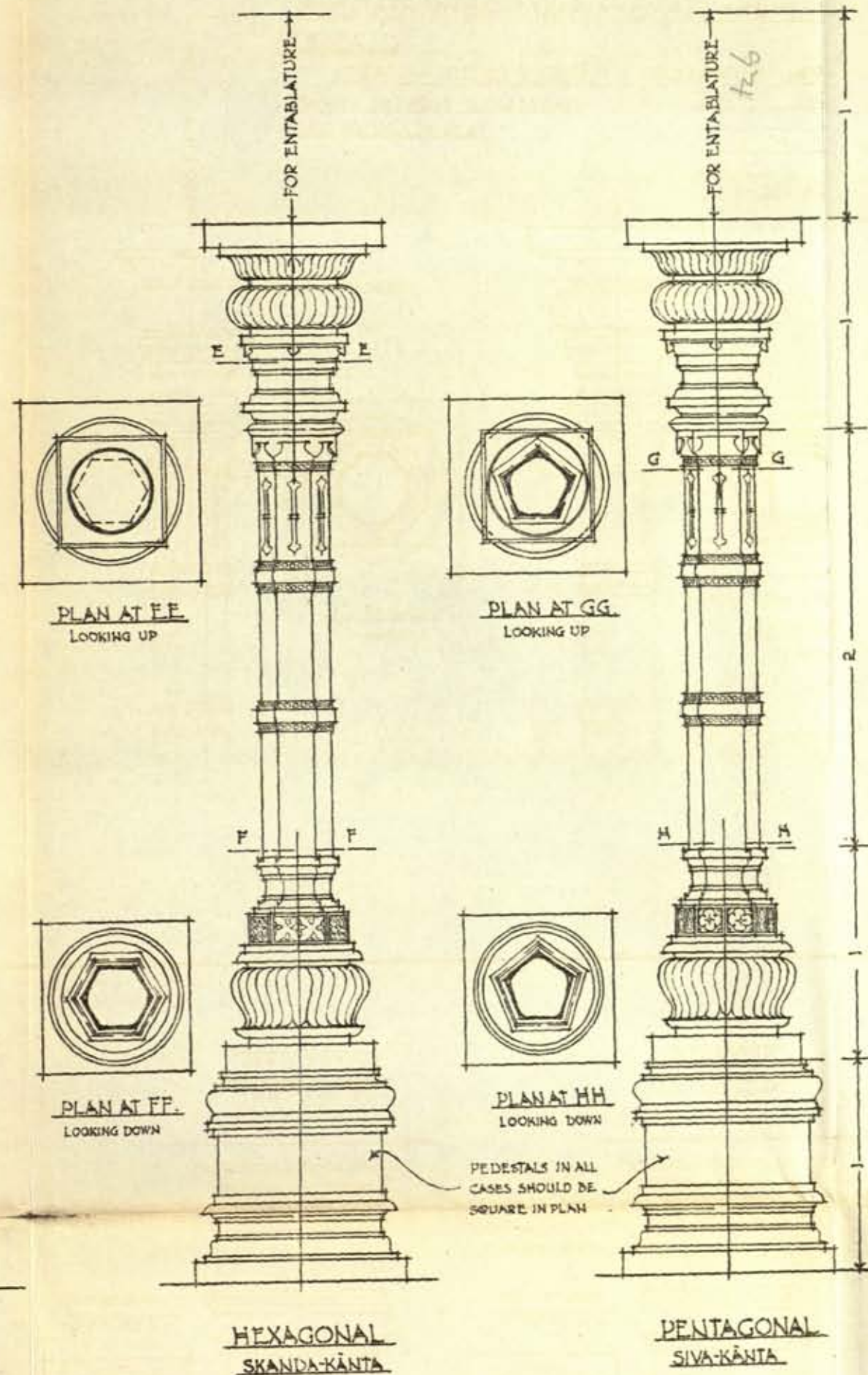
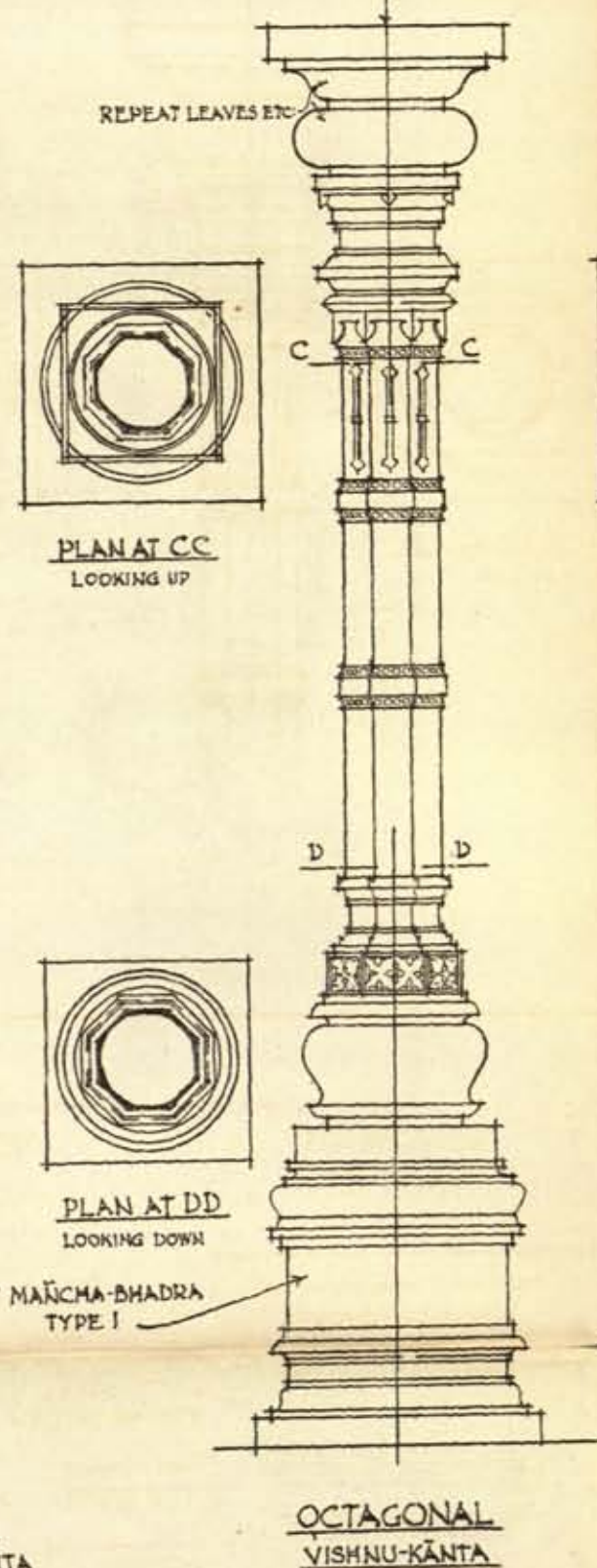
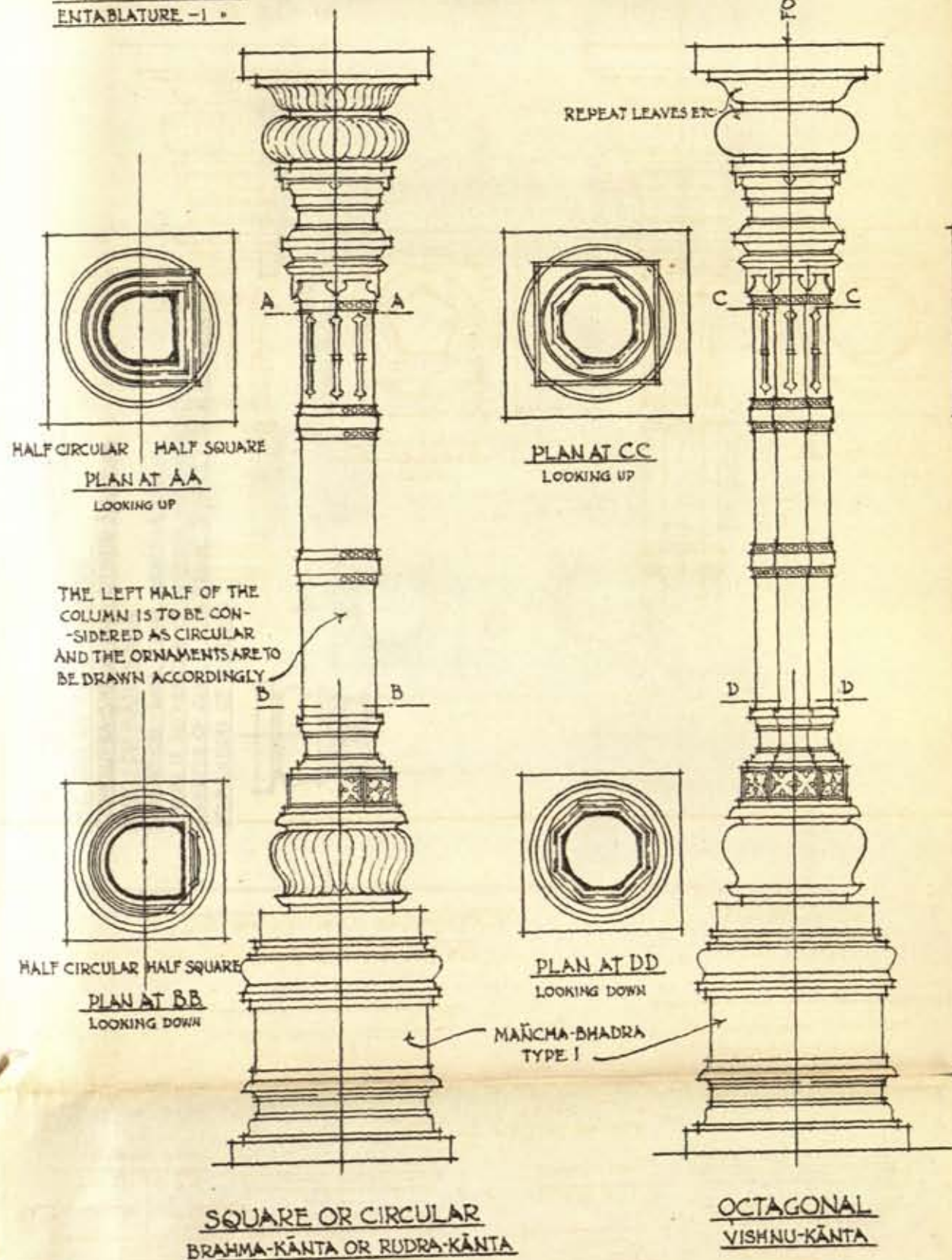
BASE — 1 "

= 1/12 TH HEIGHT OF COL.

SHAFT — 2 "

CAP — 1 "

ENTABLATURE — 1 "



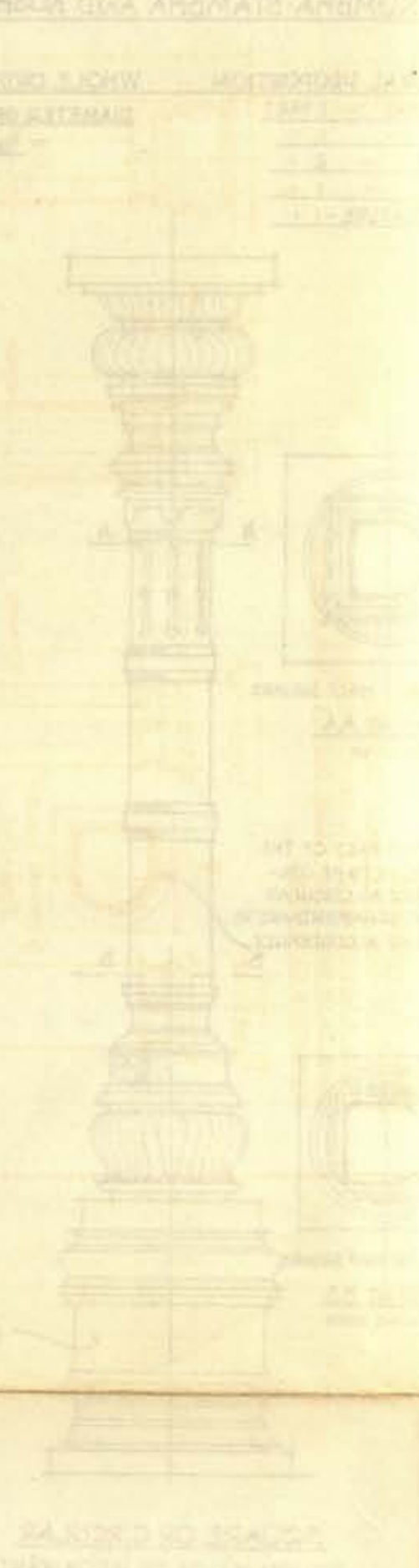
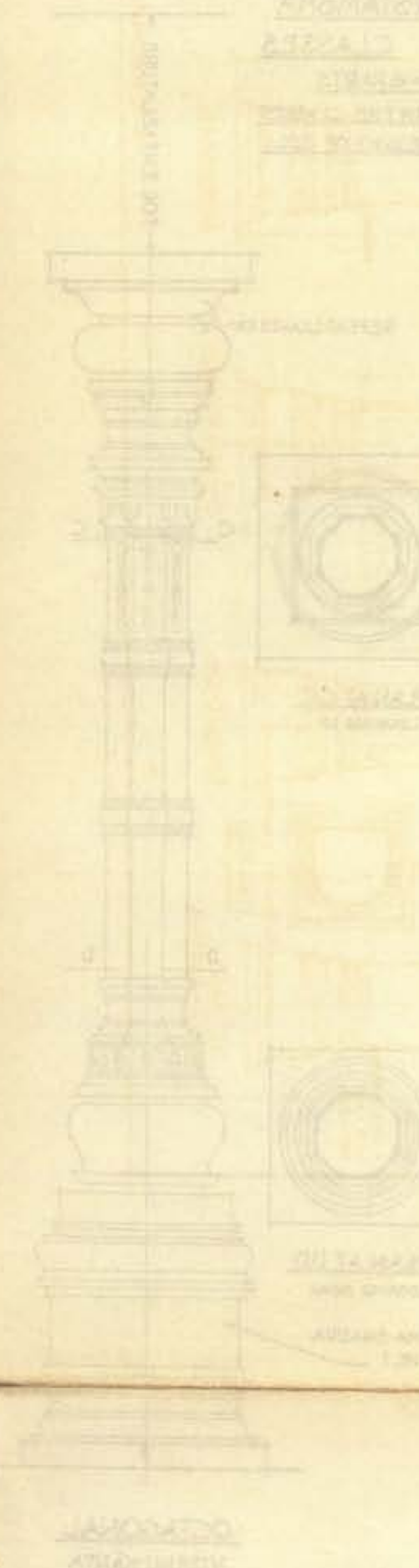
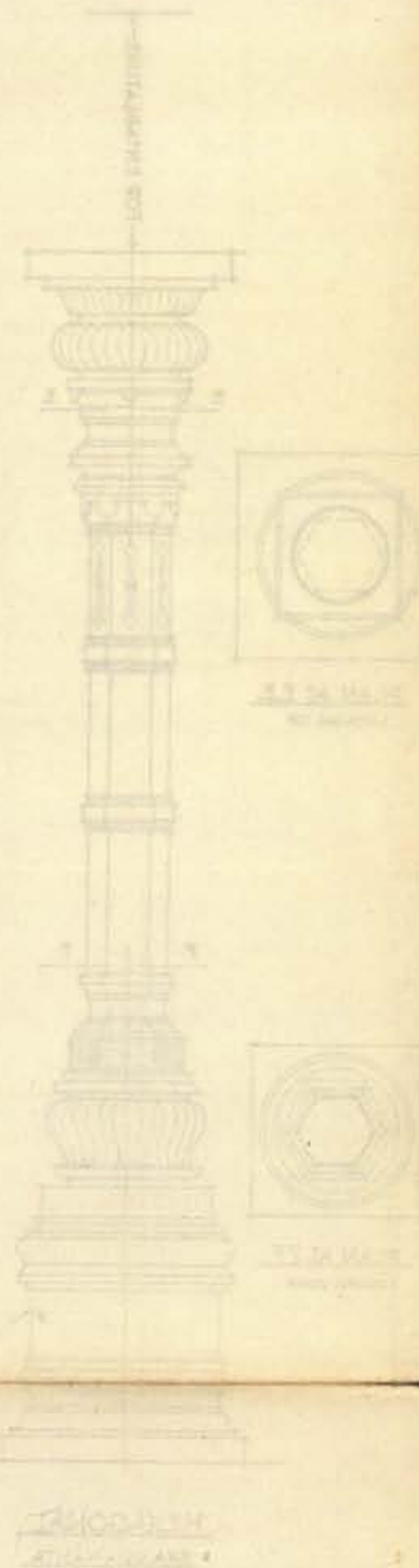
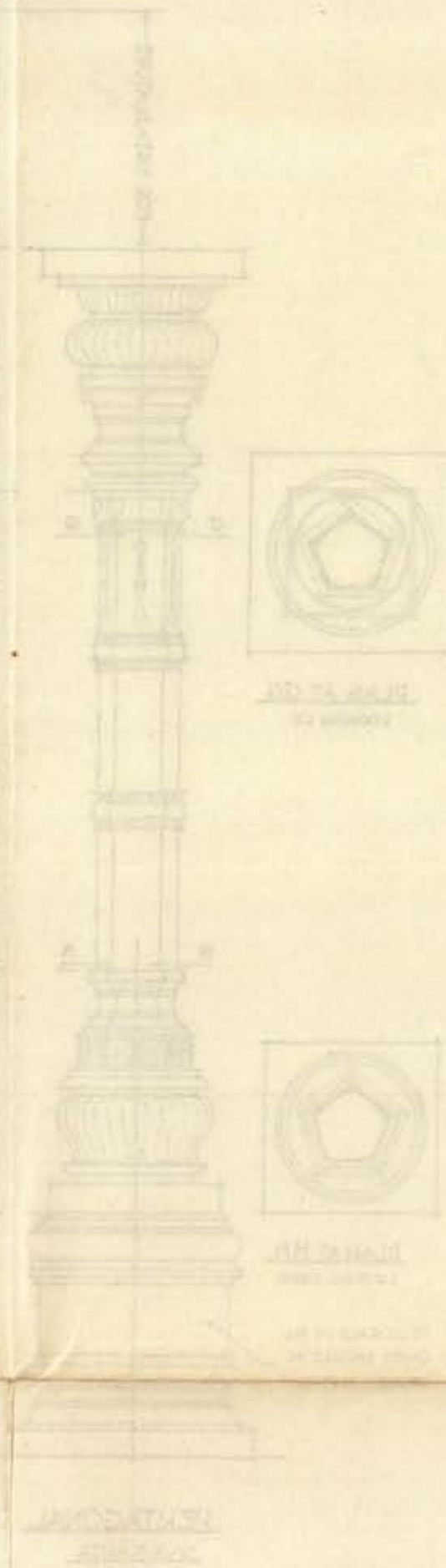
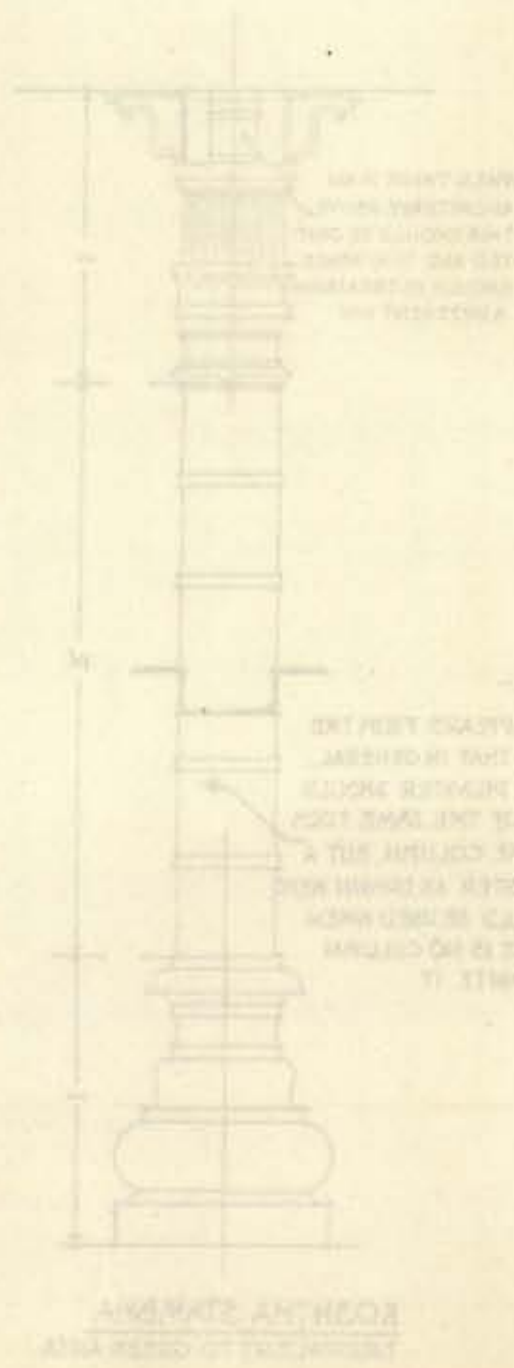
WHEN THERE IS NO ARCHITRAVE ABOVE THIS SHOULD BE OMITTED AND THAT SPACE SHOULD BE TREATED IN A DIFFERENT WAY

## NOTE:-

IT APPEARS FROM THE TEXT THAT IN GENERAL, THE PILASTER SHOULD BE OF THE SAME FORM AS THE COLUMN, BUT A PILASTER AS DRAWN HERE SHOULD BE USED WHEN THERE IS NO COLUMN OPPOSITE IT

KOSHHA STAMBHA  
EQUIVALENT TO GREEK ANTA





THE COLUMNS  
CHAPTER XV  
THE KOSHA STAMBHA AND KOSHA STAMBHA  
CLASS I  
WHOLE COLUMN - 10 FT.  
SHAFT OF COLUMN - 8 FT.  
CAPITAL - 2 FT.  
BASE - 1 FT.

THE KOSHA STAMBHA  
WHOLE COLUMN - 10 FT.  
SHAFT OF COLUMN - 8 FT.  
CAPITAL - 2 FT.  
BASE - 1 FT.



# THE COLUMNS CHAPTER XV

## THE SET OF FIVE ORDERS

FROM SUPRA-BHEDA AND OTHER ĀGAMAS  
BASED ON MĀNĀSĀRA

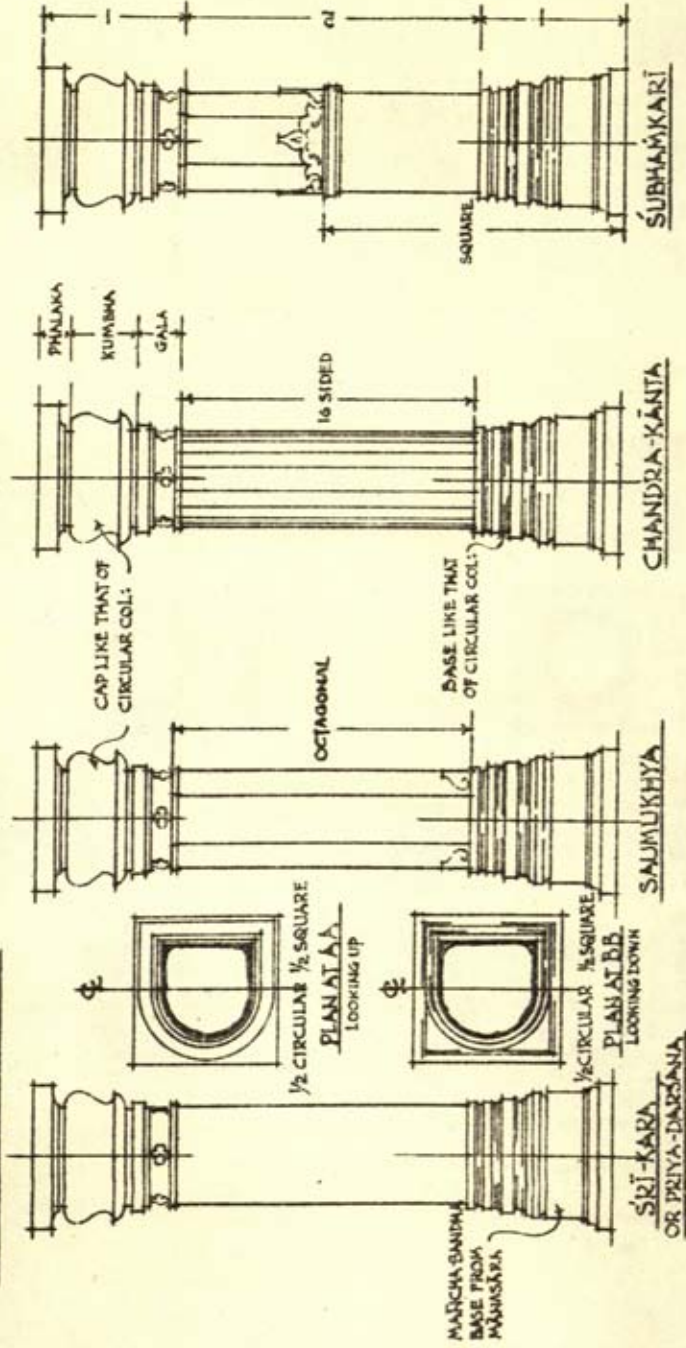
PROPORTION - BASE = 1 PART, SHAFT = 2, CAP = 1

THERE IS NO MENTION OF PEDESTAL AND ENTABLATURE.

DIAMETER OF COL: = 1/4TH HEIGHT (SUPPLIED FROM KĀSĀPA).

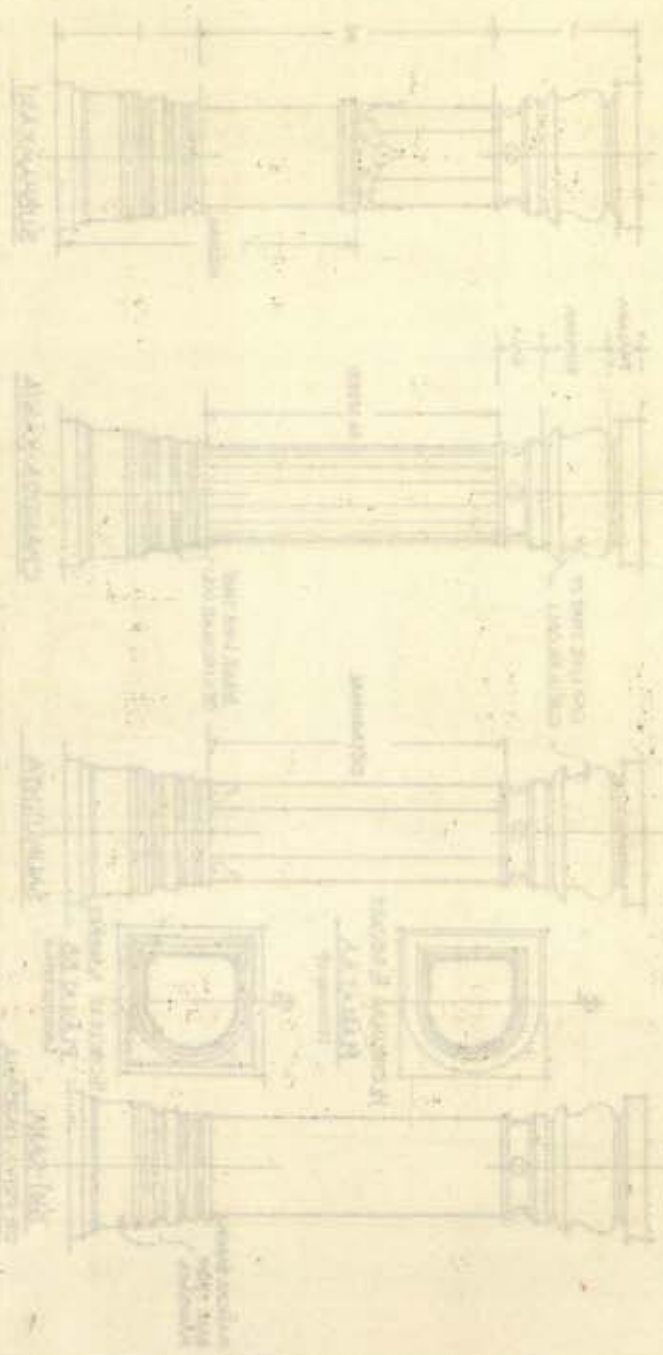
NO MENTION OF ENTĀSIS

SHEET NO XLVIII



S. C. MUKHERJEE

THESE ARE THE  
 SEVERAL TYPES OF  
 COLUMNS WHICH  
 ARE USED IN THE  
 CONSTRUCTION OF  
 THE TEMPLES OF  
 THE ANCIENTS





# THE COLUMNS — CHAPTER XV

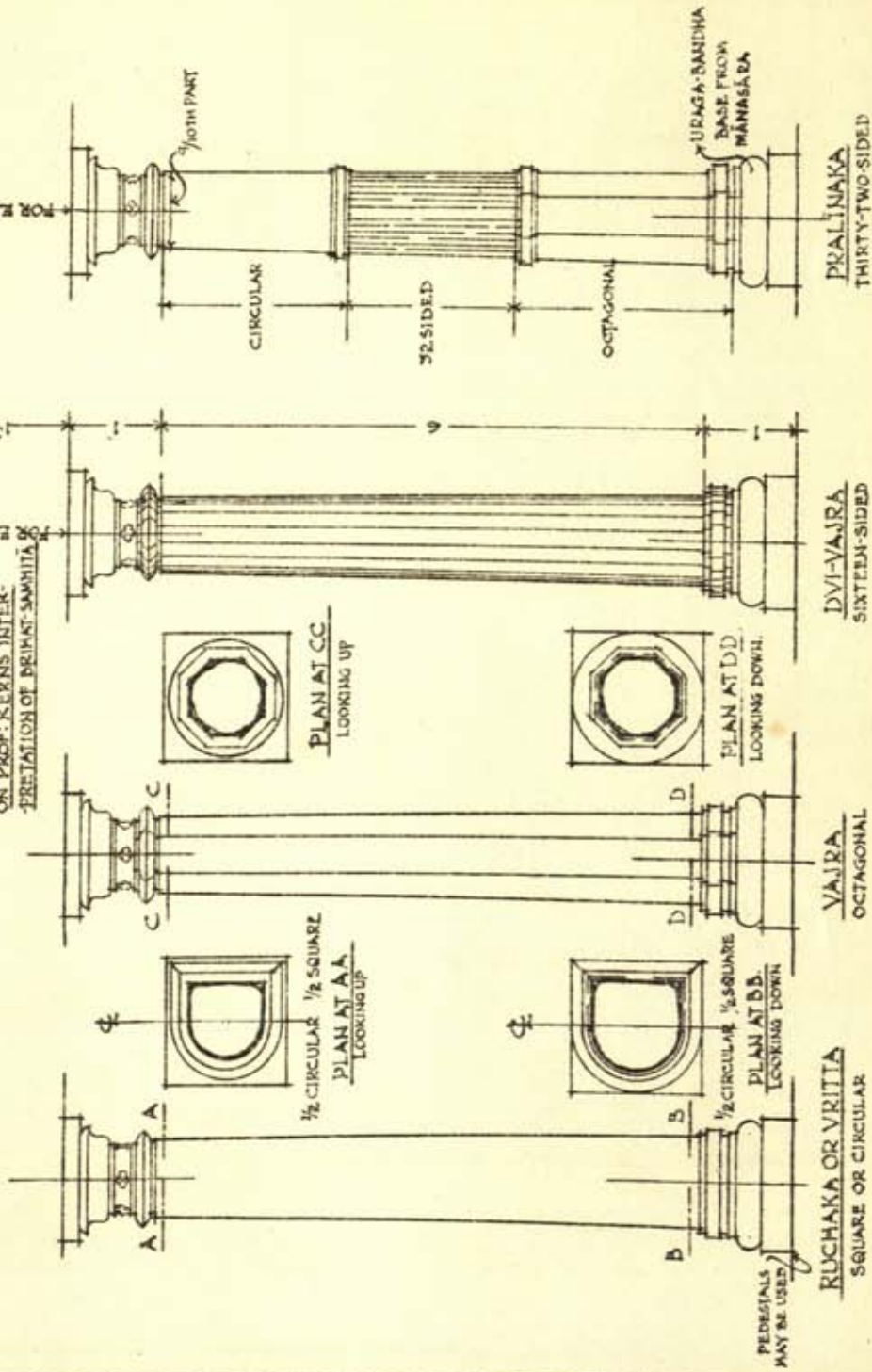
## THE SET OF FIVE ORDERS

### FROM BRIHAT-SAMHITA ETC. BASED ON MANASĀRA

PROPORTION — WHOLE ORDER =  $10\frac{3}{4}$  PARTS  
 PEDESTAL — 1 BASE = 1 SHAFT = 6 CAP = 1  
 ENTABLATURE =  $1\frac{3}{4}$

#### NOTE. —

1. THIS IS SIMILAR TO IONIC ORDER IN PROPORTION
2. THESE FIGURES ARE BASED ON PROF. KERN'S INTERPRETATION OF BRIHAT-SAMHITA



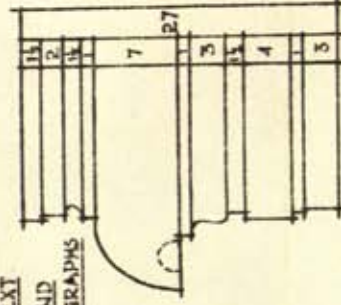
## THE ENTABLATURES AND ROOFS—CHAPTER XVI

## NOTE:—

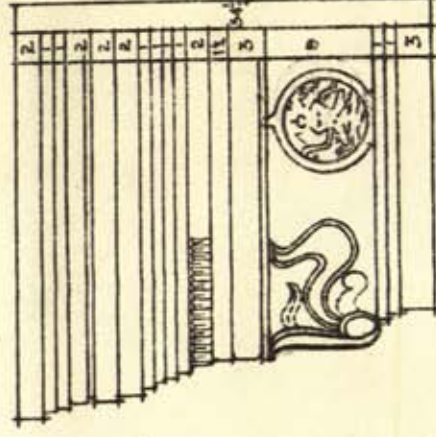
1. THE TOTAL OF THE NUMBER OF PARTS  
FOR EACH TYPE VARIES FROM

WHAT IS GIVEN IN THE TEXT

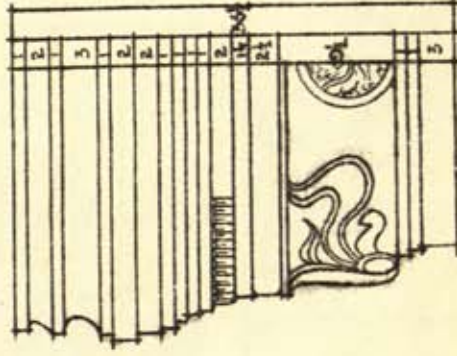
2. EXCEPTING THE TYPES SECOND  
AND THIRD IMAGES AND LOGOGRAPHS  
DO NOT SUIT OTHERS



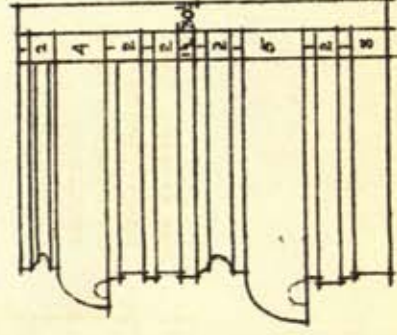
FIRST TYPE



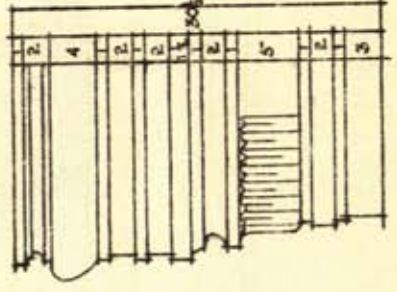
SECOND TYPE



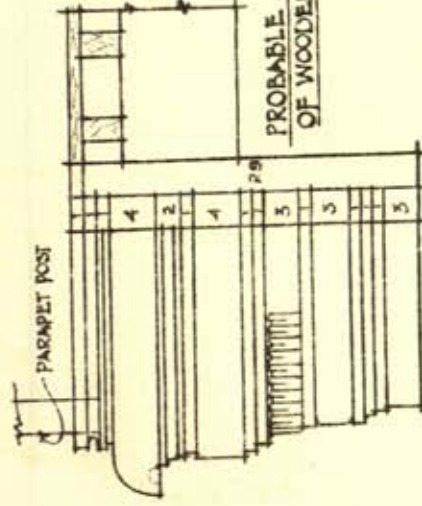
THIRD TYPE



FOURTH TYPE



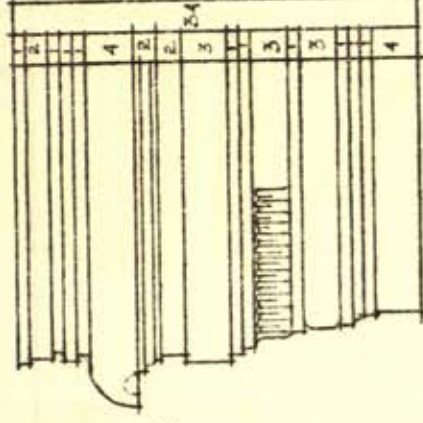
FIFTH TYPE



SIXTH TYPE

THE SEVENTH TYPE  
VARIES FROM THE  
SIXTH ONLY IN MINOR  
DETAILS

PROBABLE SECTION  
OF WOODEN ROOF



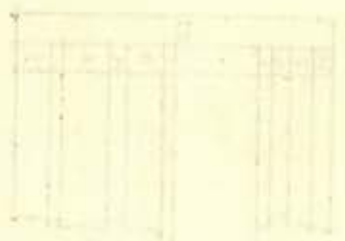
EIGHTH TYPE



# PLAN OF THE CHURCH OF THE HOLY TRINITY



WEST END

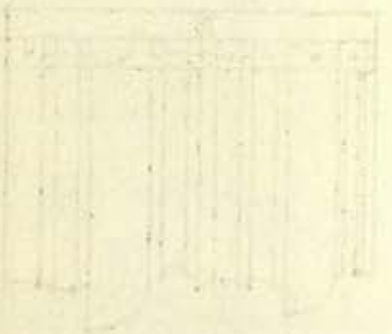


EAST END

THE CHURCH OF THE HOLY TRINITY  
 1840  
 BY J. H. ...



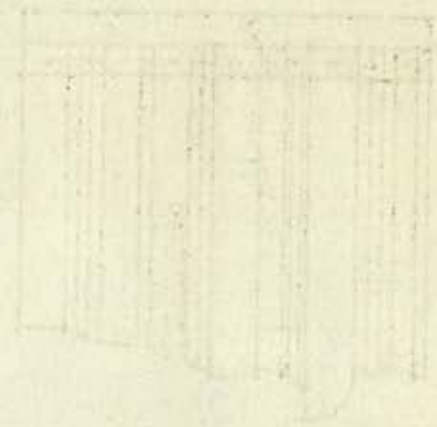
NORTH WALL



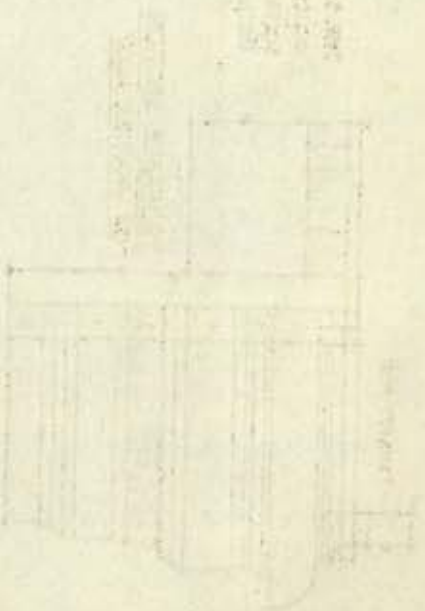
SOUTH WALL



WEST WALL



EAST WALL

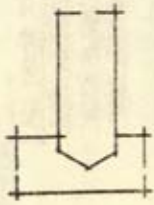


NORTH WALL

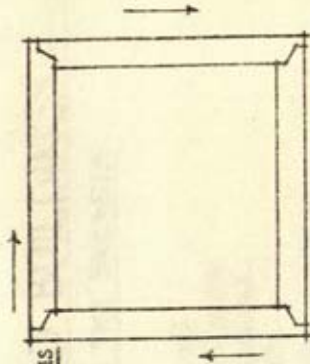
# THE JOINERY — CHAPTER XVII

## NOTE. —

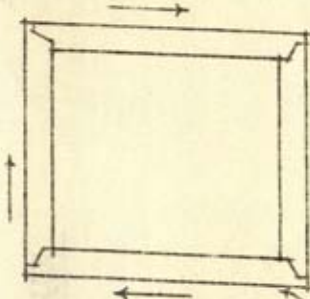
THIS CHAPTER DEALS WITH WOOD JOINERY AND CARPENTRY. THERE IS AN OCCASIONAL MENTION OF STONE JOINT.



JOINT BETWEEN A HORIZONTAL AND A VERTICAL PIECE ON THE MIDDLE OF THE LATTER.

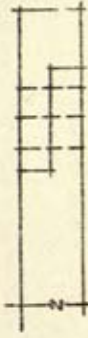
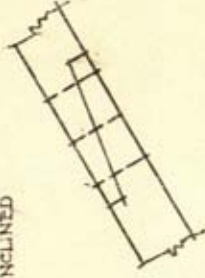


NANDYA-VARTA ORDER OF JOINERY

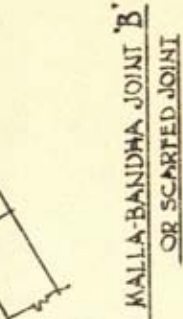


SARVATO-BHADRA ORDER OF JOINERY

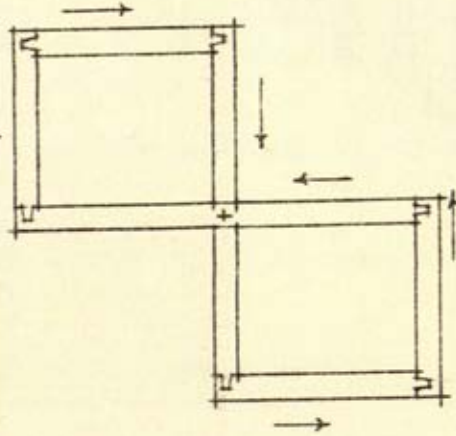
THE DIFFERENCE BETWEEN NANDYA-VARTA AND SARVATO-BHADRA TYPES OF JOINERY IS THAT, IN THE LATTER, PIECES ARE INCLINED



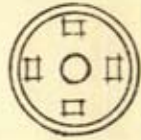
MALLA-BANDHA JOINT 'A' OR HALVED JOINT



MALLA-BANDHA JOINT 'B' OR SCARFED JOINT

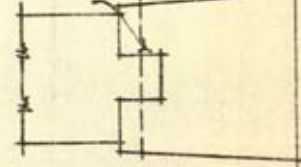


SVASTIKA ORDER OF JOINERY



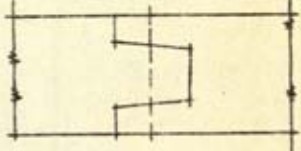
PLAN

MAHĀ-VRITTA JOINT OF MESHA-YUDDHA TYPE

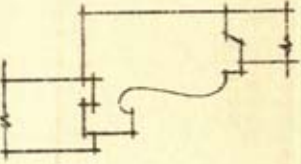


MESHA-YUDDHA JOINT OR MORTISE AND TENON JOINT

THIS JOINT CAN BE USED FOR BOTH WOOD AND STONE COLUMNS



SUKARA-GHṚĀṆA JOINT



JOINTS IN FRIEZE





# THE ONE-STOreyED BUILDINGS — CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

## NOTE:~

1. ALL THESE TYPES MAY BE UTILISED

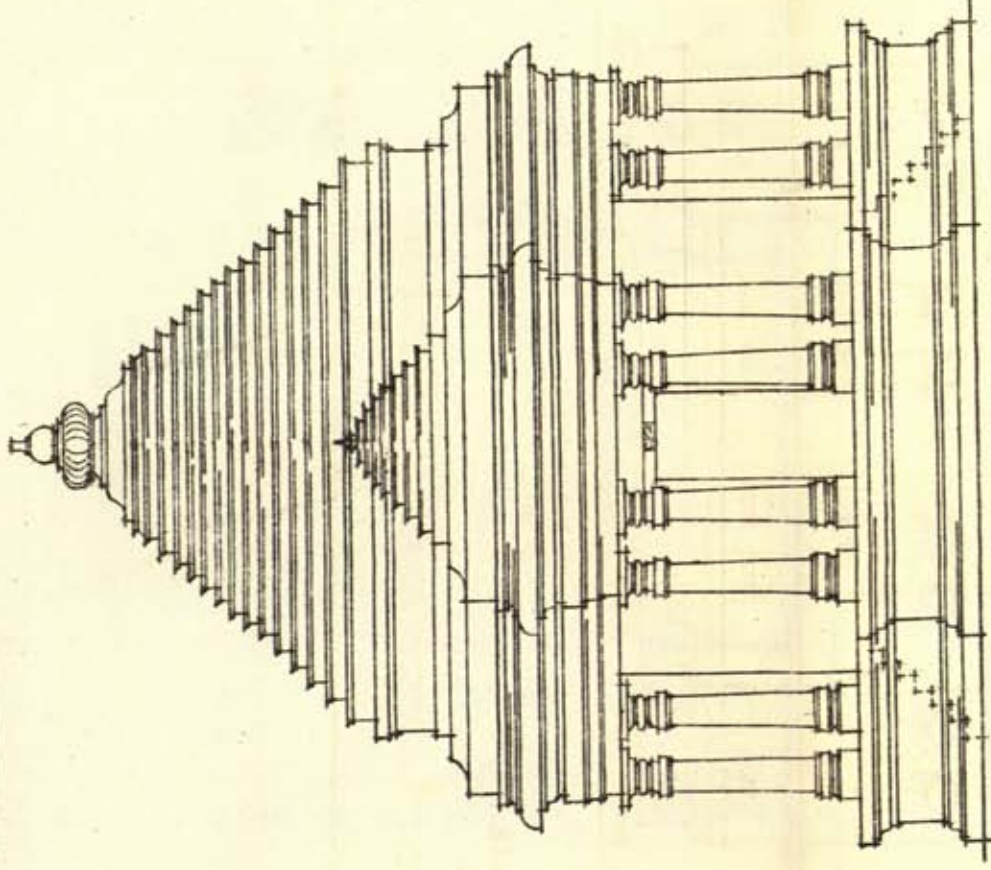
BOTH AS TEMPLES AND DWELLING HOUSES

WITH SLIGHT DIFFERENCE IN DETAILS

TO BE INDICATED IN THE SECTION.

THE REMAINING FOUR TYPES ARE TO BE DRAWN

SIMILARLY WITH DIFFERENT PROPORTIONS.



FIRST TYPE  
OF SMALL PROPORTION

HEIGHT =  $1\frac{1}{4}$  BREADTH  
= 8 PARTS.

SCALE OF 1" = 0'

4 PARTS



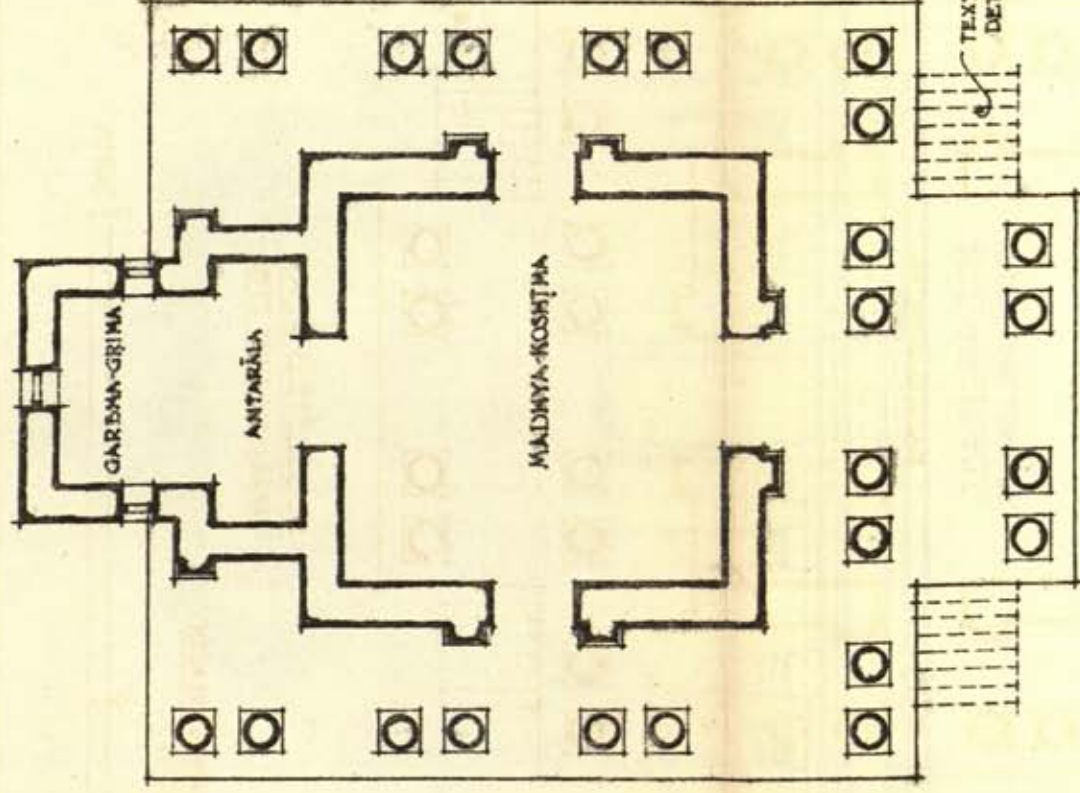


# THE ONE-STOREYED BUILDINGS — CHAPTER XIX

## THE TYPICAL PLAN

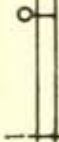
### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DWELLING HOUSES  
WITH SLIGHT DIFFERENCE IN DETAILS



SUGGESTED PLAN  
BASED ON FIRST TYPE

GARBHA-GRIMA = 1/3RD BREADTH  
IN THIS CASE

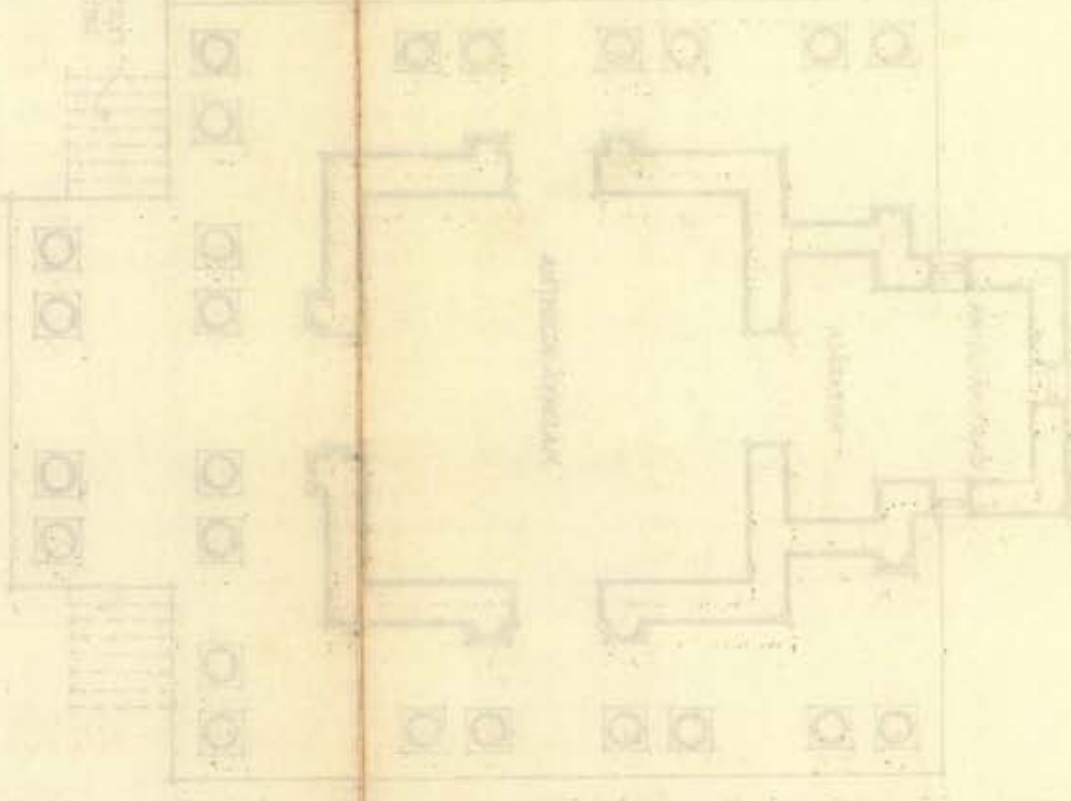
SCALE OF  PARTS



SECTION 100-100000-1

SECTION 100-100000-1

SECTION 100-100000-1



SECTION 100-100000-1

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SECTION 100-100000-1

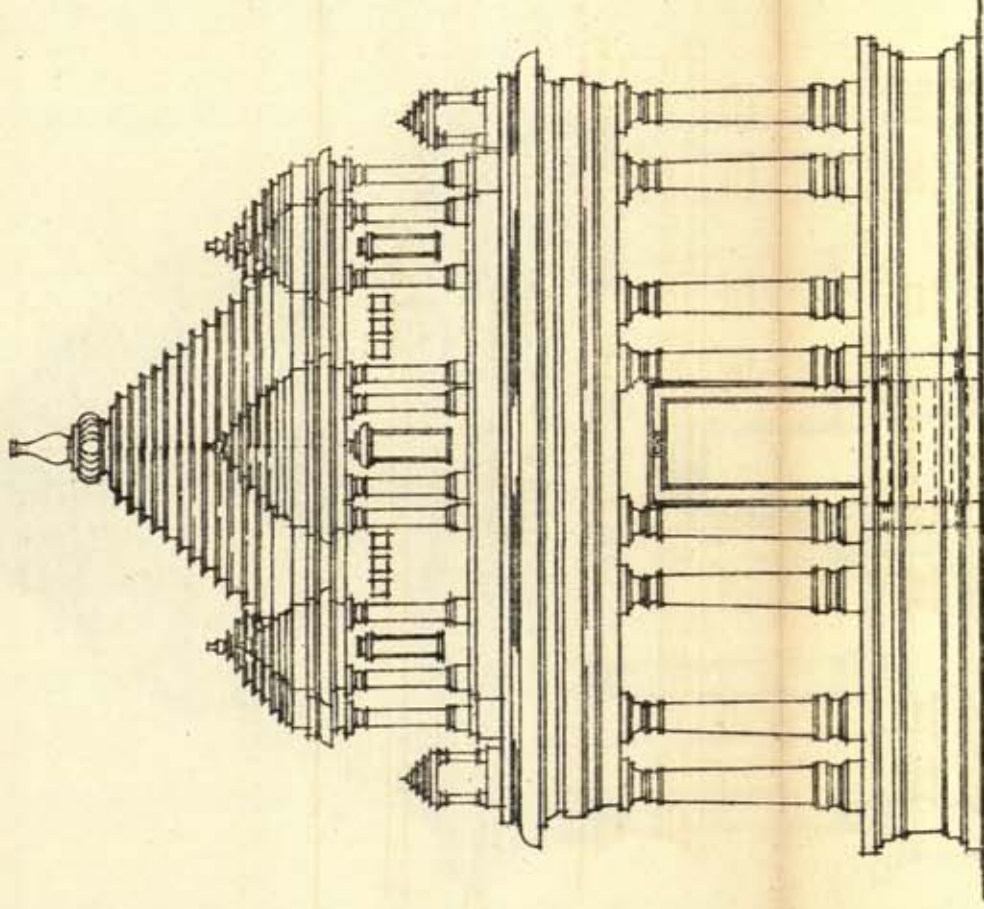
# THE ONE-STOREYED BUILDINGS — CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS TO BE  
INDICATED IN THE SECTION

THE REMAINING FOUR TYPES ARE TO BE DRAWN  
SIMILARLY WITH DIFFERENT PROPORTIONS.



THE SECOND TYPE  
OF SMALL PROPORTION

HEIGHT =  $\frac{1}{4}$  BREADTH  
= 10 PARTS

SCALE OF 1 0 5 PARTS

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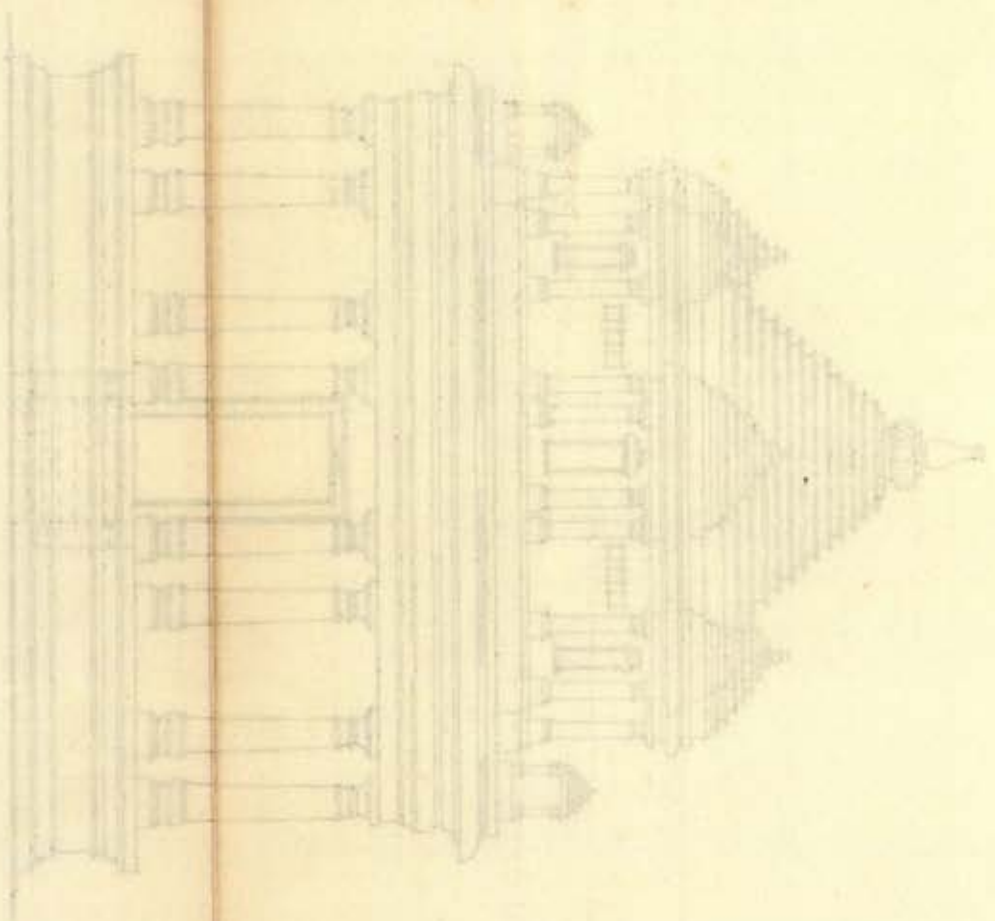
# THE TEMPLE OF VENUS AND ADONIS

THE TEMPLE OF VENUS AND ADONIS

— 1874

THE TEMPLE OF VENUS AND ADONIS  
 WAS FIRST DISCOVERED IN 1874  
 AND WAS FOUND TO BE A REMAIN  
 OF A TEMPLE OF VENUS AND ADONIS

THE TEMPLE OF VENUS AND ADONIS  
 WAS FIRST DISCOVERED IN 1874  
 AND WAS FOUND TO BE A REMAIN  
 OF A TEMPLE OF VENUS AND ADONIS



THE TEMPLE OF VENUS AND ADONIS

THE TEMPLE OF VENUS AND ADONIS

THE TEMPLE OF VENUS AND ADONIS

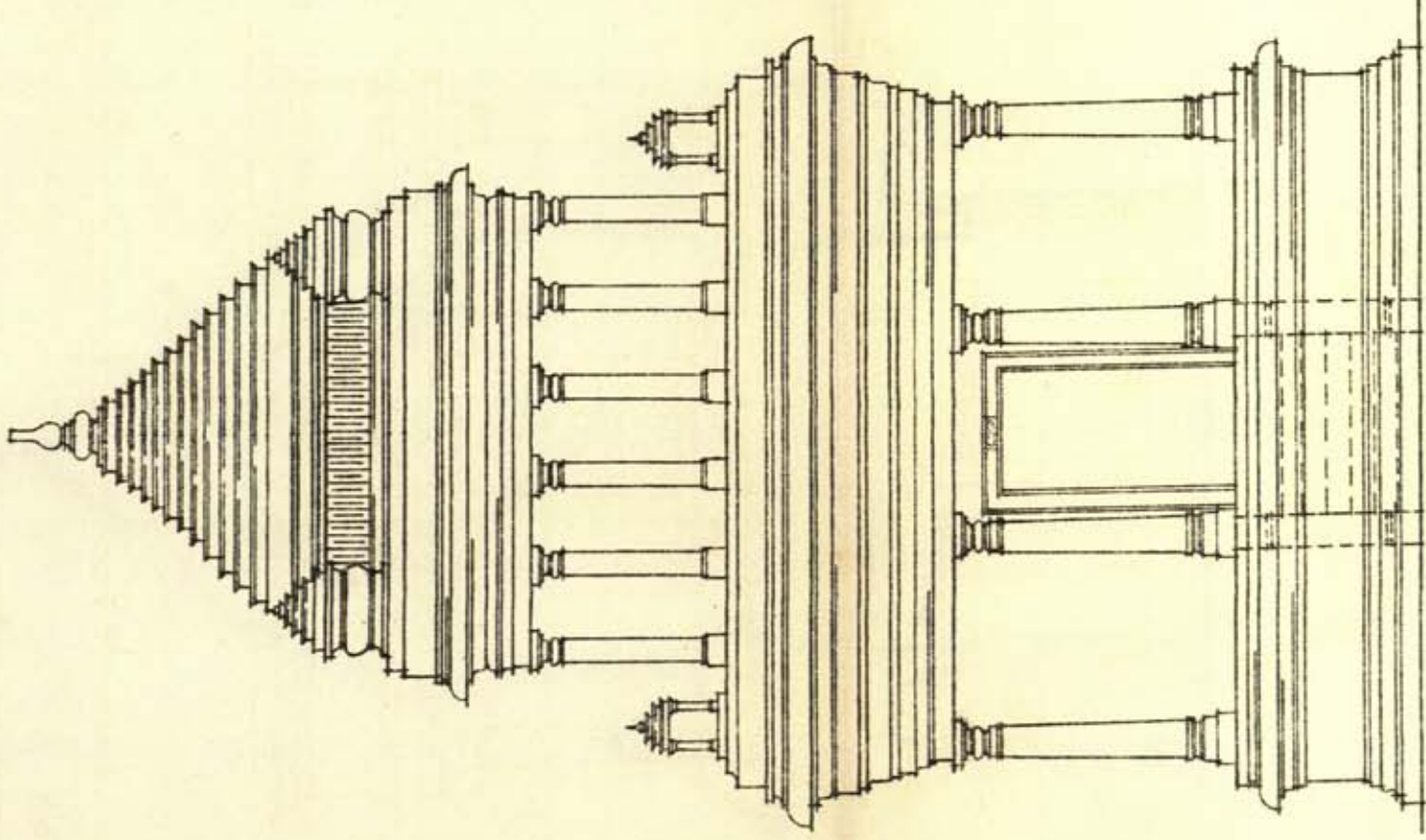
# THE ONE-STOURED BUILDINGS— CHAPTER XIX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS,  
WITH SLIGHT DIFFERENCE IN DETAILS TO BE  
INDICATED IN THE SECTION.

THE REMAINING FOUR TYPES ARE TO BE DRAWN  
SIMILARLY WITH DIFFERENT PROPORTIONS



THE LAST TYPE  
OF LARGE PROPORTION

HEIGHT = 2 BREADTH  
= 32 PARTS P.

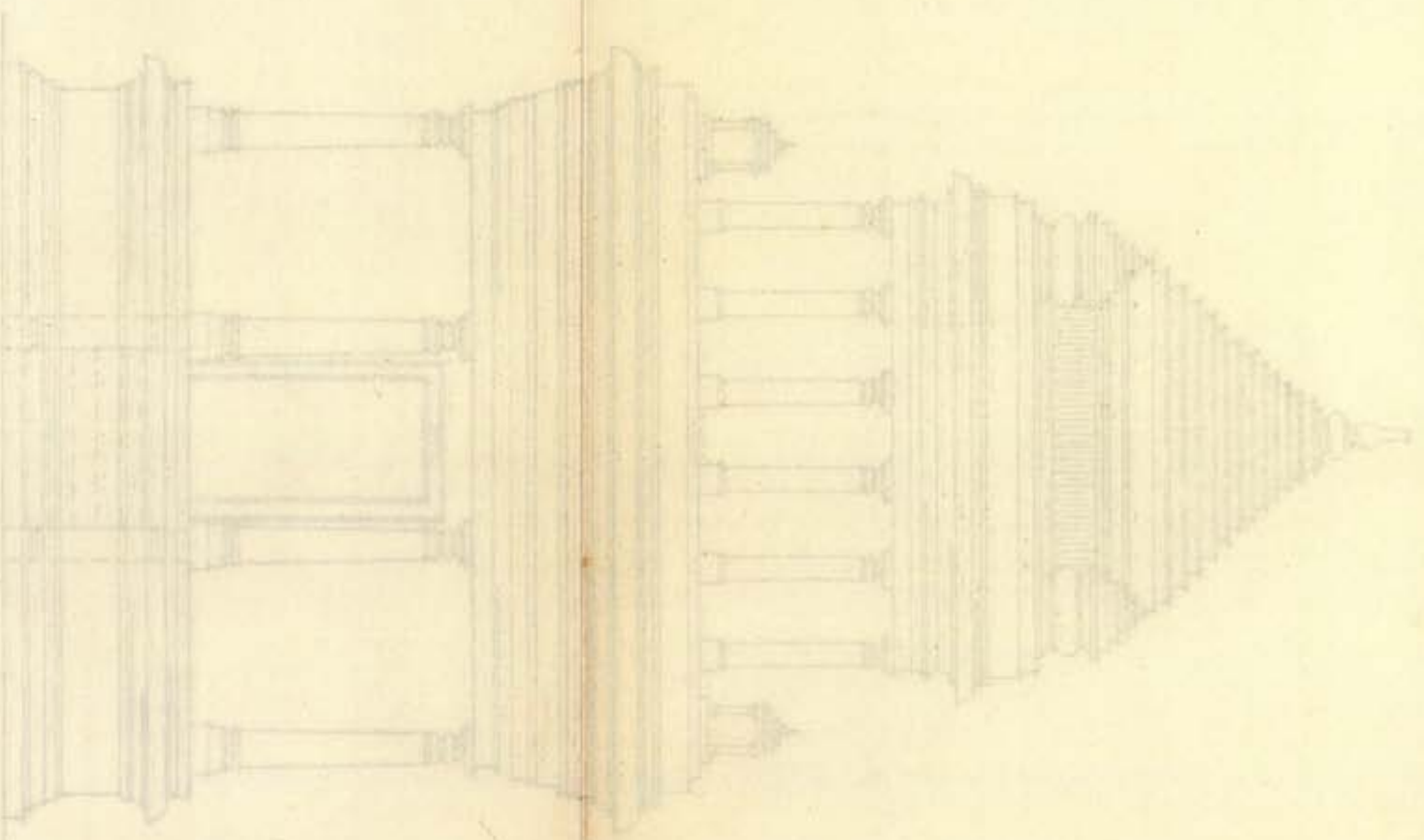
THE TOTAL NUMBER OF PARTS  
SHOULD BE 30 AND NOT  
32 AS MENTIONED IN THE TEXT

SCALE OF 1" = 0' 0" 5' 10' 15' PARTS.



# KILGOUR - 22ND JULY 1905 - 10 PM KILGOUR THE 22ND JULY 1905

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 SECTION OF THE 22ND JULY 1905  
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SECTION OF THE 22ND JULY 1905

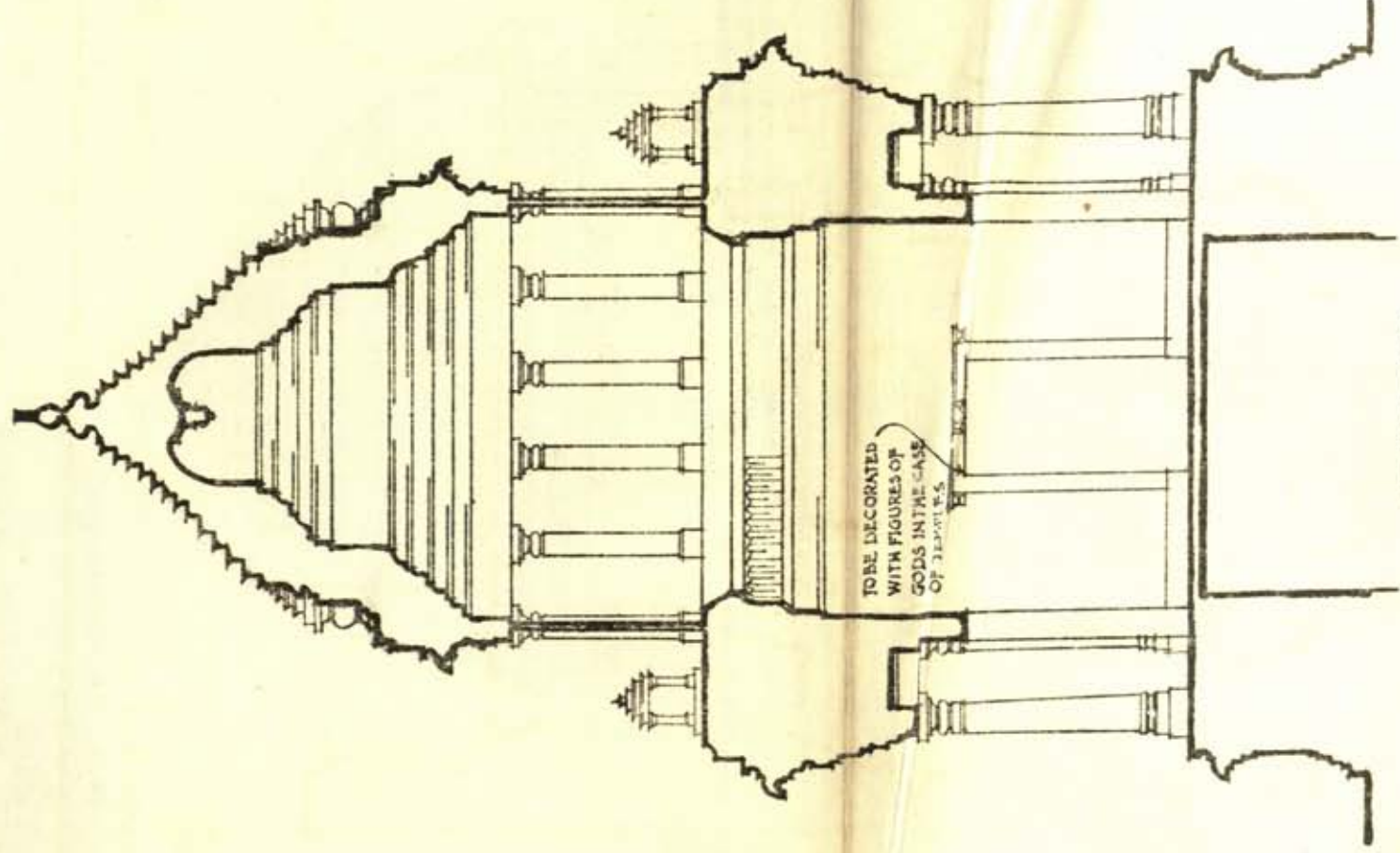
SECTION OF THE 22ND JULY 1905  
 SECTION OF THE 22ND JULY 1905  
 SECTION OF THE 22ND JULY 1905  
 SECTION OF THE 22ND JULY 1905

## THE ONE-STOREYED BUILDINGS—CHAPTER XIX.

## THE TYPICAL SECTION.

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE  
THE FRIEZE AND PARAPET SHOULD  
ALSO BE DECORATED WITH IMAGES  
OF GODS.

CROSS SECTION  
OF THE LAST TYPE

HEIGHT = 2 BRADTH.  
= 30 PARTS.

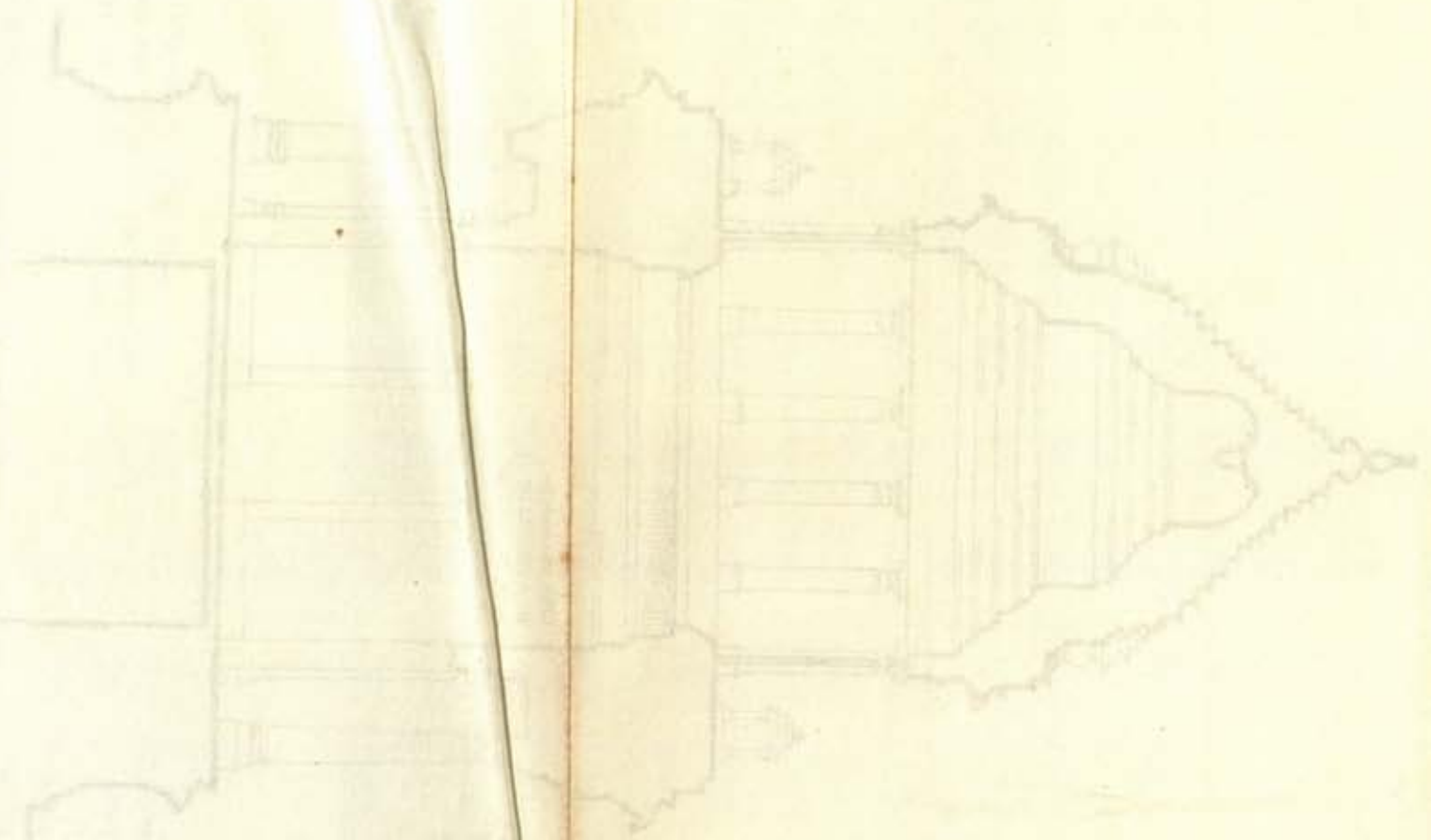
SCALE OF 1 0 5 10 15 PARTS.



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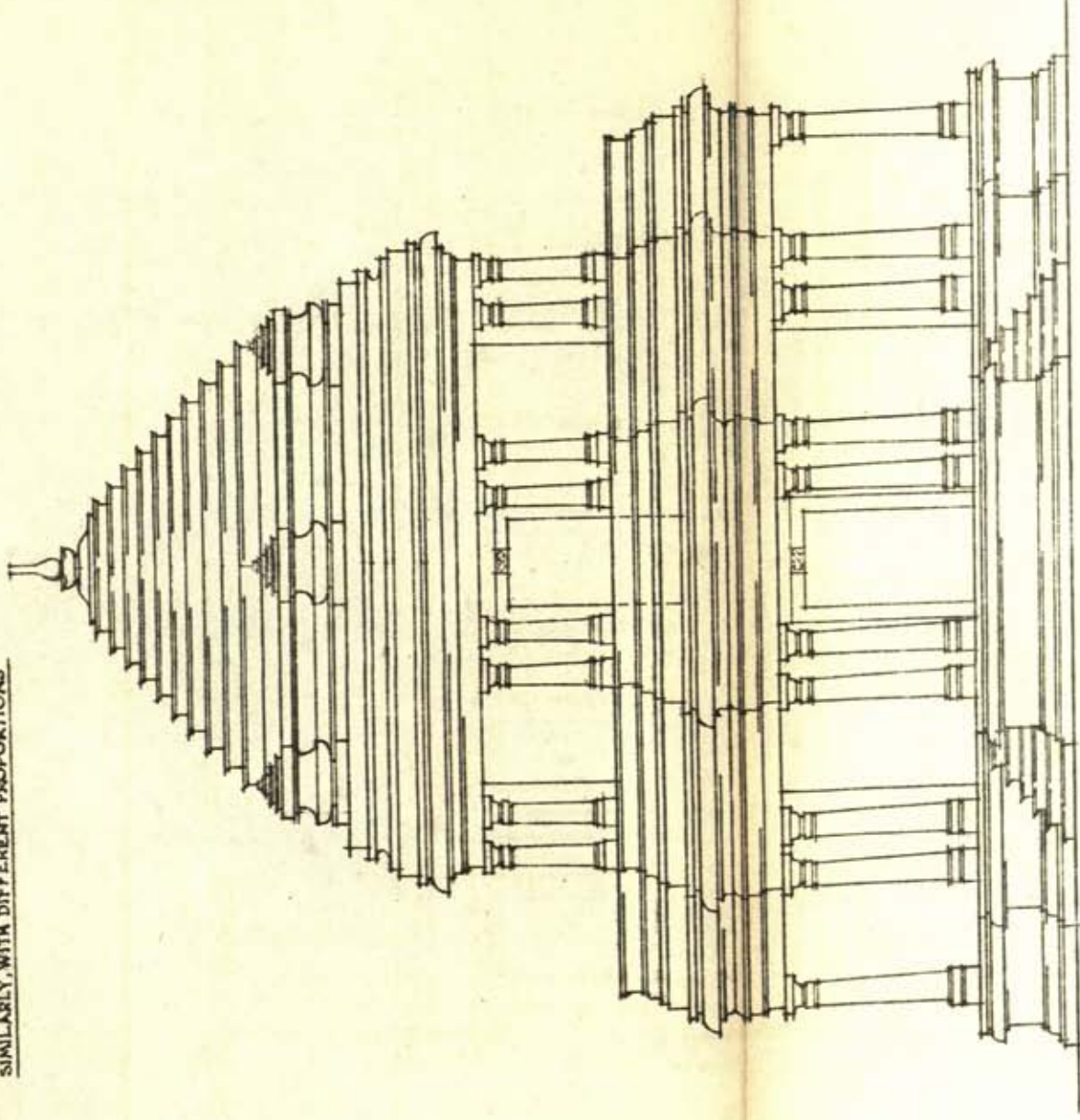
THE ONTOGENESIS OF THE

THE TWO-STOURED BUILDINGS — CHAPTER XX  
THE ELEVATION TOWARDS THE BREADTH

NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS WITH  
SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED  
IN THE SECTION.

THE REMAINING FIVE TYPES ARE TO BE DRAWN  
SIMILARLY, WITH DIFFERENT PROPORTIONS.



SMALL TYPE.

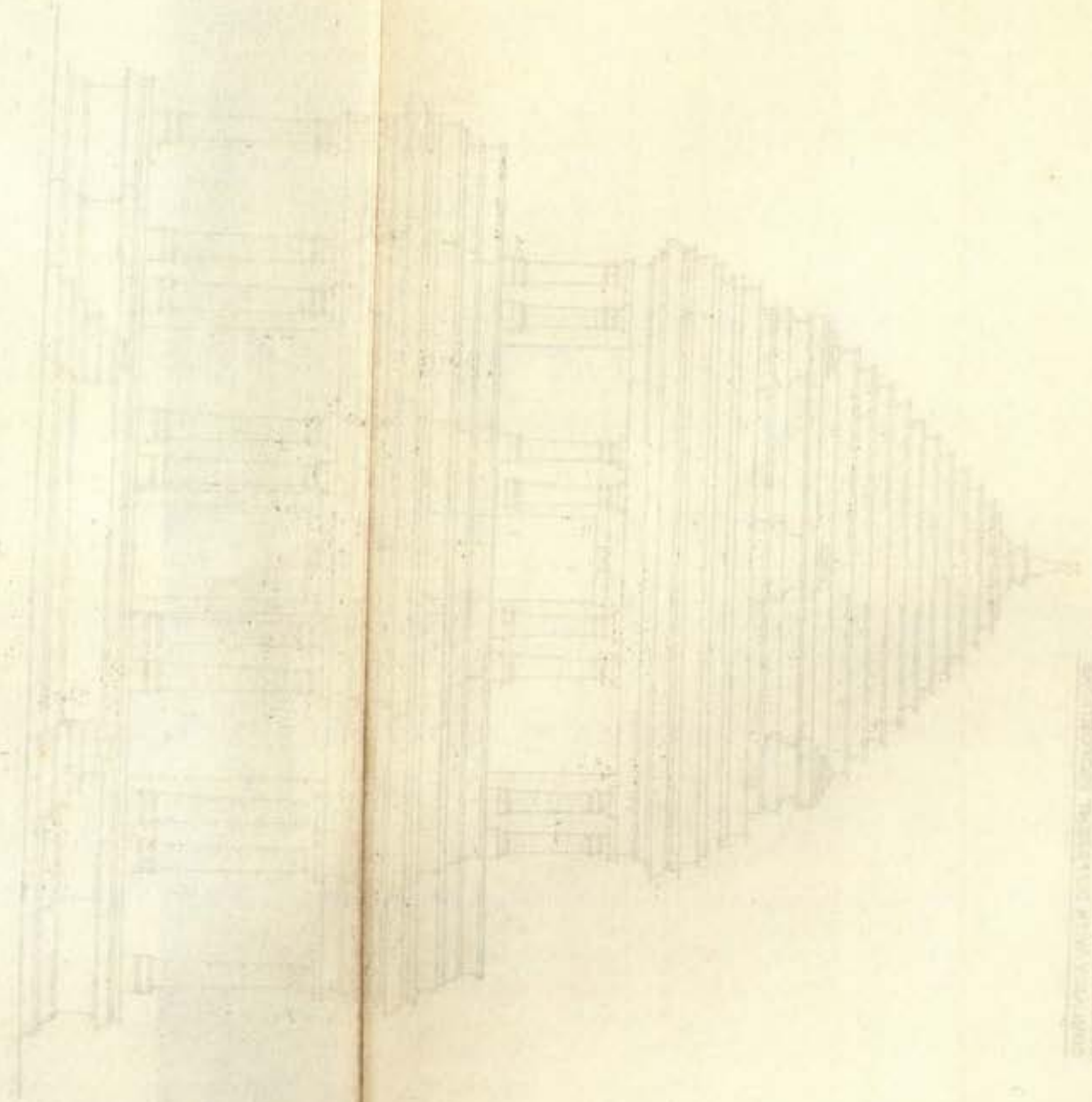
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 16 PARTS

SCALE OF 1 4 8 PARTS



# THE LANCET

THE LANCET  
PUBLISHED WEEKLY  
BY THE LANCET PUBLISHING CO.  
1, ADELPHI WING, LONDON, E.C. 4



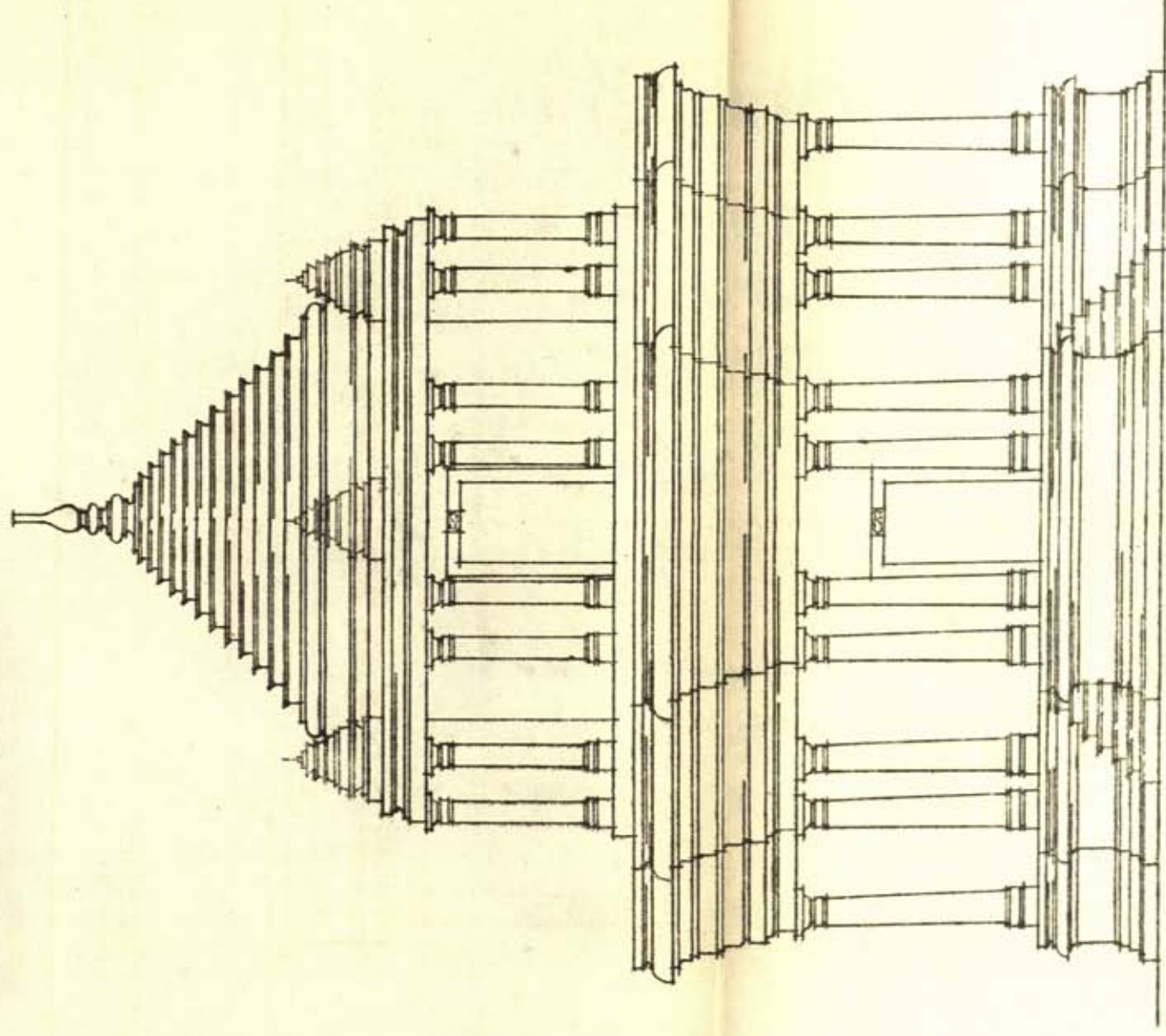
# THE TWO-STOREYED BUILDINGS — CHAPTER XX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TONE INDICATED IN THE SECTION.

THE REMAINING FIVE TYPES ARE TO BE DRAWN SIMILARLY WITH DIFFERENT PROPORTIONS



INTERMEDIATE TYPE

HEIGHT =  $1\frac{3}{4}$  IN BREADTH SCALE OF 1" = 15' PARTS  
= 28 PARTS.

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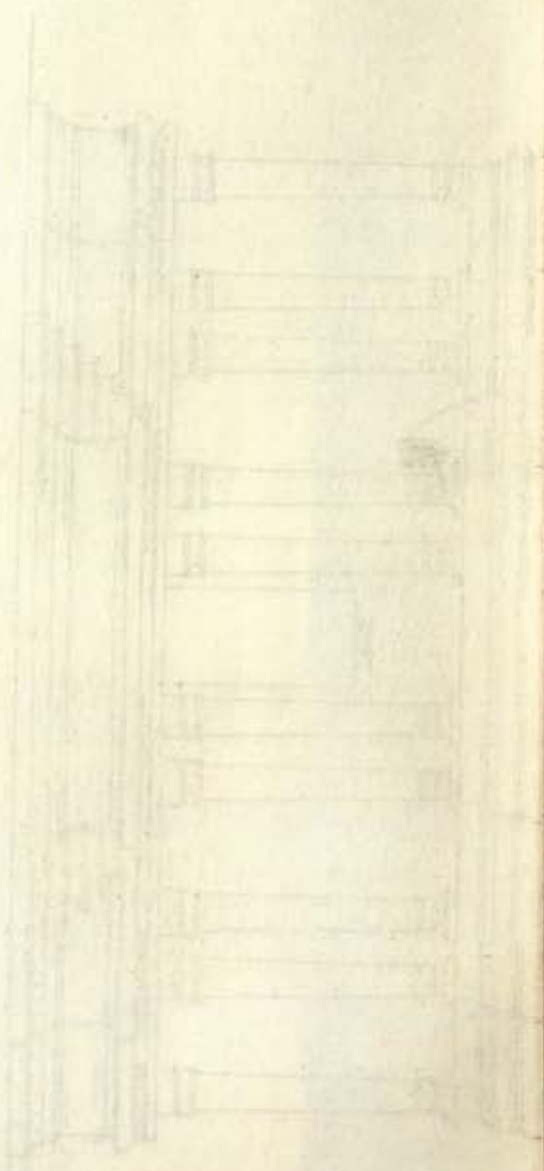
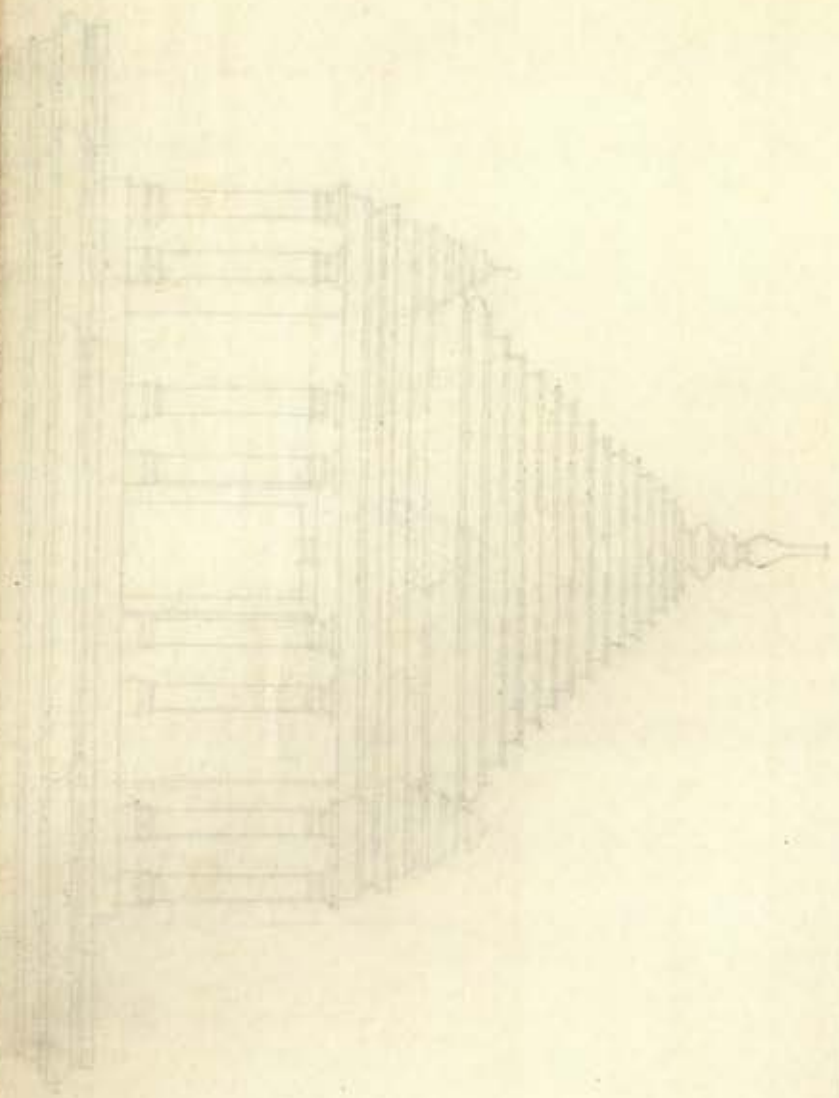
THE GREAT PYRAMID OF GIZA

THE GREAT PYRAMID OF GIZA, EGYPT

THE GREAT PYRAMID OF GIZA, EGYPT

THE GREAT PYRAMID OF GIZA, EGYPT

THE GREAT PYRAMID OF GIZA, EGYPT



THE GREAT PYRAMID OF GIZA, EGYPT

THE GREAT PYRAMID OF GIZA, EGYPT

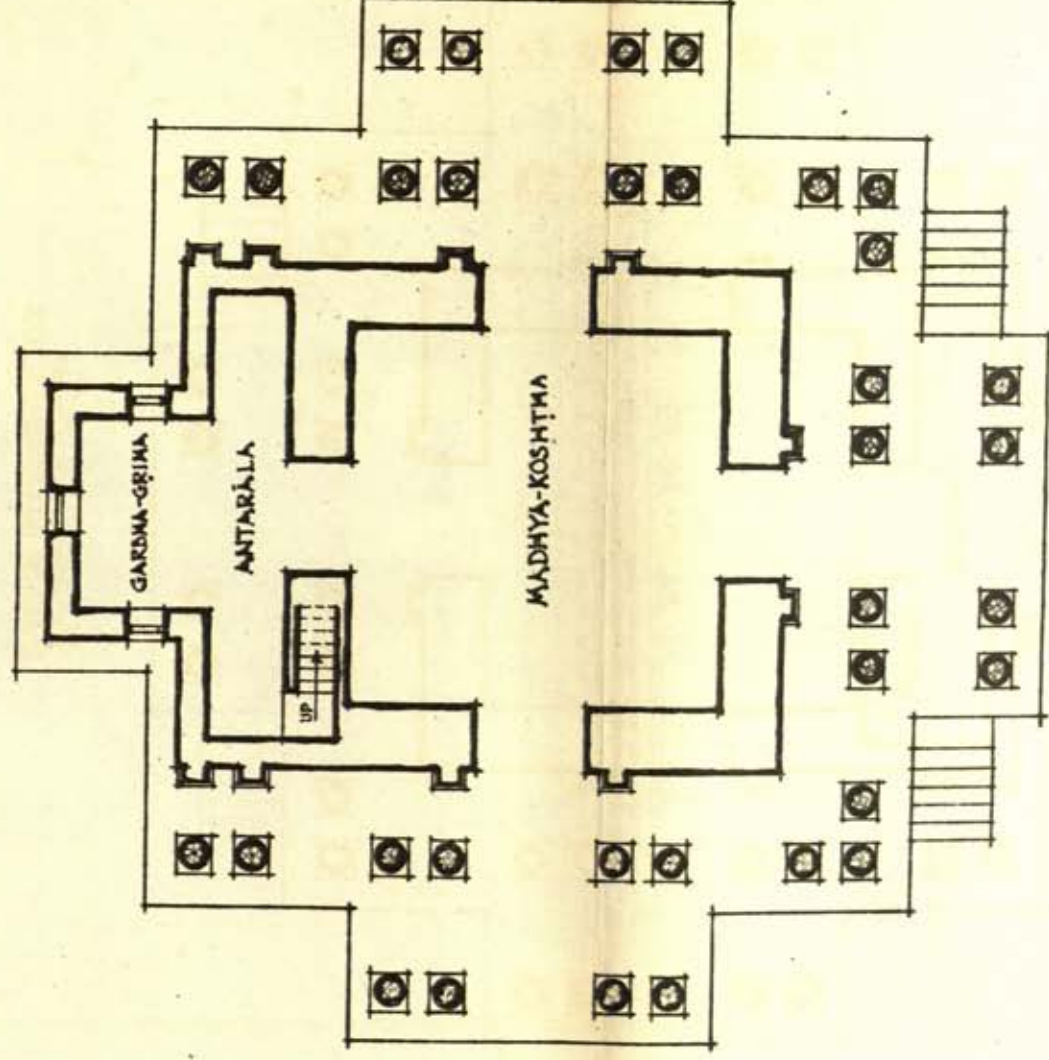
THE GREAT PYRAMID OF GIZA, EGYPT

# THE TWO-STOURED BUILDINGS.— CHAPTER XX

## THE TYPICAL PLAN

### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS



SUGGESTED PLAN  
BASED ON INTERMEDIATE TYPE

SCALE OF 1 0 5 10 15 PARTS.

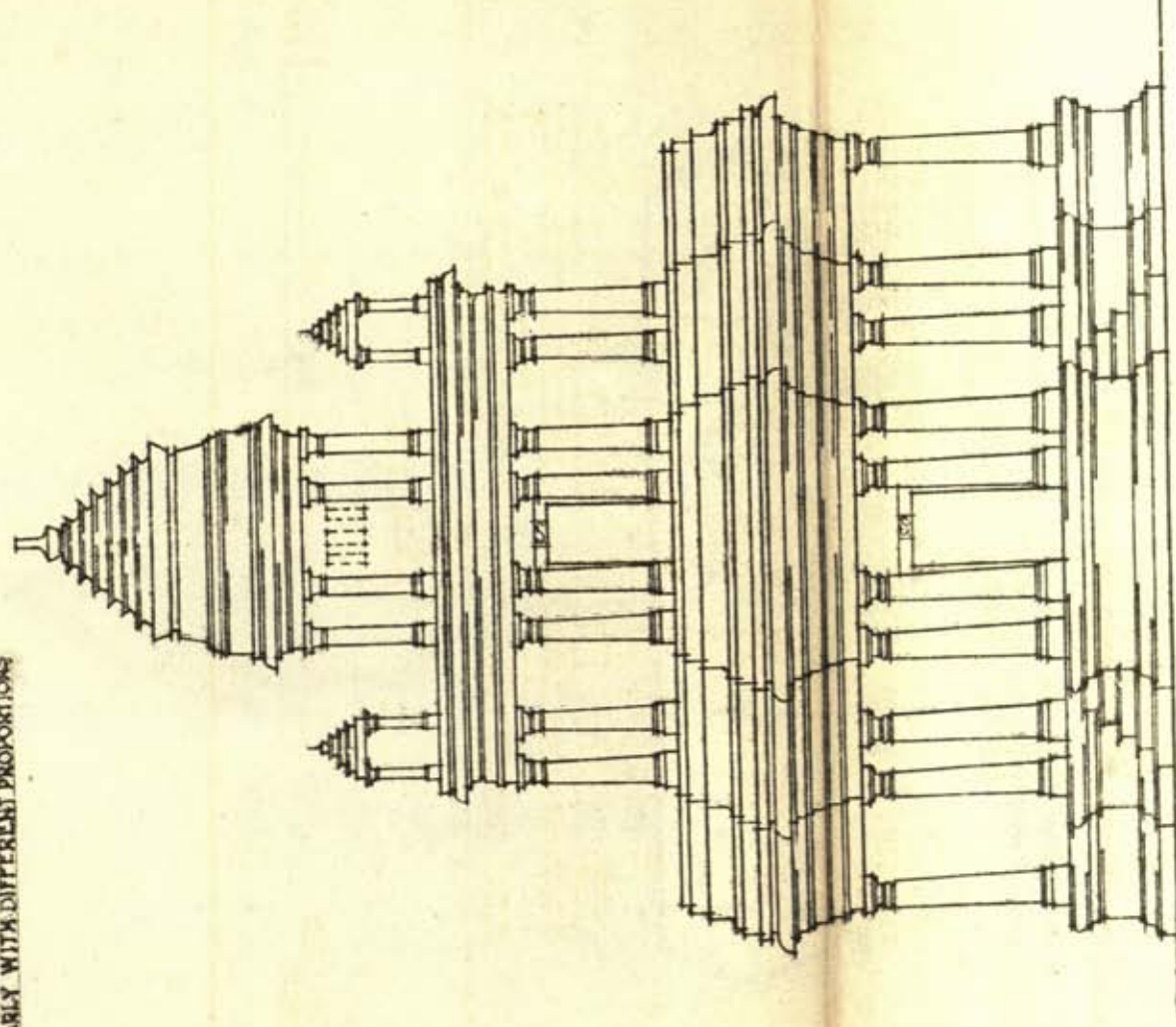




# THE TWO-STORIED BUILDINGS — CHAPTER XX THE ELEVATION TOWARDS THE BREADTH

## NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION  
 THE REMAINING FIVE TYPES MAY BE DRAWN SIMILARLY WITH DIFFERENT PROPORTIONS



LARGE TYPE

HEIGHT = 2 BREADTH  
= 11 PARTS

SCALE OF 0 1 2 3 4 5 6 PARTS



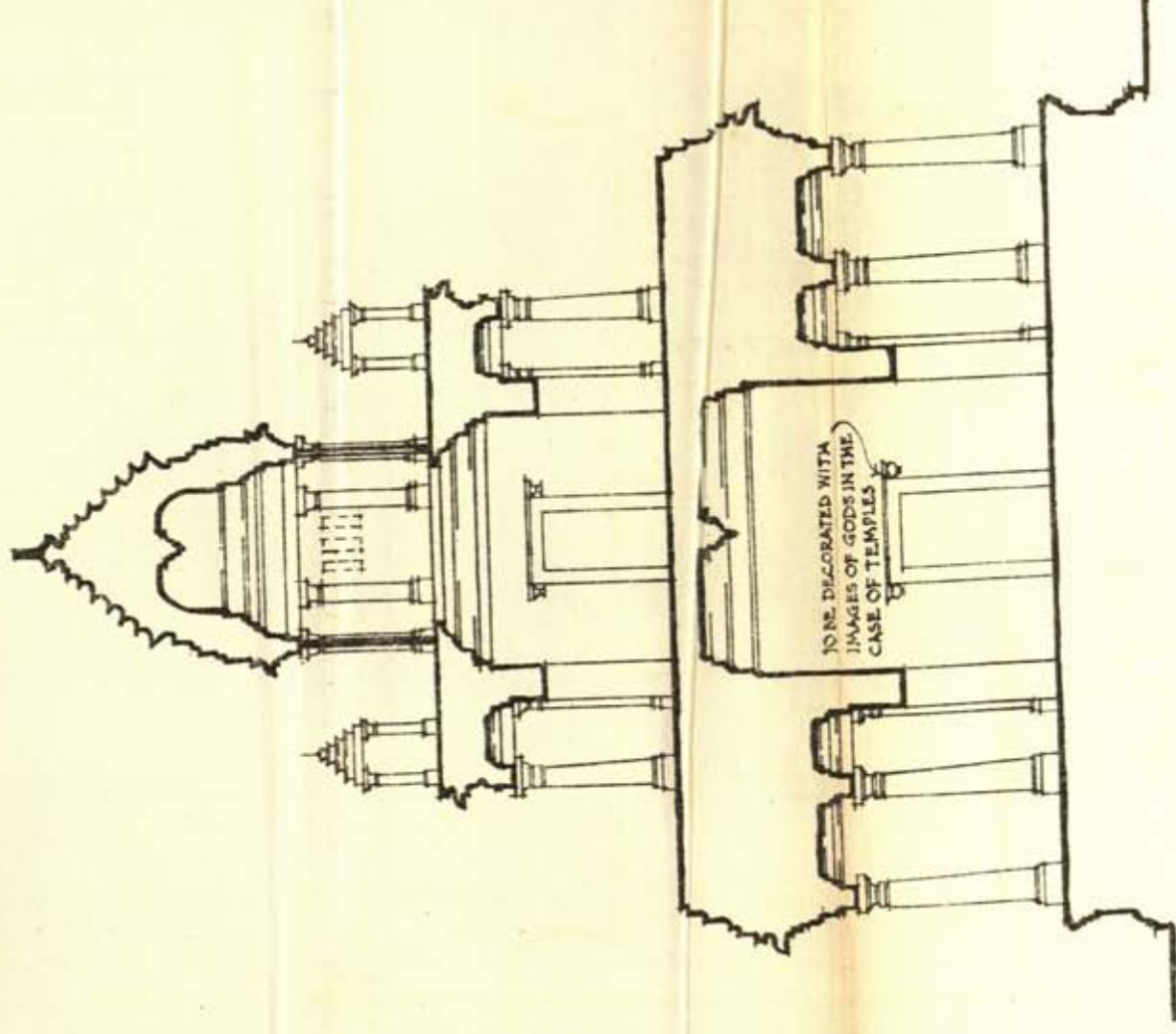


# THE TWO-STOREYED BUILDINGS — CHAPTER XX

## THE TYPICAL SECTION

### NOTE:-

IF THIS IS TO BE USED AS A TEMPLE,  
THE FRIEZE AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GODS.



CROSS SECTION  
BASED ON LARGE TYPE

HEIGHT = 2 BREADTH  
= 11 PARTS

SCALE OF 0 1 2 3 4 5 6 PARTS

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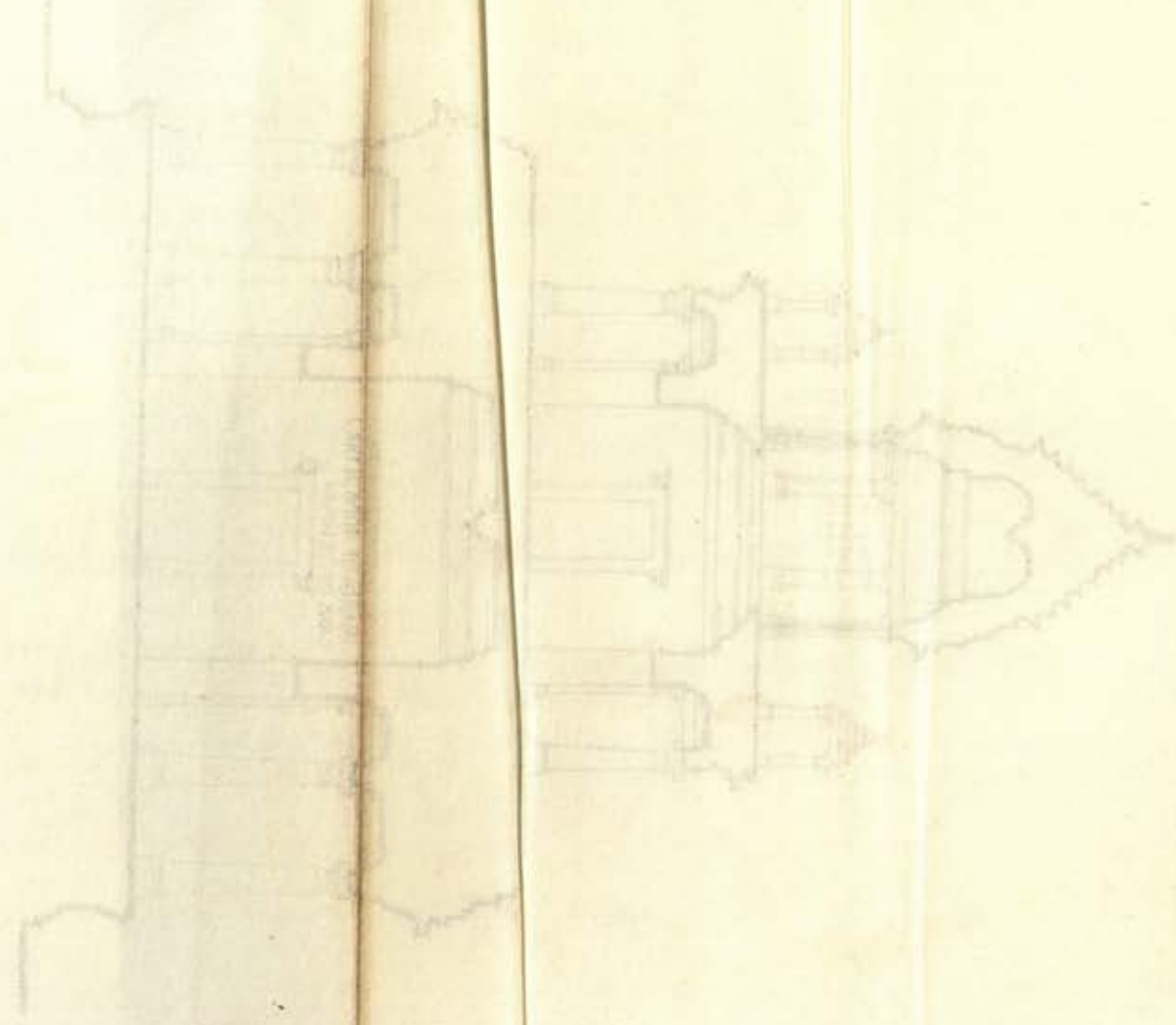


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# THE THREE-STOREYED BUILDINGS — CHAPTER XXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

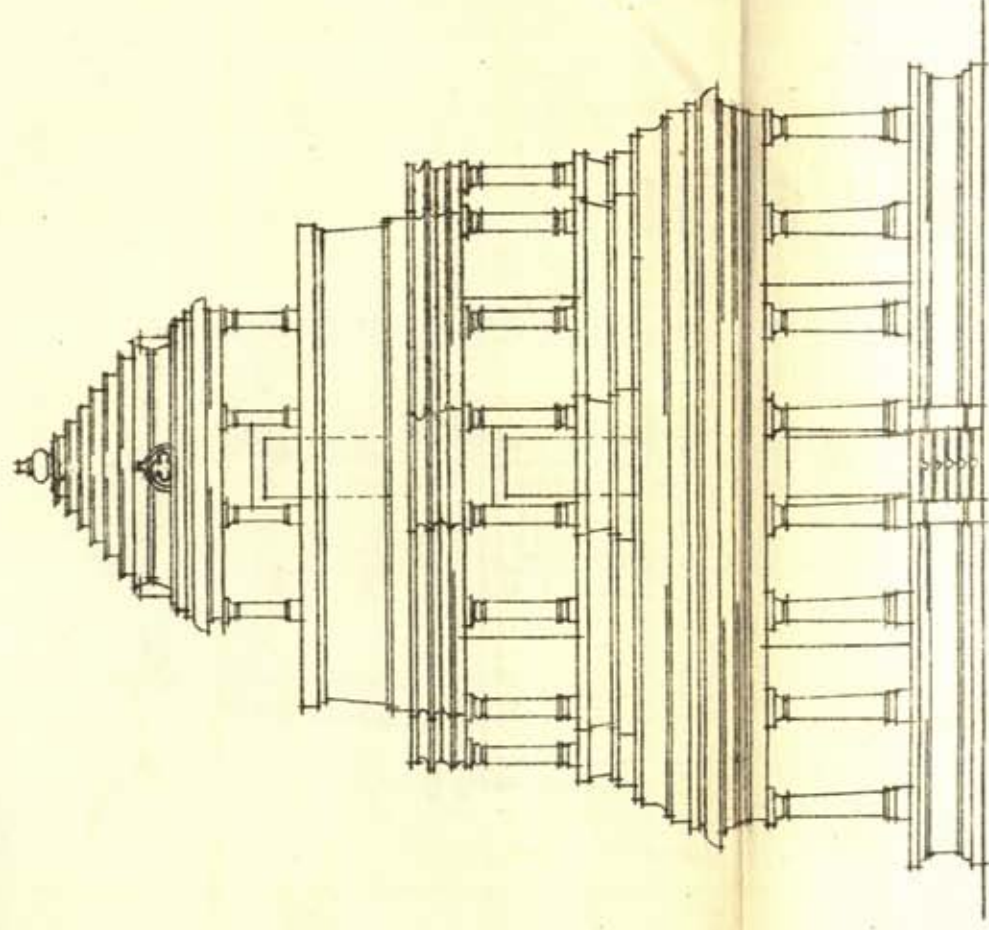
ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW:-

— 6 PARTS AS HEIGHT. KESARA = 13 —

KAMALĀNGA AND BRAHMA-KĀUTA = 24 —

MERU-KĀUTA = 30 PARTS —



SUKHĀLAYA OR SMALL TYPE

HEIGHT =  $\frac{1}{4}$  TH BREADTH  
= 13 PARTS

SCALE OF 0 1 2 3 4 5 6 7 PARTS





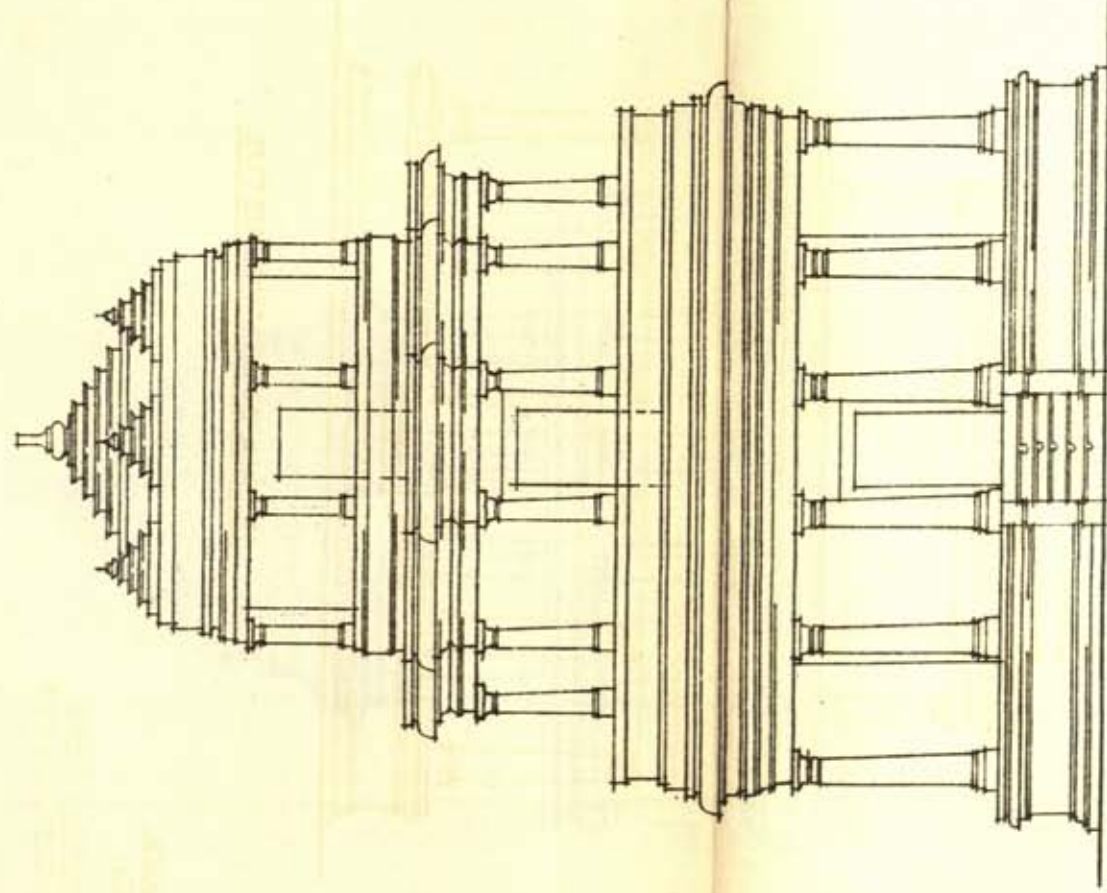
# THE THREE-STOREYED BUILDINGS—CHAPTER XXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW—  
 SRI-KANTA = 6 PARTS AS HEIGHT  
 KESARA = 15  
 KANALANGA AND BRAHMA-KANTA = 24  
 MERU-KANTA = 30 PARTS



KAILĀSA OR INTERMEDIATE TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
 = 31 PARTS

$17\frac{1}{2}$  PARTS OF MERU-KANTA + 12 PARTS  
 OF KAILĀSA +  $\frac{1}{2}$  PARTS FOR FINIAL MAKE  
 UP 31 PARTS.





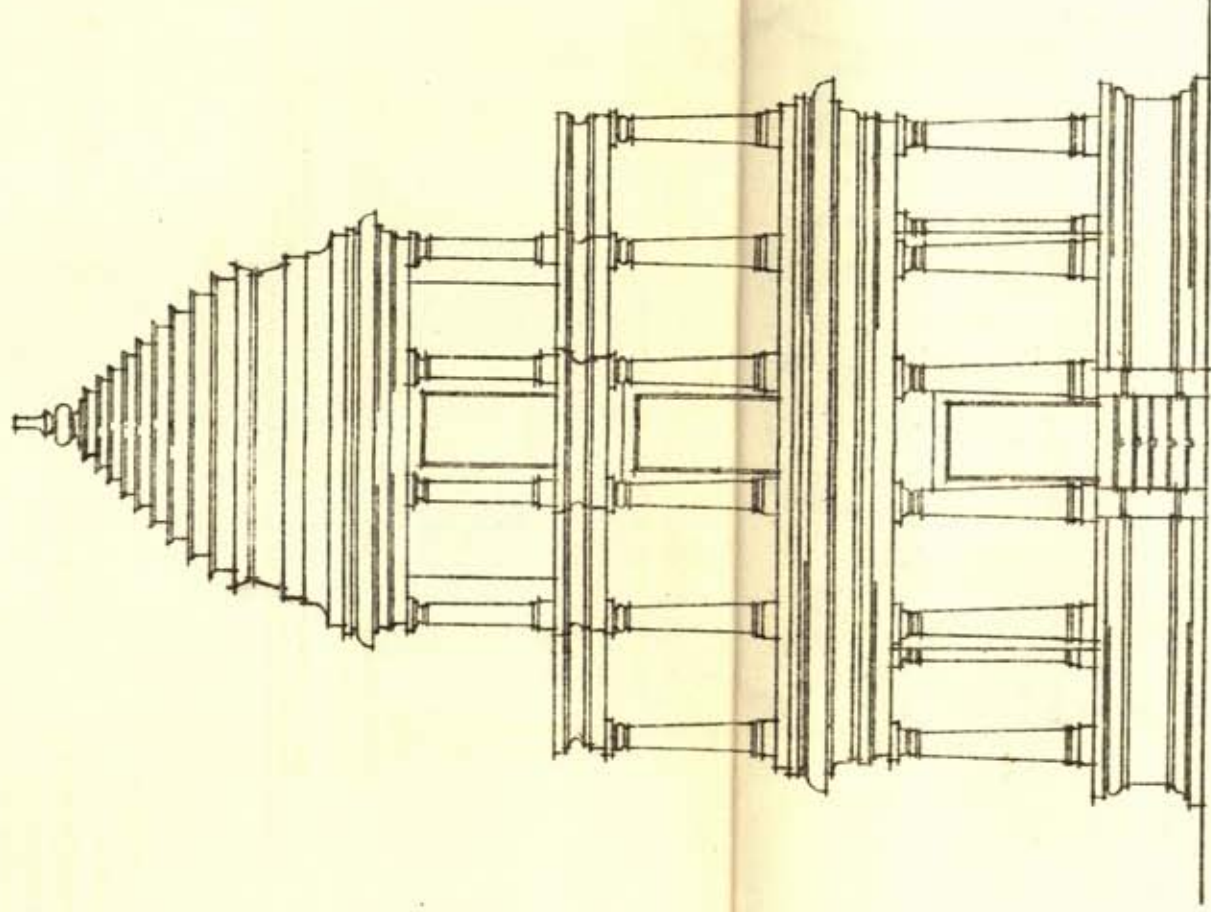
# THE THREE-STOREYED BUILDINGS—CHAPTER XXI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW :-  
 ŚRĪ-KĀNTA = 6 PARTS AS HEIGHT, KESARA = 13  
 KAMALĀNGA AND BRAHMA-KĀNTA = 24  
 MERU-KĀNTA = 30 PARTS



ĀSANA OR LARGE TYPE

HEIGHT =  $13\frac{3}{4}$  TH BREADTH  
 = 49 PARTS

THE TOTAL NUMBER OF PARTS SHOULD BE 47½ AND NOT 49 AS MENTIONED IN THE TEXT.

SCALE OF 5 10 15 20 PARTS



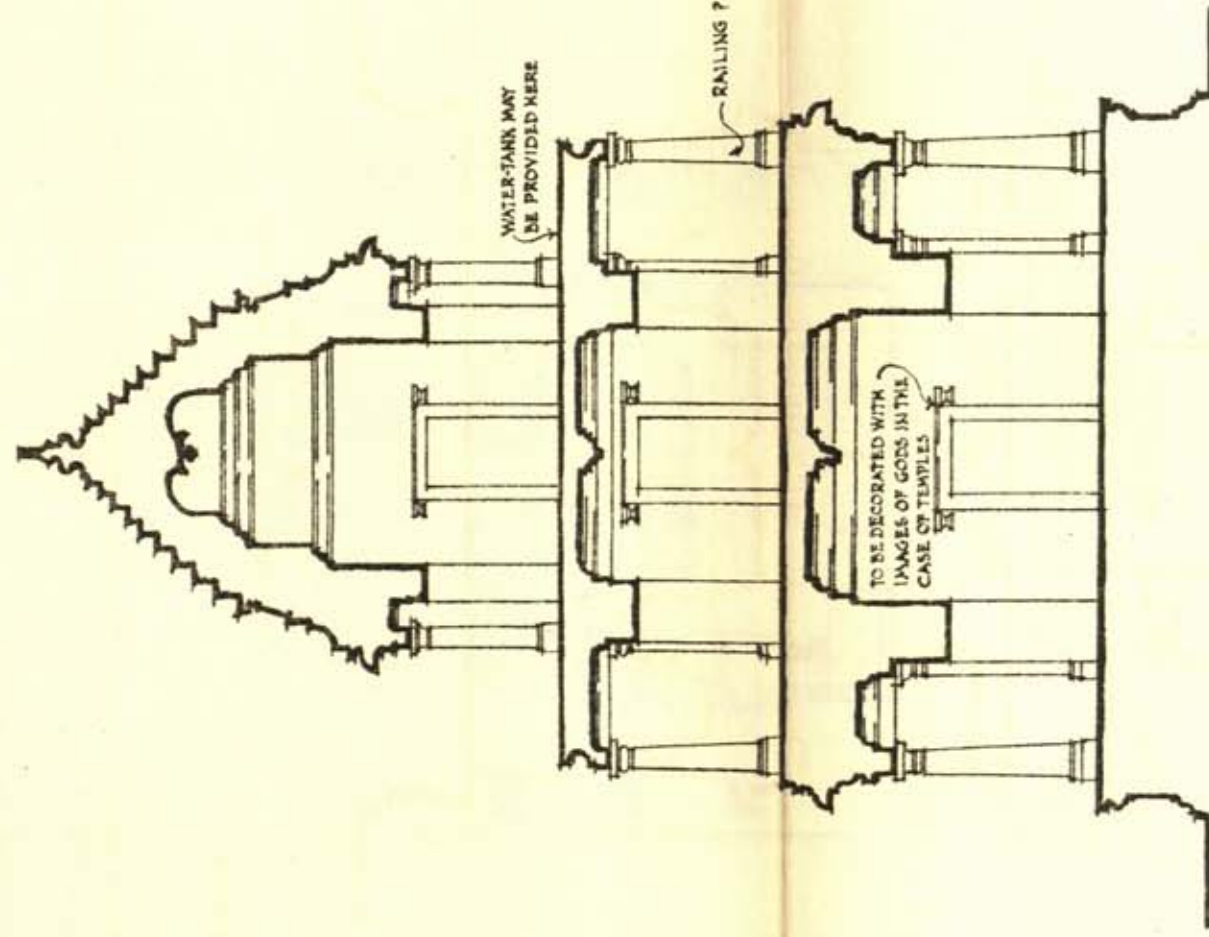
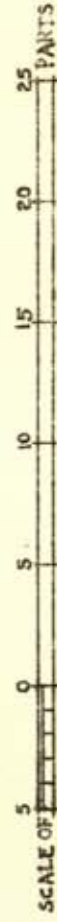


# THE THREE-STOREYED BUILDINGS — CHAPTER XXI

## THE TYPICAL SECTION

NOTE:-

IF THIS IS TO BE USED AS A TEMPLE  
THE FRIEZE AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GODS.



CROSS SECTION  
BASED ON ISANA OR LARGE TYPE.

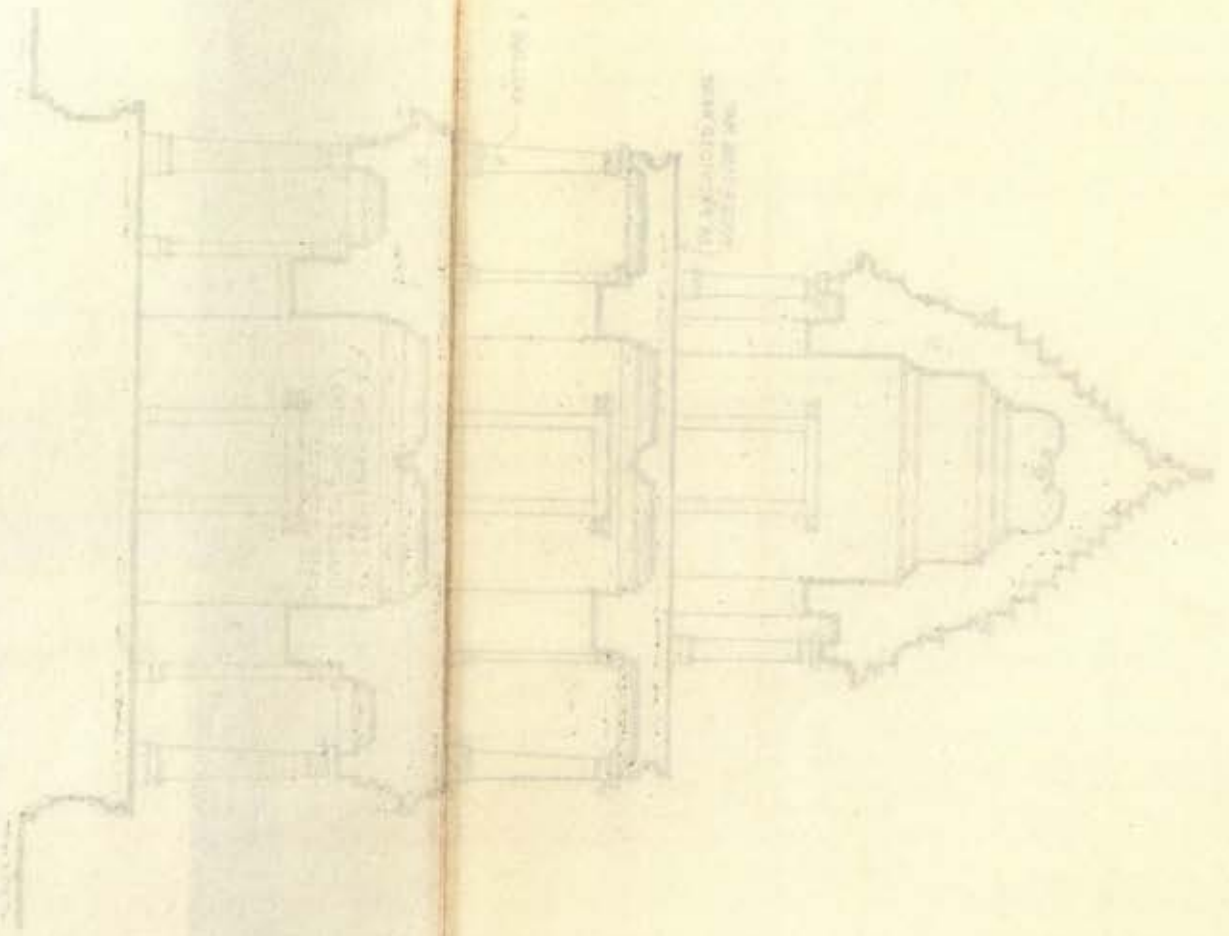
HEIGHT = 1 1/4 TH BREADTH



THE TEMPLE OF ANKH-SU-NEHET

PLAN OF THE TEMPLE

THE TEMPLE OF ANKH-SU-NEHET  
 WAS BUILT BY ANKH-SU-NEHET  
 IN THE REIGN OF PHARMO  
 IN THE 18TH DYNASTY



PLAN OF THE TEMPLE

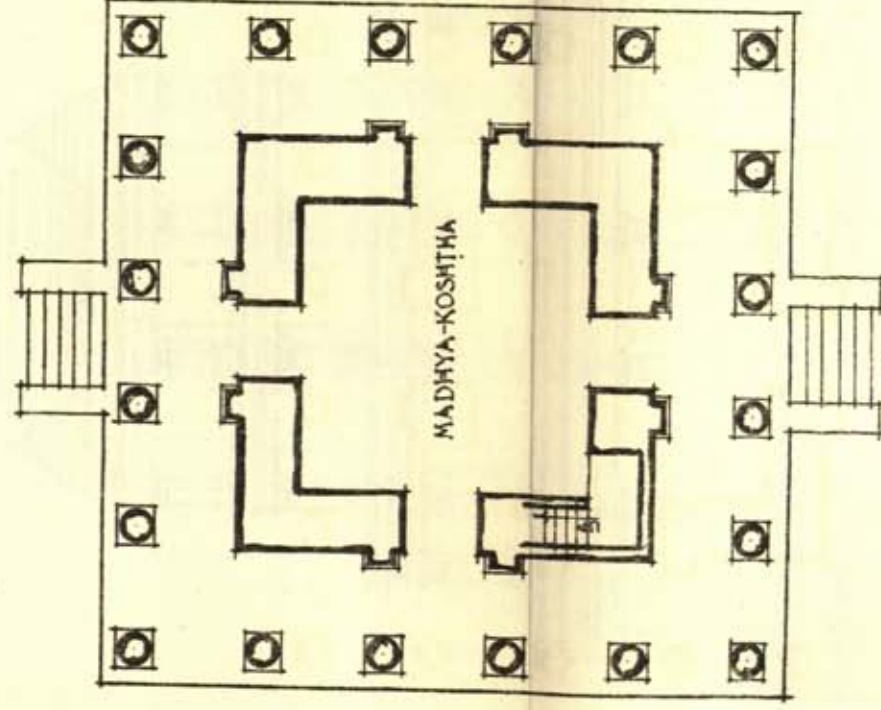
THE TEMPLE OF ANKH-SU-NEHET

# THE THREE-STOREYED BUILDINGS — CHAPTER XXI THE TYPICAL PLAN

NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS.

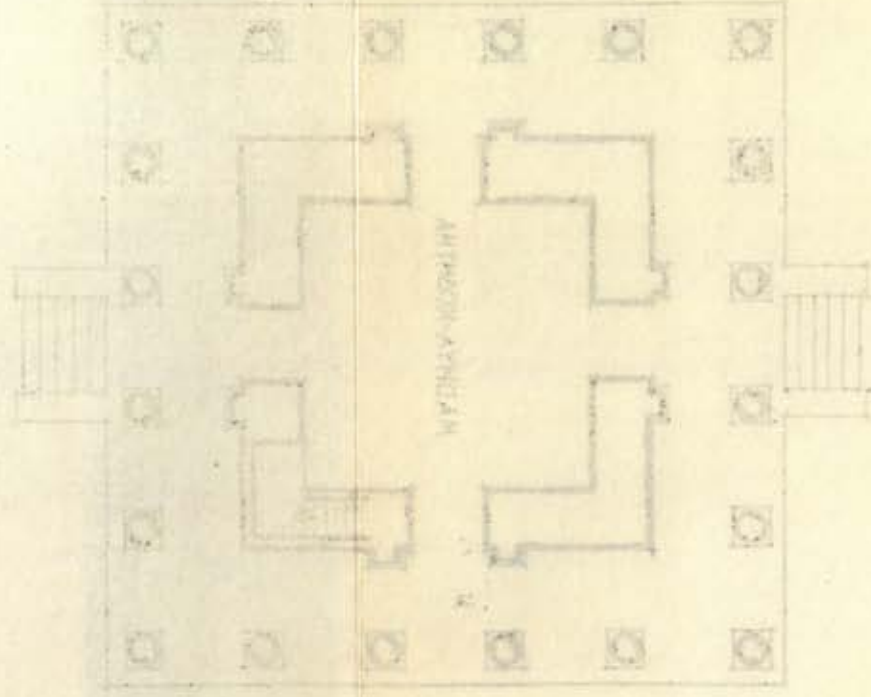
SCALE OF 5 10 15 20 25 PARTS



SUGGESTED PLAN (GROUND FLOOR)  
BASED ON LARGE TYPE.



OWNED BY THE  
SOCIETY OF THE  
SACRED



Project on the basis of the plan of the building

NOTE: THE PLAN OF THE BUILDING IS BASED ON THE PLAN OF THE BUILDING AS IT WAS IN 1880. THE PLAN OF THE BUILDING AS IT IS NOW IS BASED ON THE PLAN OF THE BUILDING AS IT WAS IN 1880.

THE LATEST PLAN

THE THREE-STORYED BUILDING — CHAPTER XXI

THE FOUR-STORYED BUILDING — CHAPTER XXII

# THE FOUR-STOREYED BUILDINGS — CHAPTER XXII

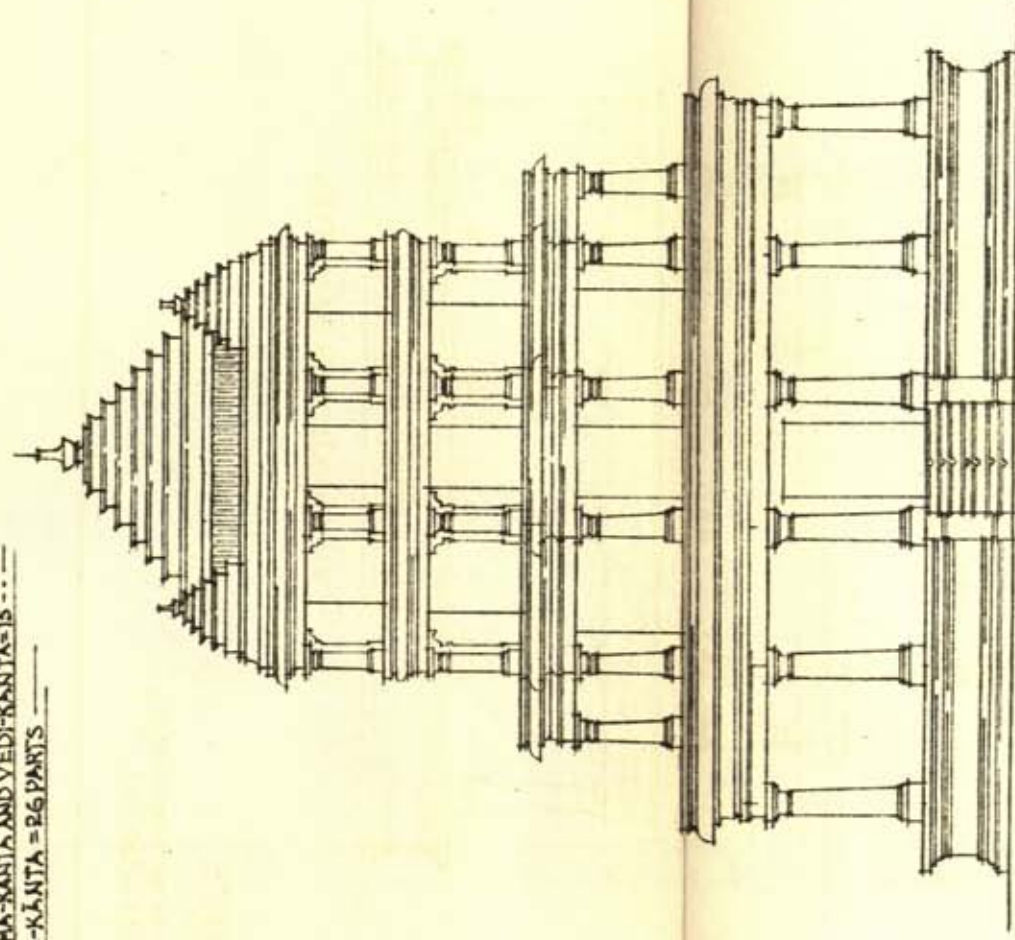
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF 1" = 5' 15 PARTS

NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW -  
 SADA-SIVA = 41 PARTS AS HEIGHT, ISVARA-KANTA = 52 ---  
 MANCHA-KANTA AND VEDI-KANTA = 15 ---  
 INDRA-KANTA = 26 PARTS ---



VISHNU-KANTA OR SMALL TYPE

HEIGHT =  $1\frac{1}{4}$  BREADTH  
 = 18 PARTS.

THE TOTAL NUMBER OF PARTS SHOULD BE  $18\frac{1}{4}$   
 AND NOT 18 AS GIVEN IN THE TEXT.

S. C. MUKHERJI.





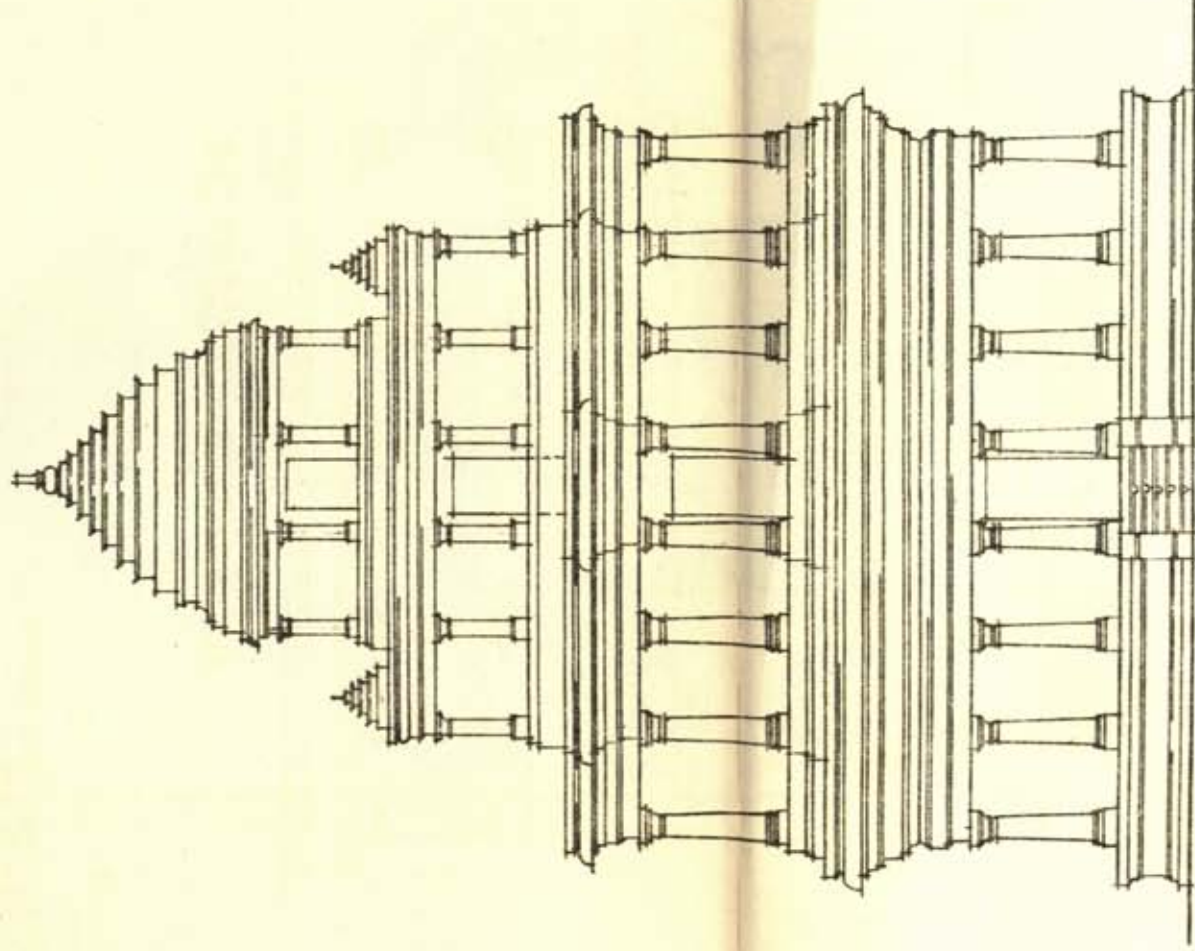
# THE FOUR-STOREYED BUILDINGS.—CHAPTER XXII. THE ELEVATION TOWARDS THE BREADTH

SCALE OF 0 5 10 15 PARTS

## NOTE.—

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW—  
SADĀŚNA = 41 PARTS AS HEIGHT. ISVARAKĀNTA = 32—  
MAṆCHAKĀNTA AND VEDIKĀNTA = 15—  
RUDRAKĀNTA = 26 PARTS.



RUDRAKĀNTA OR INTERMEDIATE TYPE.

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 32 PARTS.

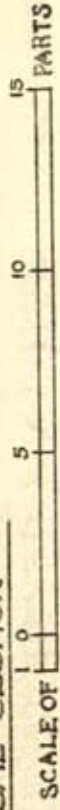
THE TOTAL NUMBER OF PARTS SHOULD BE  $32\frac{1}{4}$   
AND NOT 32 AS GIVEN IN THE TEXT.





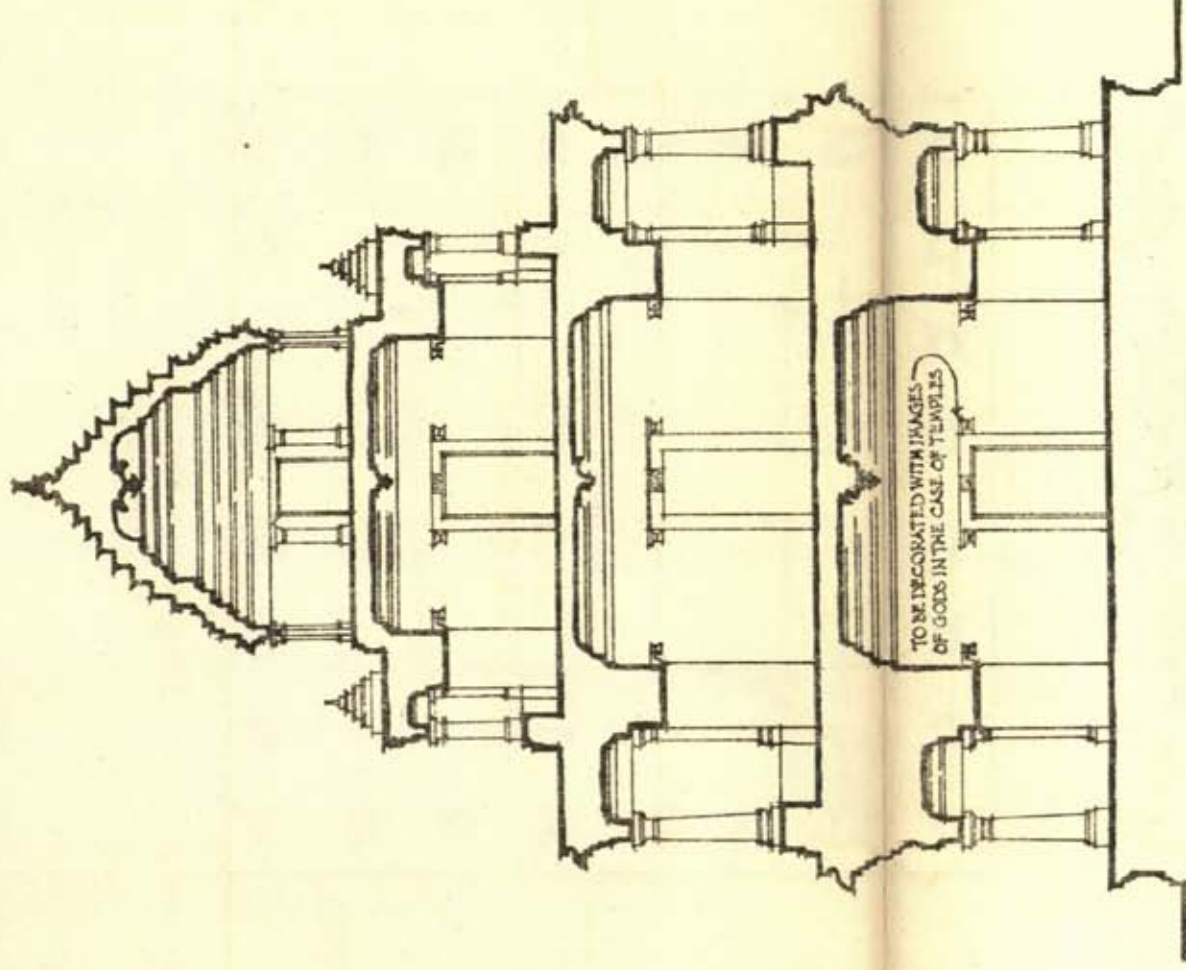
## THE FOUR-STOREYED BUILDINGS.— CHAPTER XXII

## THE TYPICAL SECTION



NOTE:—

IF THIS IS TO BE USED AS A TEMPLE

THE FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS.

CROSS SECTION

BASED ON RUDRA-KĀNTA OR INTERMEDIATE TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH

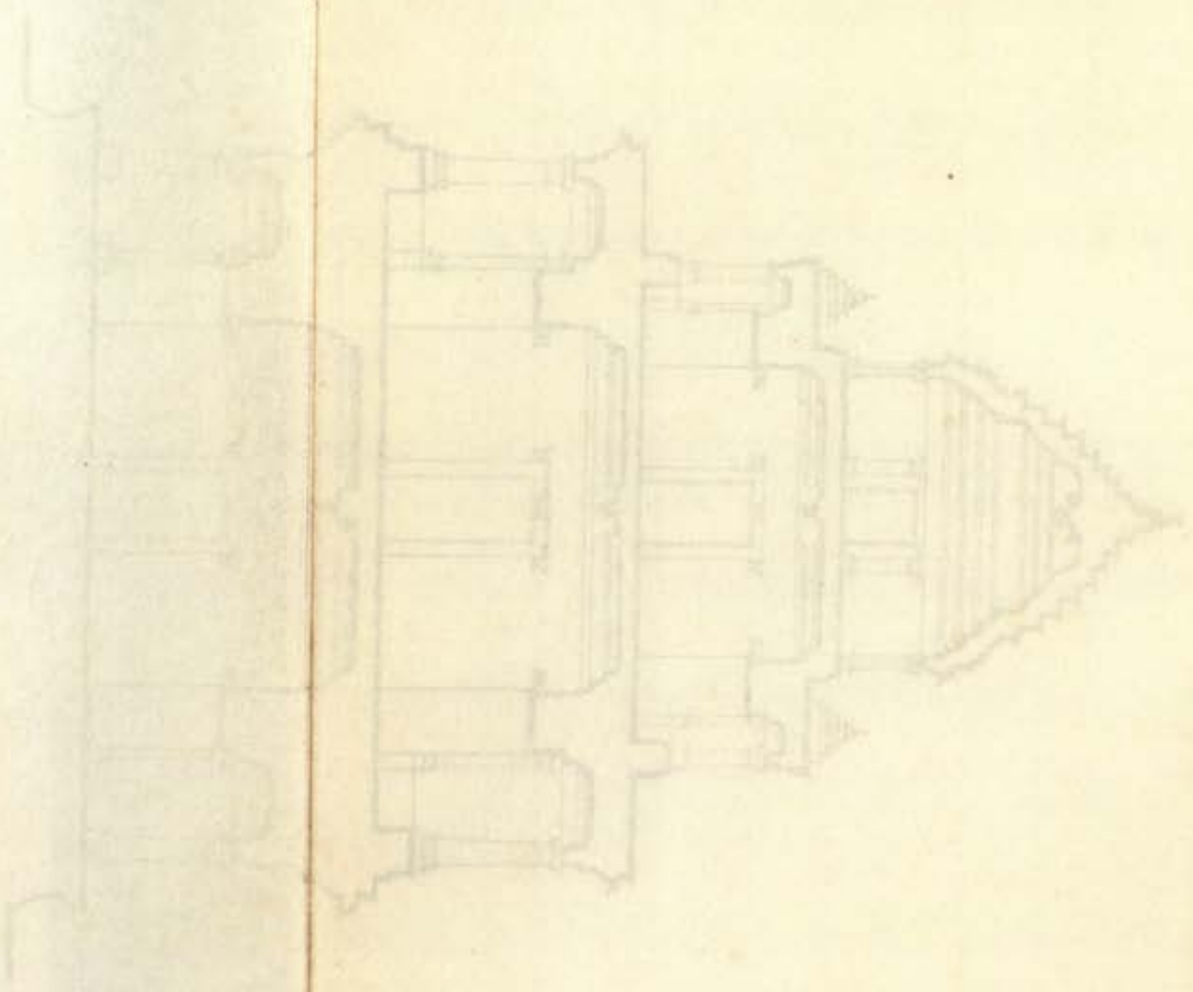
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# THE LAYOUT SECTION

SCALE 1" = 10 FEET

THE LAYOUT SECTION IS ONE OF THE MOST IMPORTANT PARTS OF THE ARCHITECTURAL DRAWING. IT SHOWS THE RELATIONSHIP OF THE BUILDING TO THE SITE AND THE SURROUNDING ENVIRONMENT.



SECTION OF THE BUILDING

SECTION OF THE BUILDING

SECTION OF THE BUILDING

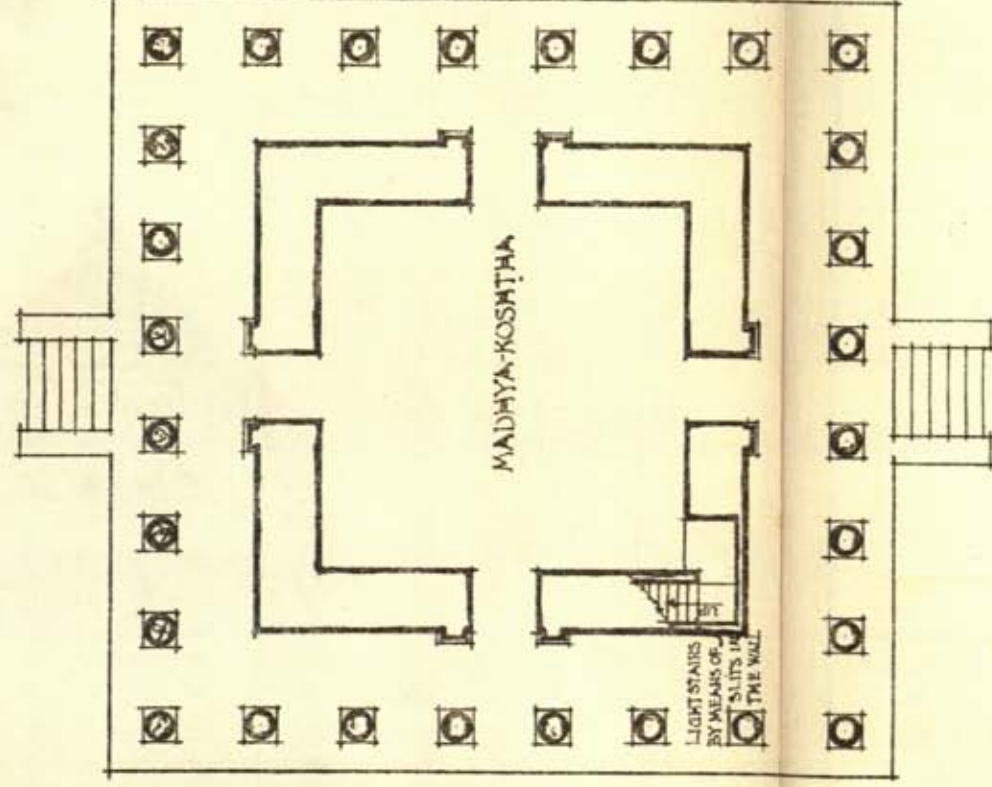
# THE FOUR-STOREYED BUILDINGS — CHAPTER XXII

## THE TYPICAL PLAN.

SCALE OF 1" = 0' 5" 10' 15' PARTS

### NOTE:—

ALL THESE TYPES MAY BE UTILISED  
BOTH AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAILS



SUGGESTED PLAN (GROUND FLOOR)  
BASED ON RUDRA-KANTA OR INTER-MEDIATE TYPE



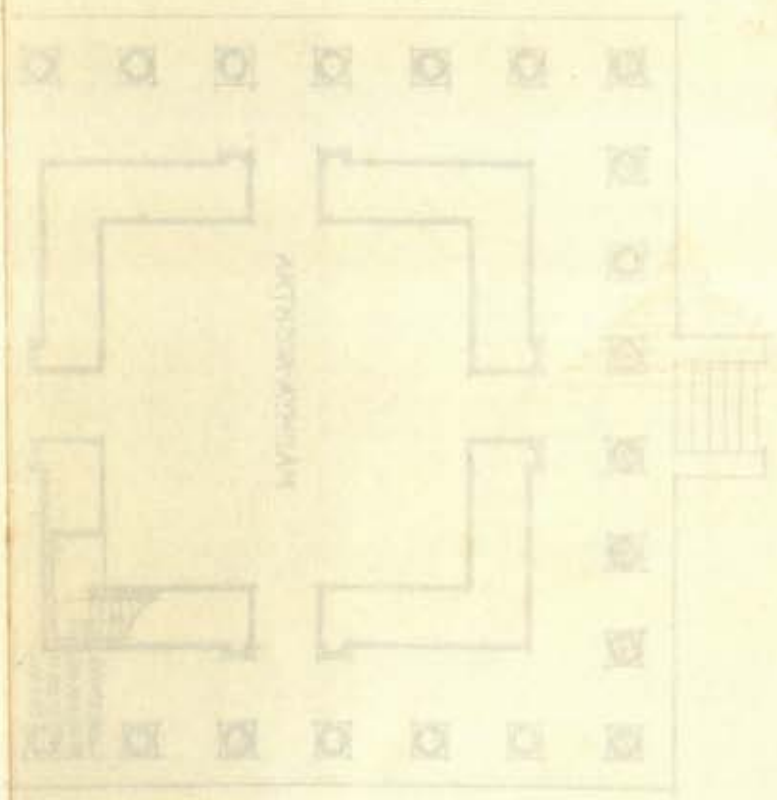
THE LONG-STORED BUILDING - PLAN

PLAN 110

SCALE 1" = 10' 0"

110

THE LONG-STORED BUILDING  
PLAN 110



ARCHITECTURAL

THE LONG-STORED BUILDING

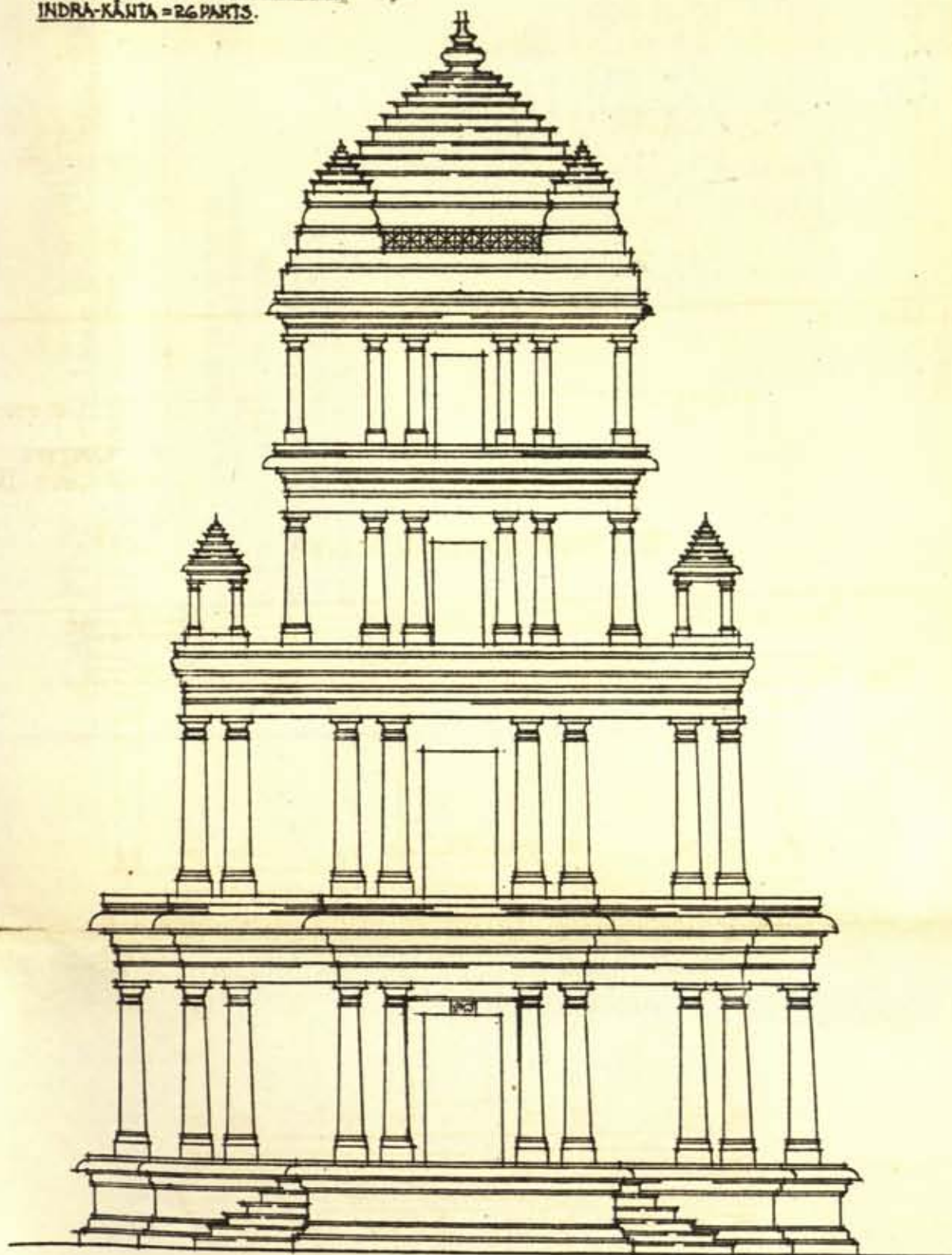
# THE FOUR-STOUREYED BUILDINGS — CHAPTER XXII

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW — SADA-SIVA = 41 PARTS AS HEIGHT, ISVARA-KANTA = 32 — MAHCHA-KANTA AND VEDI-KANTA = 15 — INDRA-KANTA = 26 PARTS.



CHATUR-MUKHA OR LARGE TYPE

HEIGHT = 2 BREADTH  
= 42 PARTS.

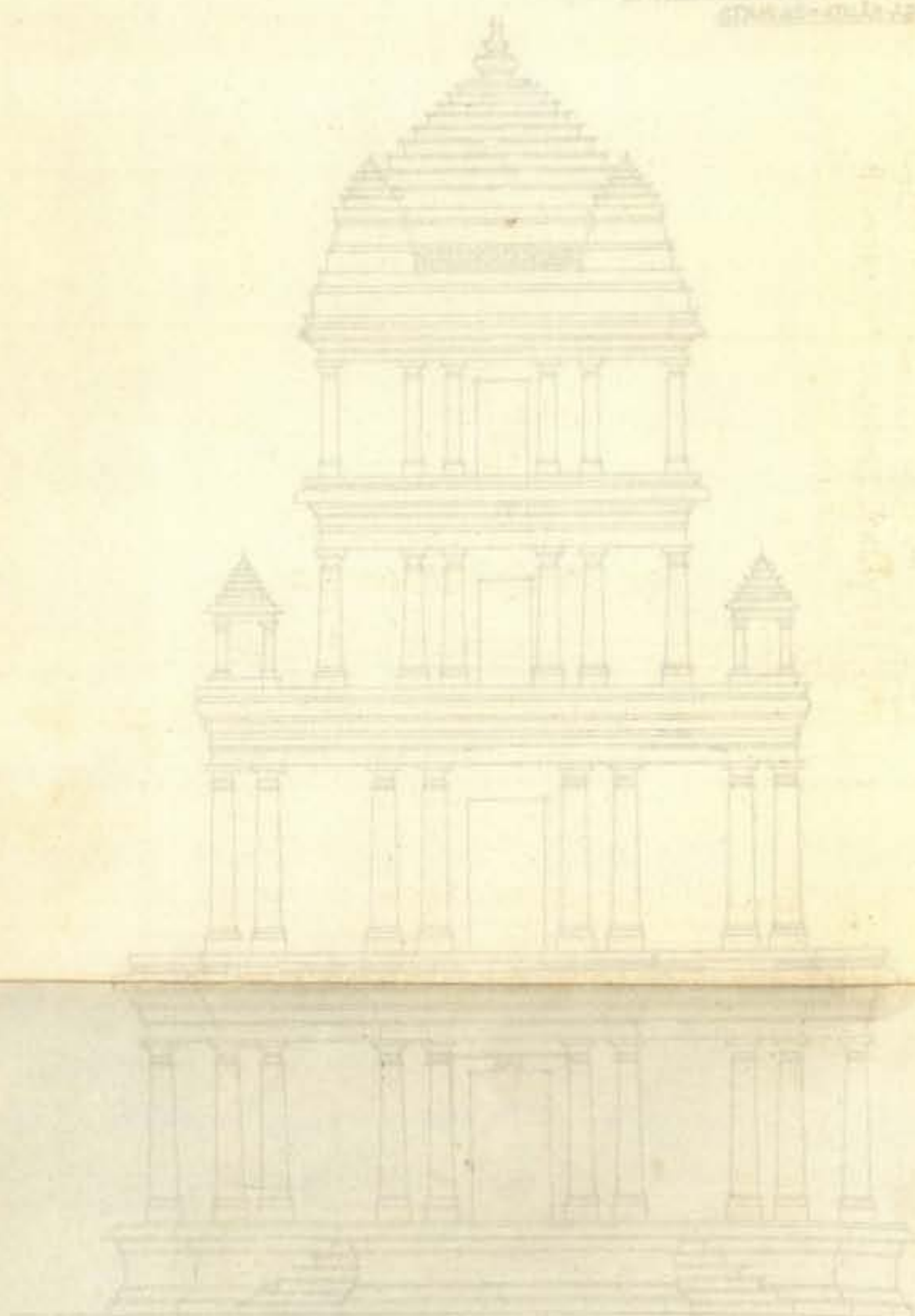
SCALE OF 1 0 5 10 15 20 PARTS



THE FOUR-STOREY BUILDINGS — CHAPTER XXII  
THE ELEVATION TOWARDS THE EAST

NOTES

ALL THE FOUR STOREY BUILDINGS  
ARE IDENTICAL AND LOCATED WITHIN  
A RECTANGULAR ENCLOSURE. THE  
ELEVATION TOWARDS THE EAST  
IS SHOWN IN THIS DRAWING.  
THE OTHER THREE ELEVATIONS  
ARE SHOWN IN THE OTHER  
THREE DRAWINGS OF THIS  
CHAPTER.



CHAPTER XXII. THE ELEVATION TOWARDS THE EAST.

SCALE OF FEET  
0 10 20 30 40 50 60 70 80 90 100

# THE FIVE-STOURED BUILDINGS — CHAPTER XXIII

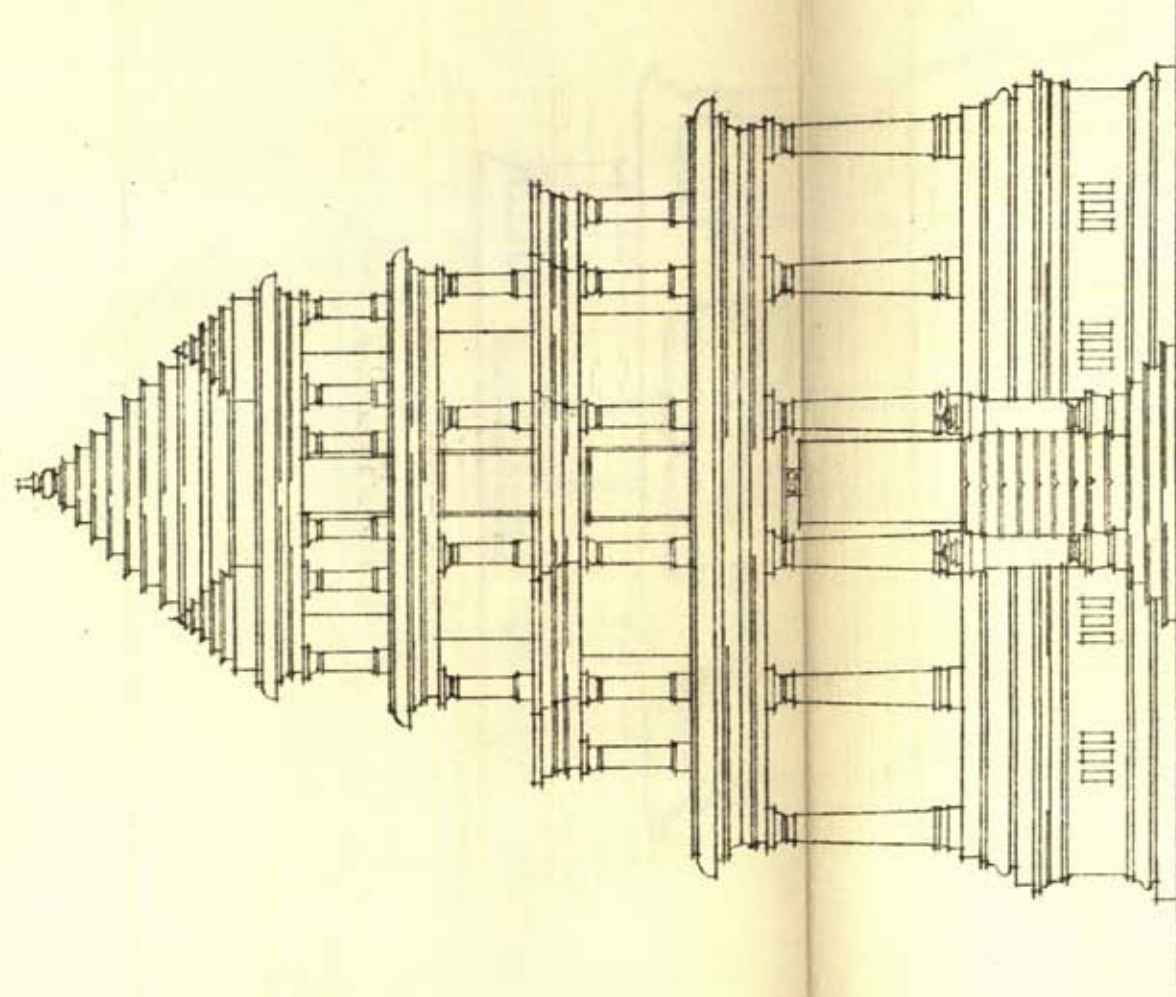
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF 0 5 10 15 PARTS

### NOTE :-

ALL THE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER SEVEN TYPES SHOULD BE DRAWN WITH THE SAME NUMBER OF PARTS AS HEIGHT, BUT THEY DIFFER FROM EACH OTHER ONLY IN MINOR DETAILS.



AIRĀVATA TYPE

HEIGHT =  $\frac{1}{2}$  BREADTH  
= 2.4 PARTS.

THE TEXT GIVES AN ACCOUNT OF 20 PARTS ONLY.





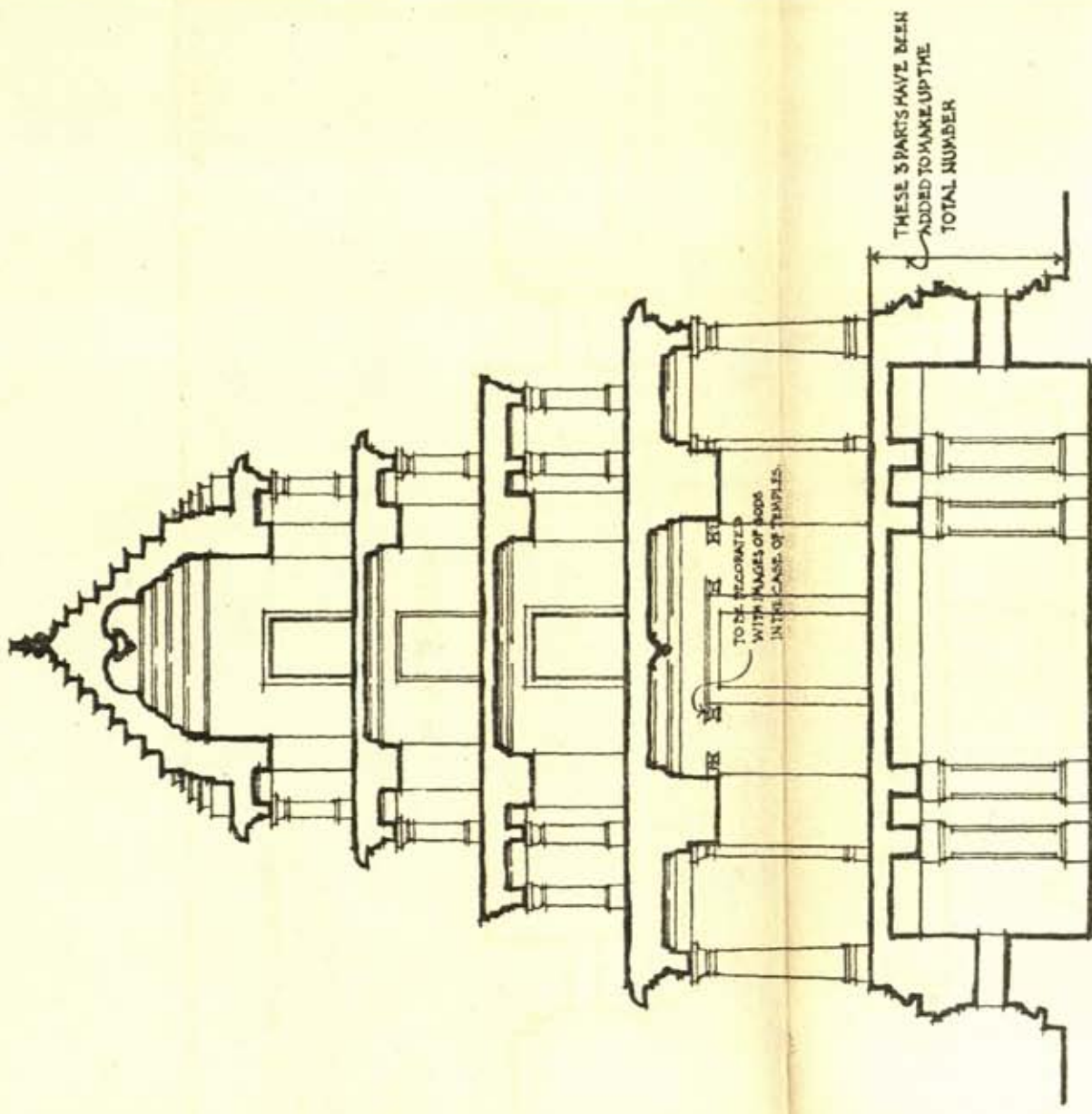
# THE FIVE-STOREYED BUILDINGS — CHAPTER XXIII

## THE TYPICAL SECTION

SCALE OF 1" = 0 5 10 15 PARTS

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE  
THE FRIEZE AND PARAPET SHOULD ALSO  
BE DECORATED WITH IMAGES OF GODS.



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 24 PARTS

THE TEXT GIVES AN ACCOUNT OF 20 PARTS  
WITH FOUR SETS OF COLUMNS. OF THE REMAINING  
FOUR PARTS, 1 FOR FINIAL AND 3 FOR BASEMENT HAVE  
BEEN USED

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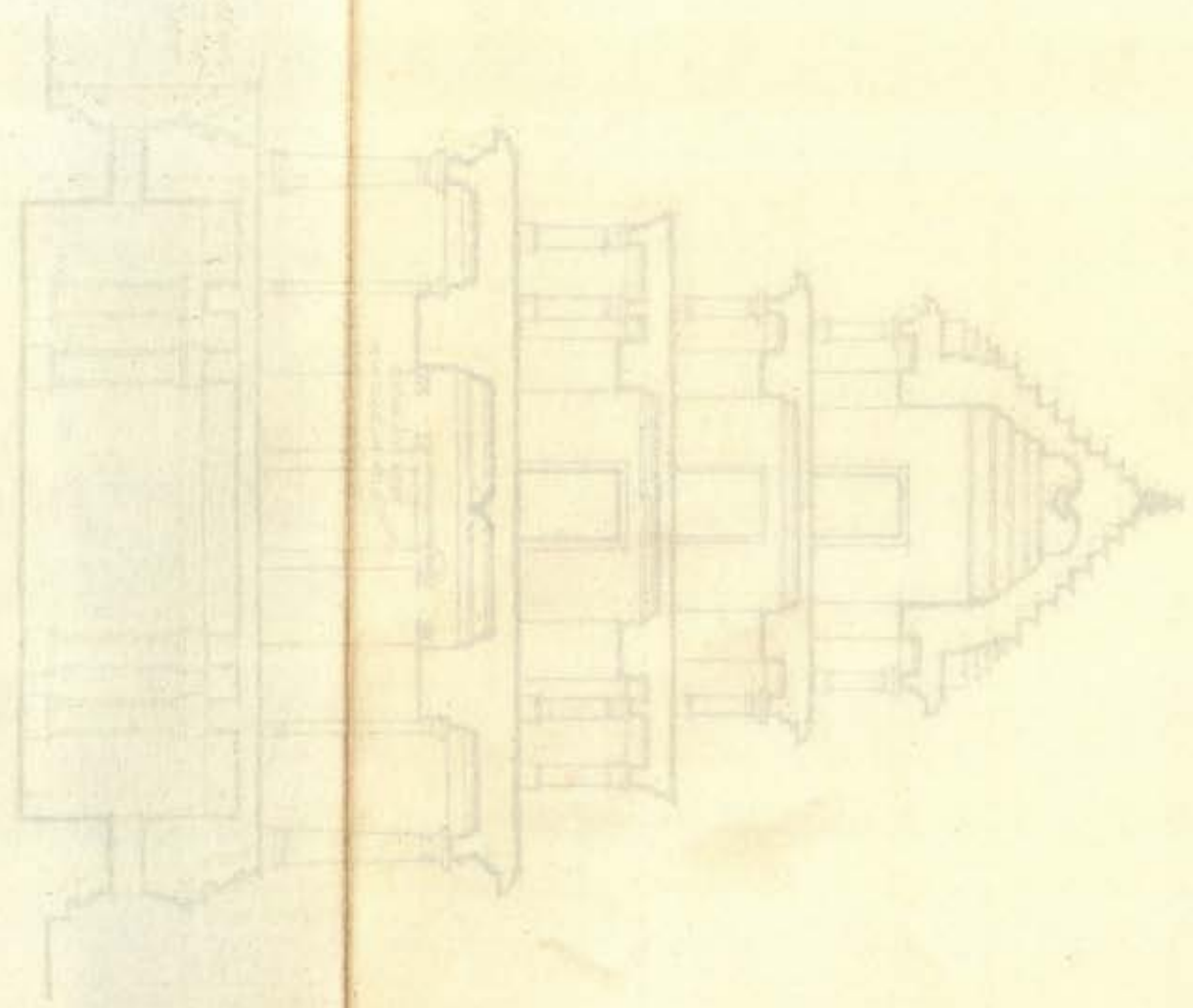


THE LATE-CLASSICAL BUILDINGS - CHAPTER XXIII

THE TEMPLE SECTION



THE TEMPLE SECTION  
IS THE LATE-CLASSICAL BUILDING  
AND THE TEMPLE SECTION  
IS THE LATE-CLASSICAL BUILDING



TEMPLE SECTION

TEMPLE SECTION  
IS THE LATE-CLASSICAL BUILDING

TEMPLE SECTION  
IS THE LATE-CLASSICAL BUILDING

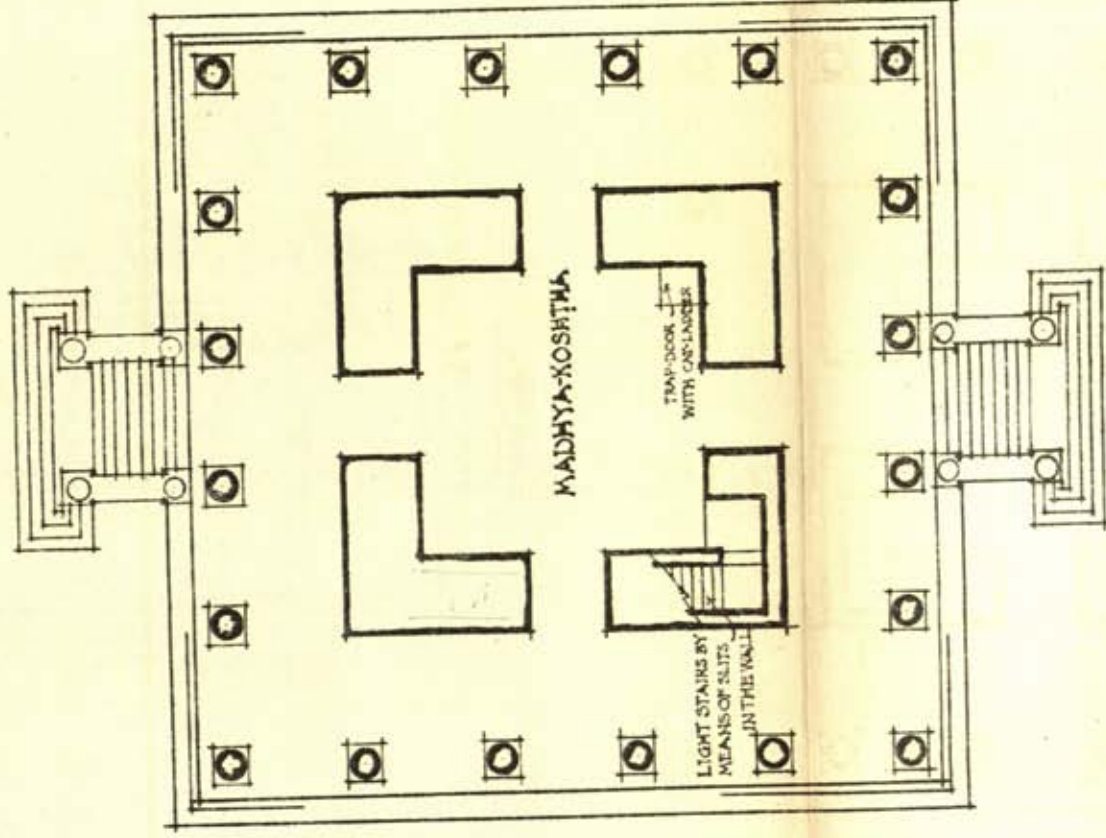
# THE FIVE-STOREYED BUILDINGS.—CHAPTER XXIII

## THE TYPICAL PLAN.

SCALE OF 1" = 0' 5" 10' 15' PARTS

NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAIL.



SUGGESTED PLAN (GROUND FLOOR.)

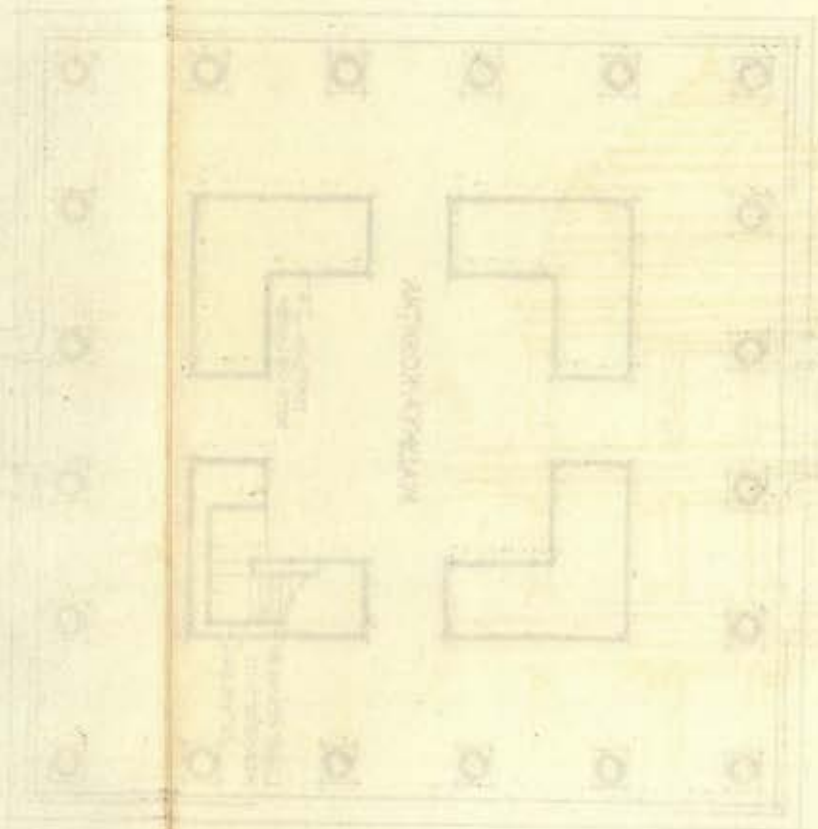


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Architectural drawing of the New York Public Library building.

# THE SIX-STOREYED BUILDINGS — CHAPTER XXIV

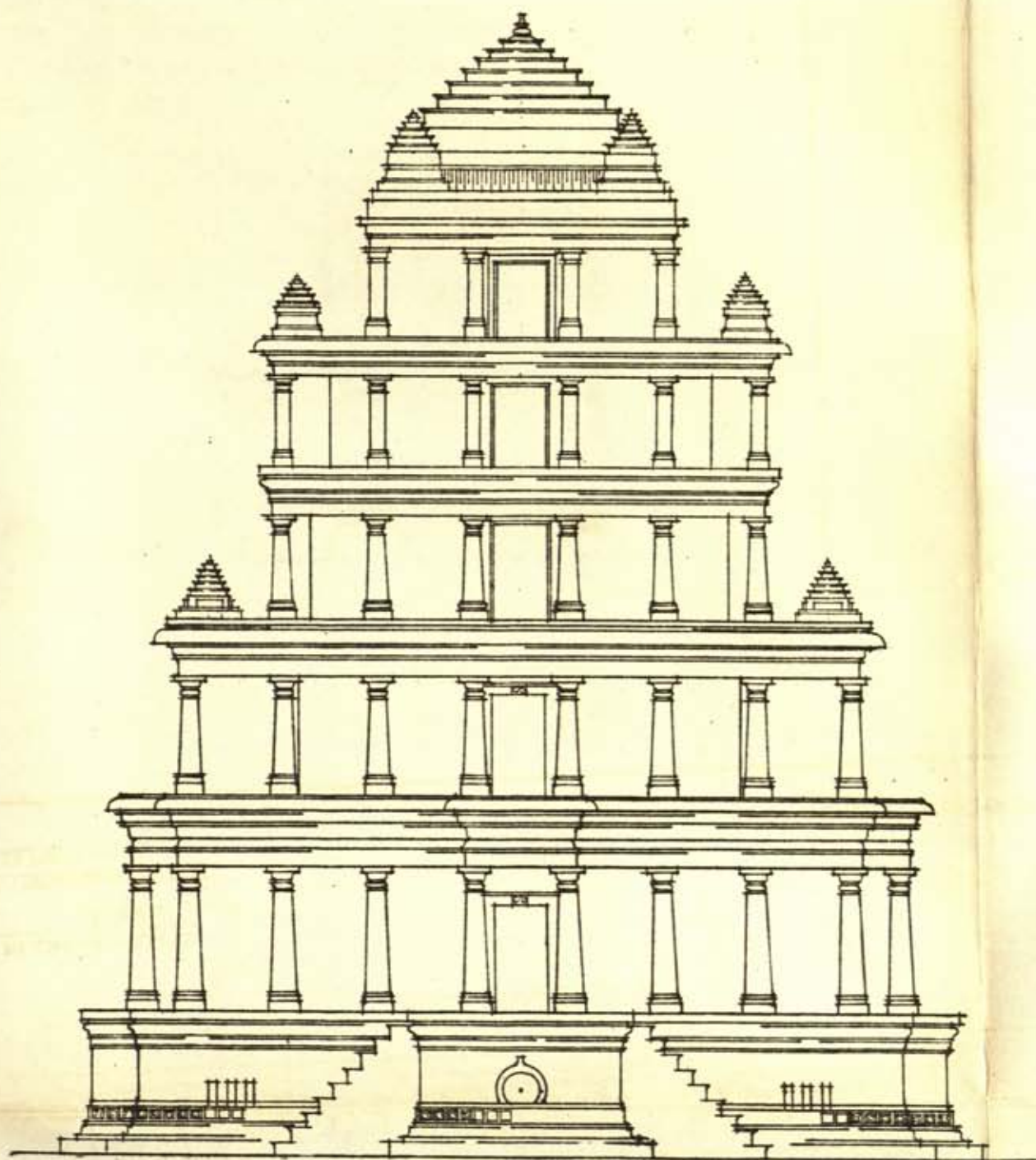
## THE ELEVATION TOWARDS THE BREADTH

SCALE OF 0 5 10 15 20 25 PARTS

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.

THE OTHER TWELVE TYPES SHOULD BE DRAWN WITH  
THE SAME NUMBER OF PARTS AS HEIGHT, BUT THEY DIFFER  
FROM EACH OTHER ONLY IN MINOR DETAILS



PADMA-KĀNTA TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 57 PARTS.

THE TEXT GIVES AN ACCOUNT  
54 PARTS ONLY.

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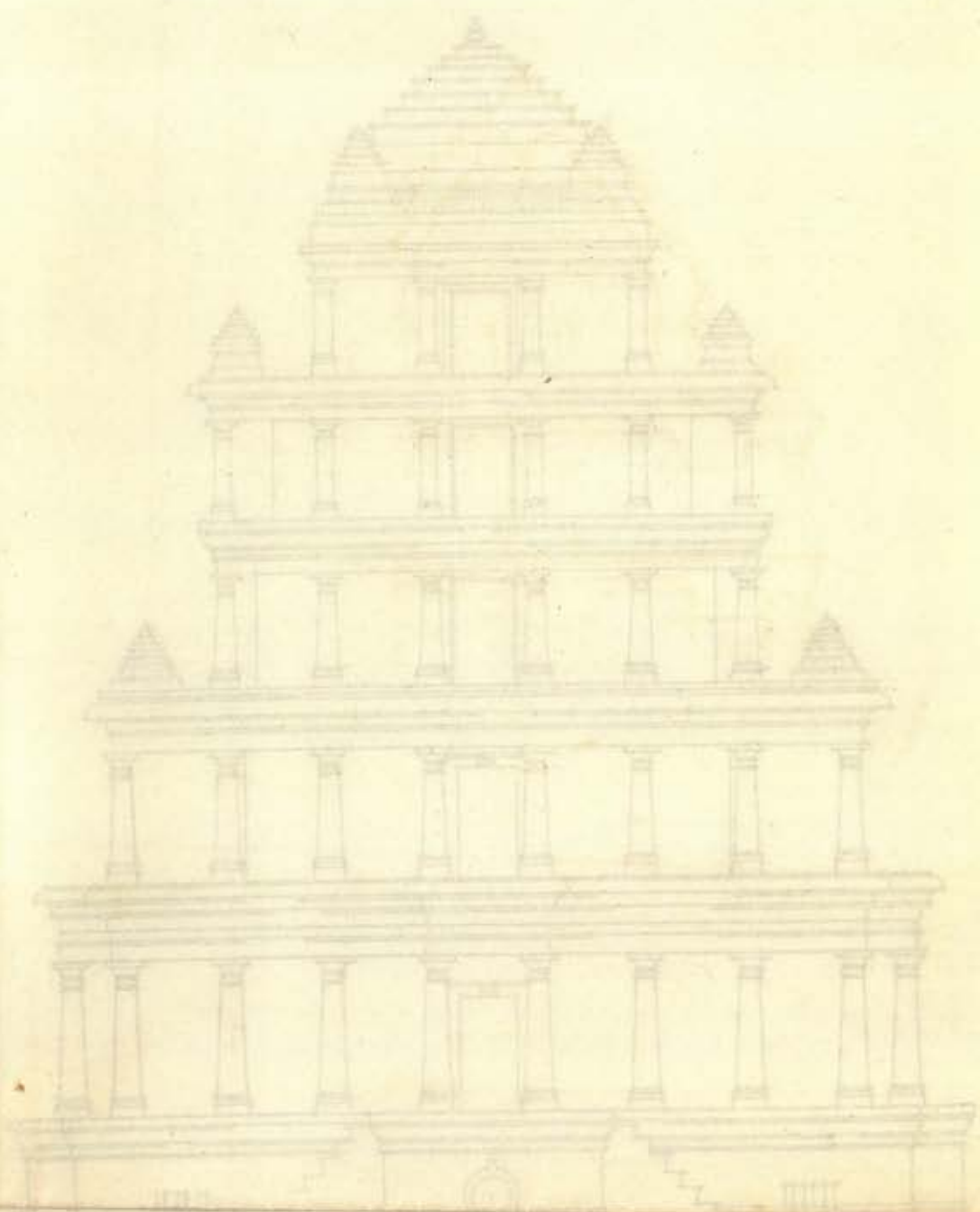


# THE SIX STOREYED BUILDING

THE ELEVATION TOWARDS THE WEST

SCALE OF FEET  
0 10 20 30 40 50 60 70 80 90 100

NOTE  
ALL DIMENSIONS ARE TO FACE UNLESS OTHERWISE SPECIFIED  
THE OTHER ELEVATIONS ARE TO FACE UNLESS OTHERWISE SPECIFIED  
THE OTHER ELEVATIONS ARE TO FACE UNLESS OTHERWISE SPECIFIED  
THE OTHER ELEVATIONS ARE TO FACE UNLESS OTHERWISE SPECIFIED



ARCHITECTURAL

THE OTHER ELEVATIONS ARE TO FACE UNLESS OTHERWISE SPECIFIED

THE OTHER ELEVATIONS ARE TO FACE UNLESS OTHERWISE SPECIFIED

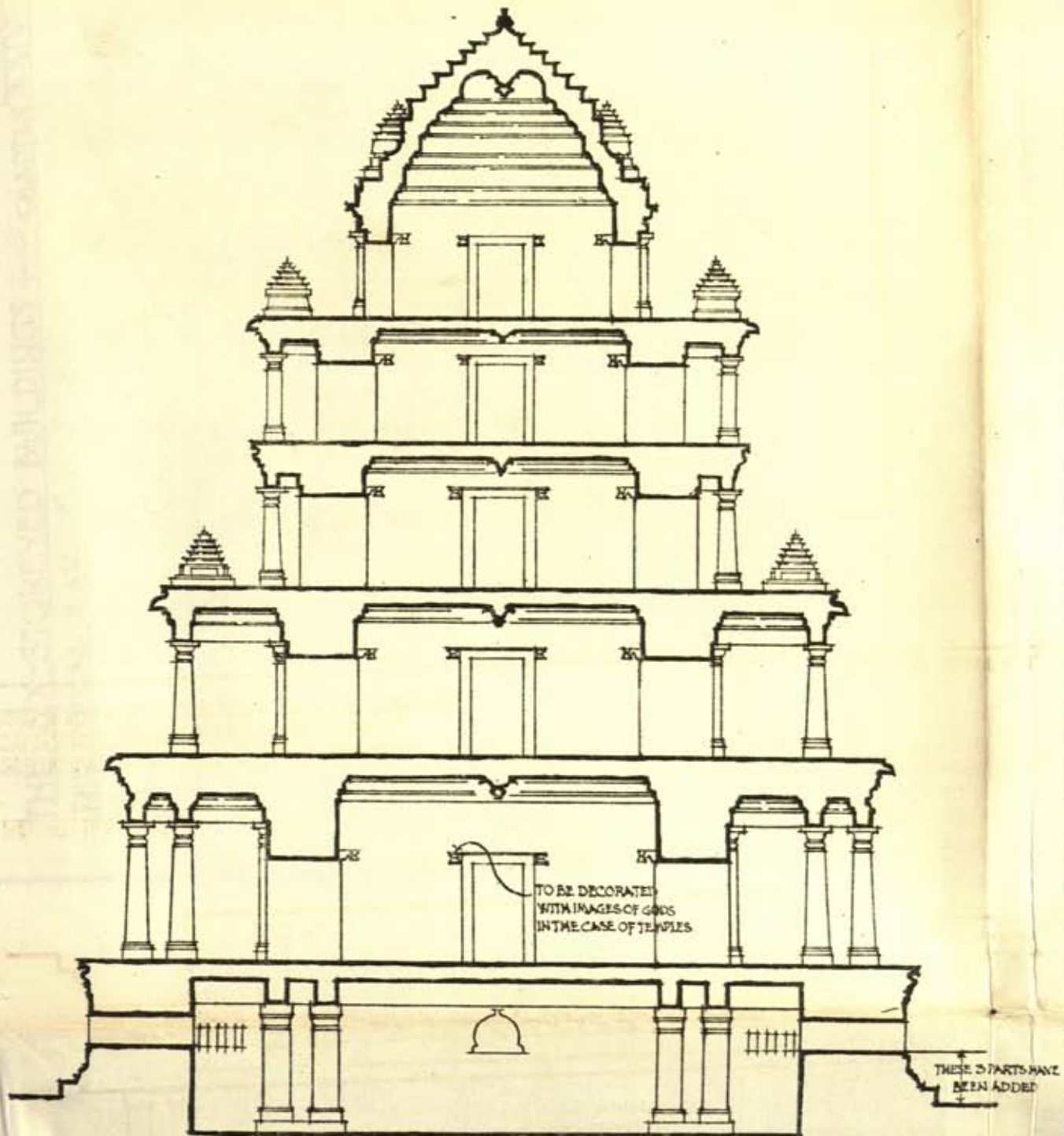
# THE SIX-STOREYD BUILDINGS — CHAPTER XXIV

## THE TYPICAL SECTION

SCALE OF 0 5 10 15 20 25 PARTS

NOTE:-

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 57 PARTS.

THE TEXT GIVES AN ACCOUNT OF 54 PARTS ONLY WITH  
FIVE SETS OF COLUMNS. OF THE REMAINING 4 PARTS, 1  
FOR FINIAL AND 3 FOR EXTRA PLINTH HAVE BEEN USED

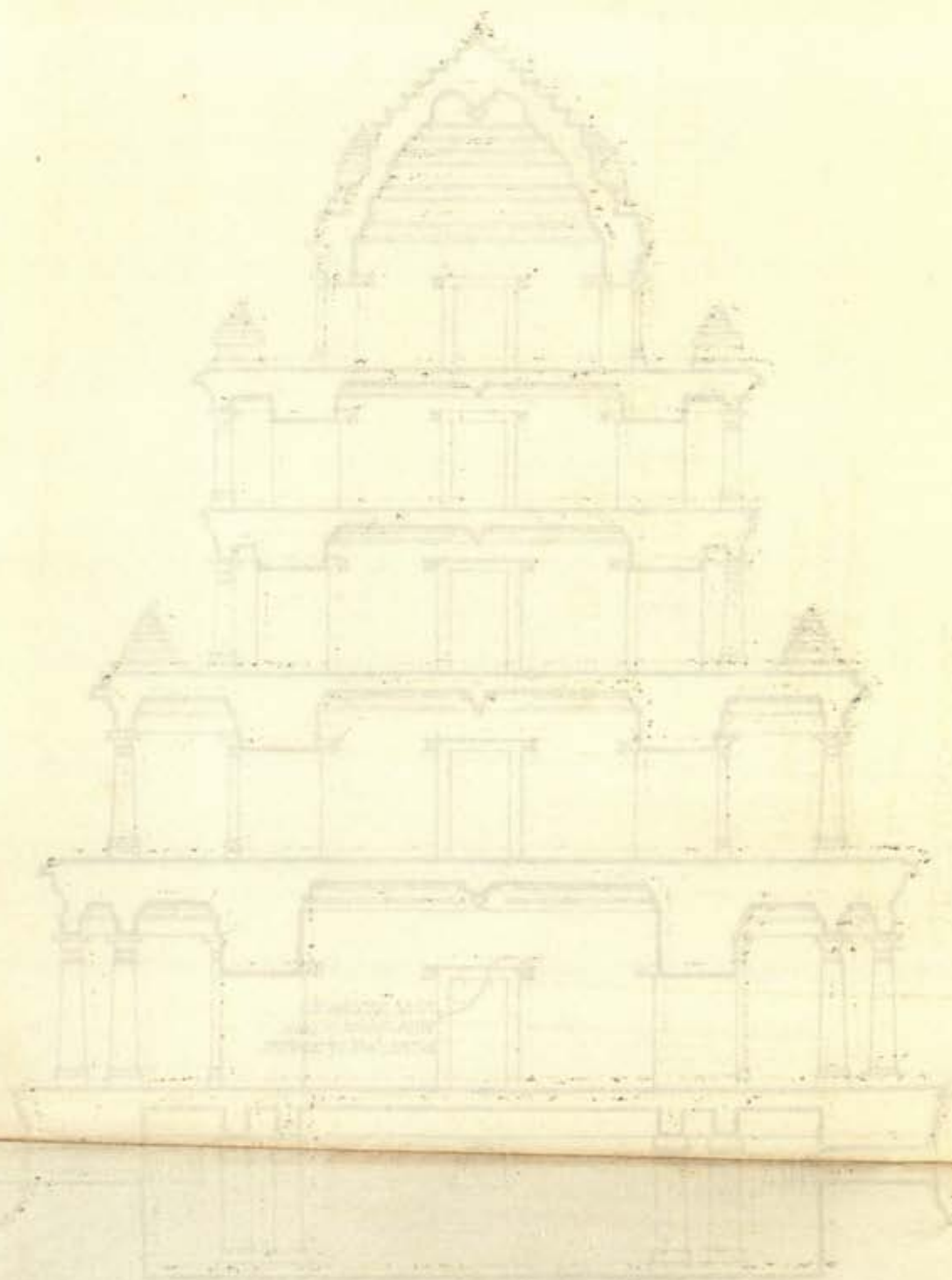


# THE SIX-STORY BUILDING -

SECTION

1/2" = 1'-0"

THE BUILDING IS A SIX-STORY  
STRUCTURE WITH A TOTAL  
HEIGHT OF 100'-0"



SECTION OF THE  
BUILDING

THE BUILDING IS A SIX-STORY  
STRUCTURE WITH A TOTAL  
HEIGHT OF 100'-0"

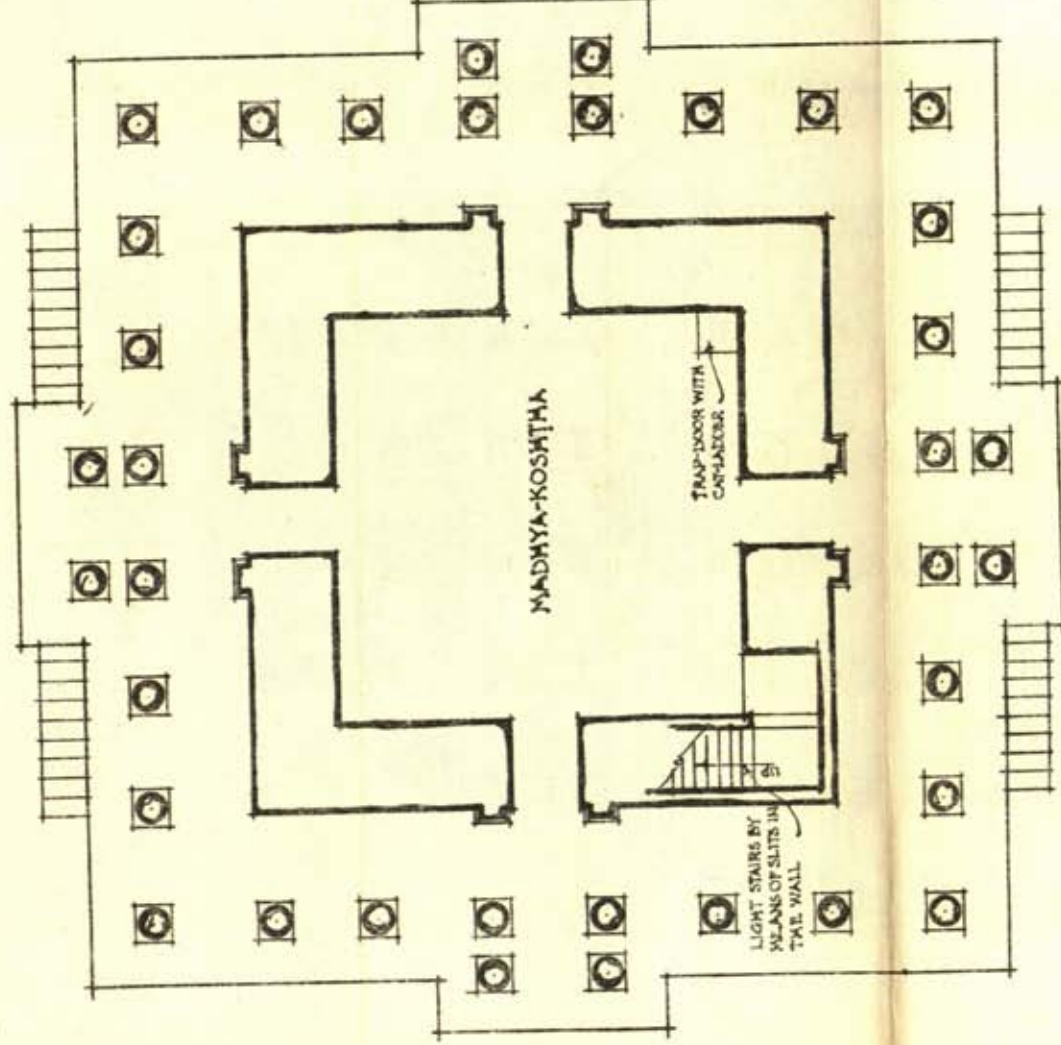
# THE SIX-STOURED BUILDINGS — CHAPTER XXIV

## THE TYPICAL PLAN

SCALE OF 0 5 10 15 20 25 PARTS

NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS  
WITH SLIGHT DIFFERENCE IN DETAIL.



SUGGESTED PLAN (GROUND FLOOR)





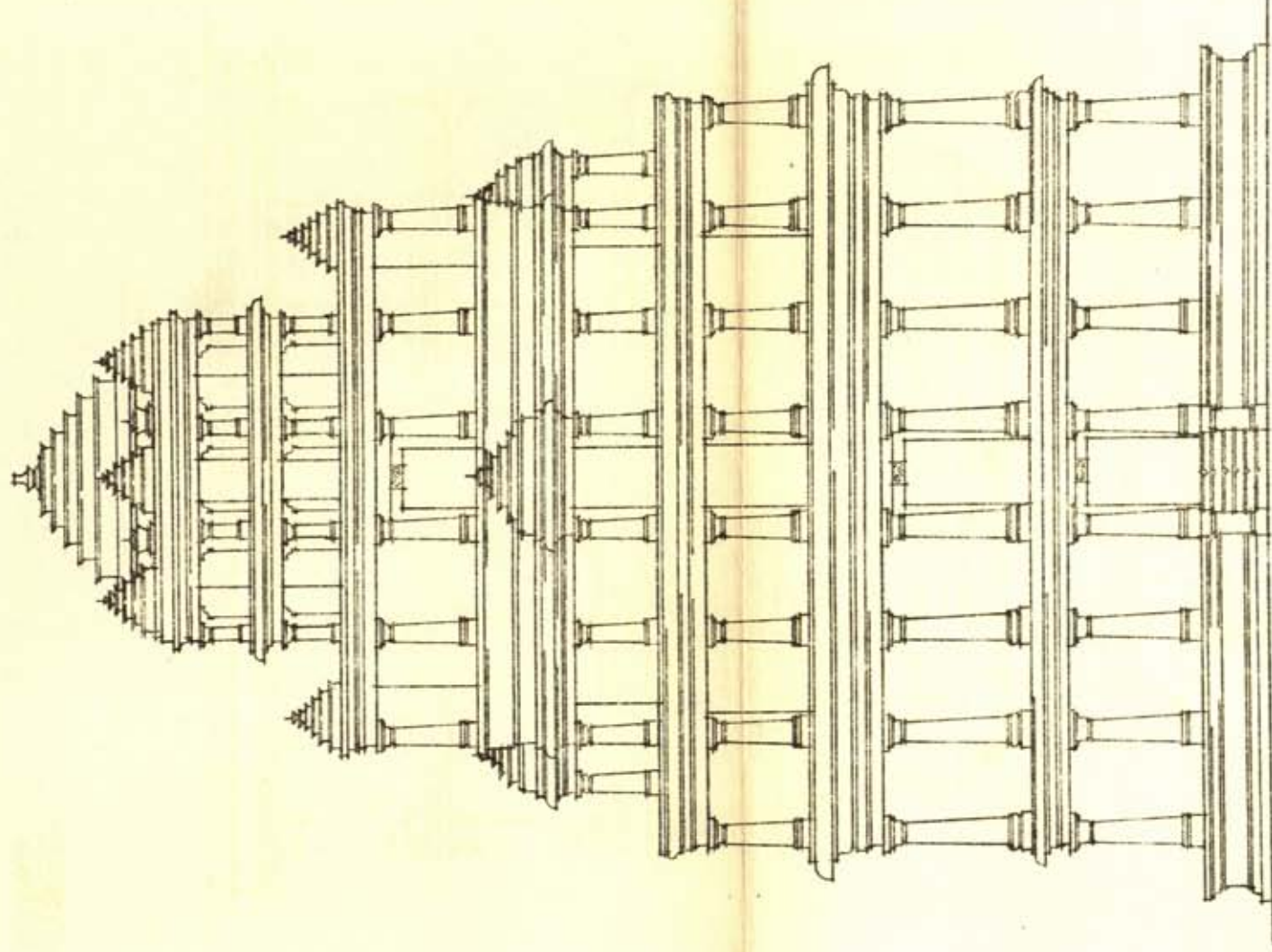
# THE SEVEN-STOREYED BUILDINGS—CHAPTERXXXV

## THE ELEVATION TOWARDS THE BREADTH

### NOTE :-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER SEVEN TYPES SHOULD BE DRAWN WITH THE SAME NUMBER OF PARTS AS HEIGHT BUT THEY DIFFER FROM EACH OTHER ONLY IN MINOR DETAILS



PUNḌARĪKA TYPE

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 33 PARTS

THE TOTAL NUMBER OF PARTS SHOULD BE 37½ AND NOT 33 AS MENTIONED IN THE TEXT

SCALE OF 0 5 10 15 20 PARTS



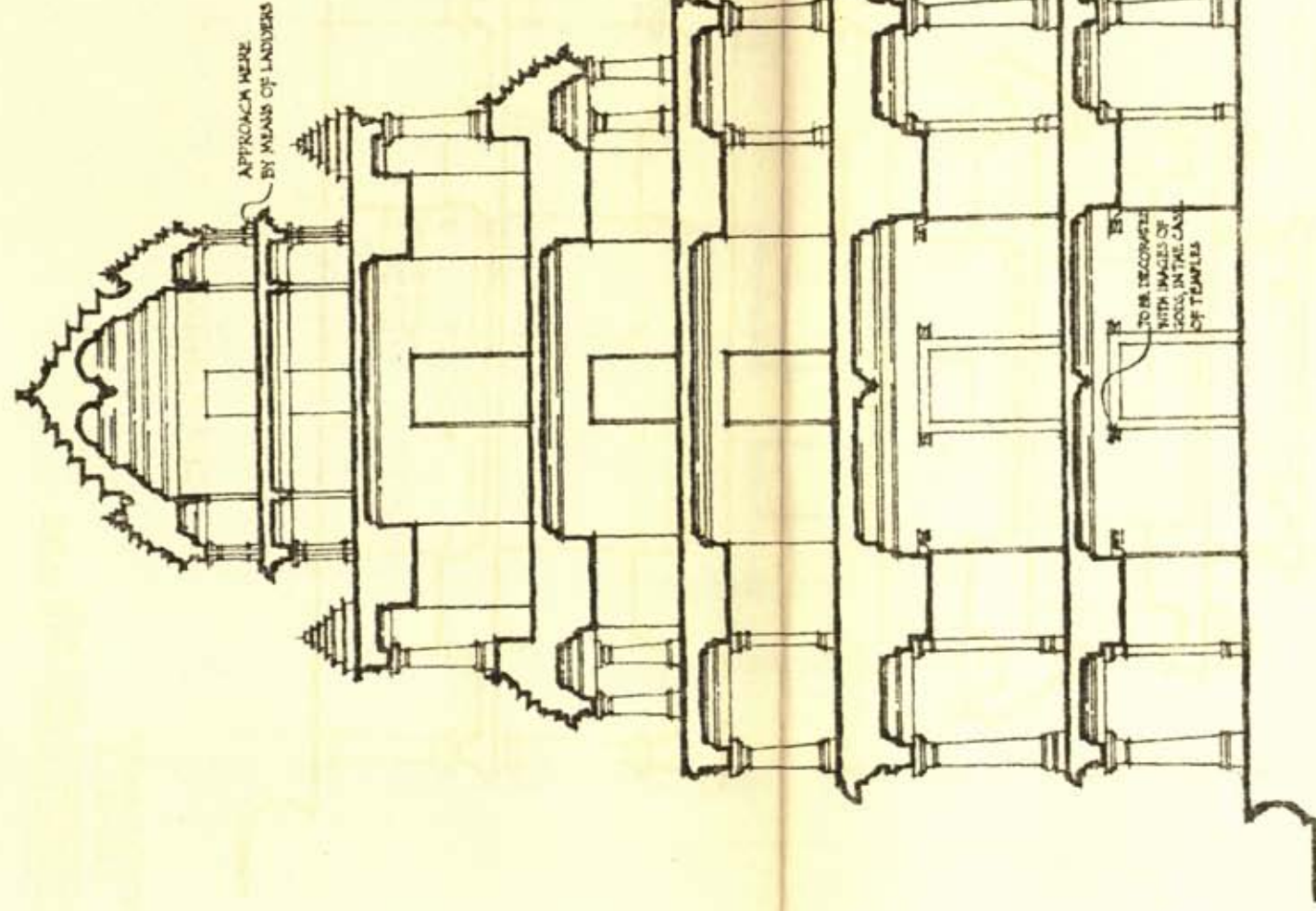
# THE SEVEN-STOREYED BUILDINGS — CHAPTER XXXV

## THE TYPICAL SECTION

SCALE OF 1 0 5 10 15 20 PARTS

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRISSE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  DUEADTH  
= 25 PARTS 2

THE TOTAL NUMBER OF PARTS SHOULD  
BE 67½ AND NOT 55 AS MENTIONED IN THE TEXT.



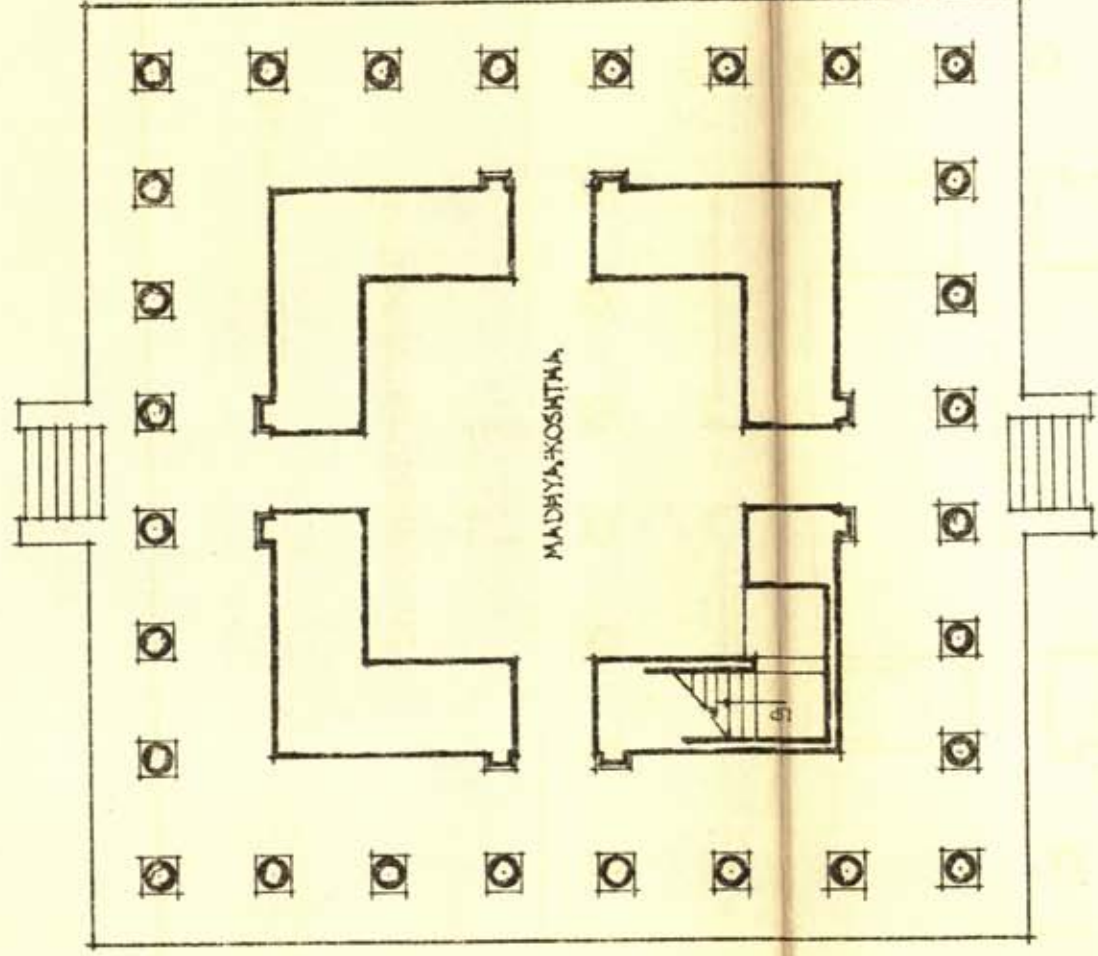




# THE SEVEN-STOREYED BUILDINGS—CHAPTER XXXV THE TYPICAL PLAN

## NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH  
AS TEMPLES AND DOMESTIC BUILDINGS WITH  
SLIGHT DIFFERENCE IN DETAIL.



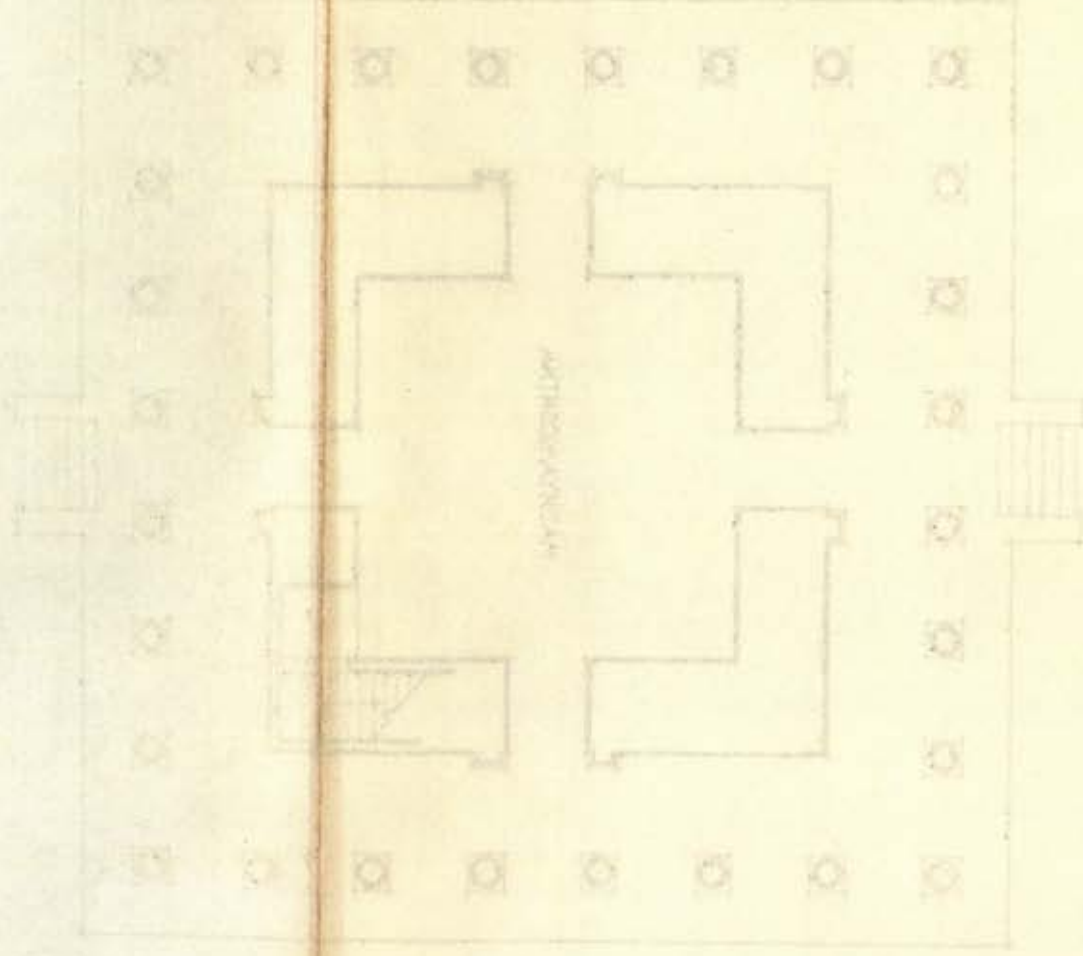
SUGGESTED PLAN (GROUND FLOOR)

SCALE OF 0 5 10 15 20 PARTS



PORTAL 10' 0" 12' 0" 14' 0" 16' 0" 18' 0" 20' 0" 22' 0" 24' 0" 26' 0" 28' 0" 30' 0" 32' 0" 34' 0" 36' 0" 38' 0" 40' 0" 42' 0" 44' 0" 46' 0" 48' 0" 50' 0" 52' 0" 54' 0" 56' 0" 58' 0" 60' 0" 62' 0" 64' 0" 66' 0" 68' 0" 70' 0" 72' 0" 74' 0" 76' 0" 78' 0" 80' 0" 82' 0" 84' 0" 86' 0" 88' 0" 90' 0" 92' 0" 94' 0" 96' 0" 98' 0" 100' 0"

SECTION 10' 0" 12' 0" 14' 0" 16' 0" 18' 0" 20' 0" 22' 0" 24' 0" 26' 0" 28' 0" 30' 0" 32' 0" 34' 0" 36' 0" 38' 0" 40' 0" 42' 0" 44' 0" 46' 0" 48' 0" 50' 0" 52' 0" 54' 0" 56' 0" 58' 0" 60' 0" 62' 0" 64' 0" 66' 0" 68' 0" 70' 0" 72' 0" 74' 0" 76' 0" 78' 0" 80' 0" 82' 0" 84' 0" 86' 0" 88' 0" 90' 0" 92' 0" 94' 0" 96' 0" 98' 0" 100' 0"



THIS DRAWING IS FOR THE ARCHITECT'S USE ONLY AND IS NOT TO BE USED FOR ANY OTHER PURPOSE.

DATE

THE ARCHITECT

THE SEVEN-STORY BUILDING - CHARTER

THE SEVEN-STORY BUILDING - CHARTER

THE SEVEN-STORY BUILDING - CHARTER

THE SEVEN-STORY BUILDING - CHARTER

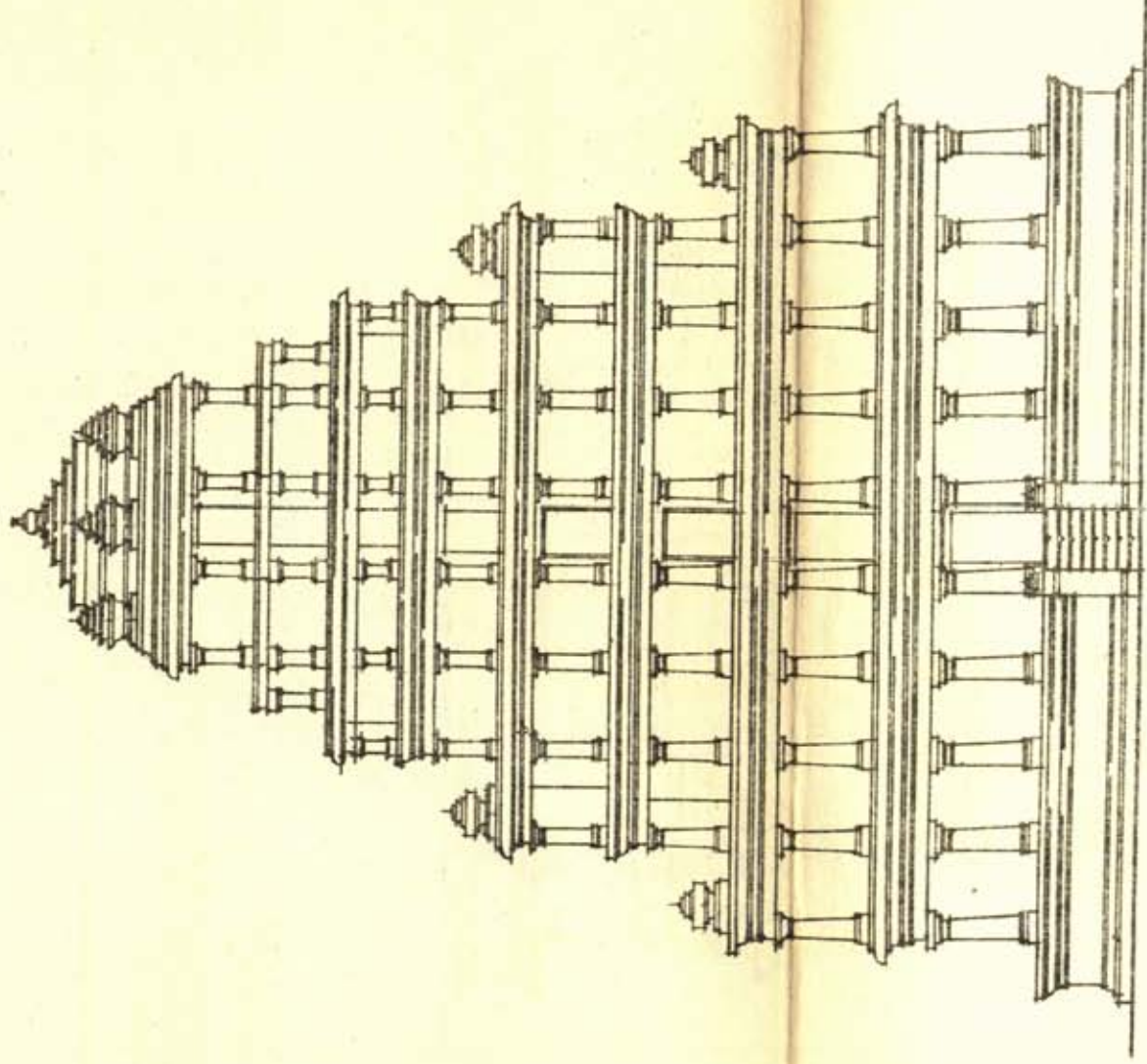
# THE EIGHT-STOURED BUILDINGS — CHAPTER XXVI

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:—

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION

THE OTHER TYPE NOT DRAWN SHOULD HAVE 48 PARTS  
AS HEIGHT, IT DIFFERS FROM THIS ONE IN MINOR DETAILS



ELEVATION

HEIGHT =  $1\frac{1}{4}$  BREADTH  
= 41 PARTS

SCALE OF 1 0 5 10 15 20 PARTS

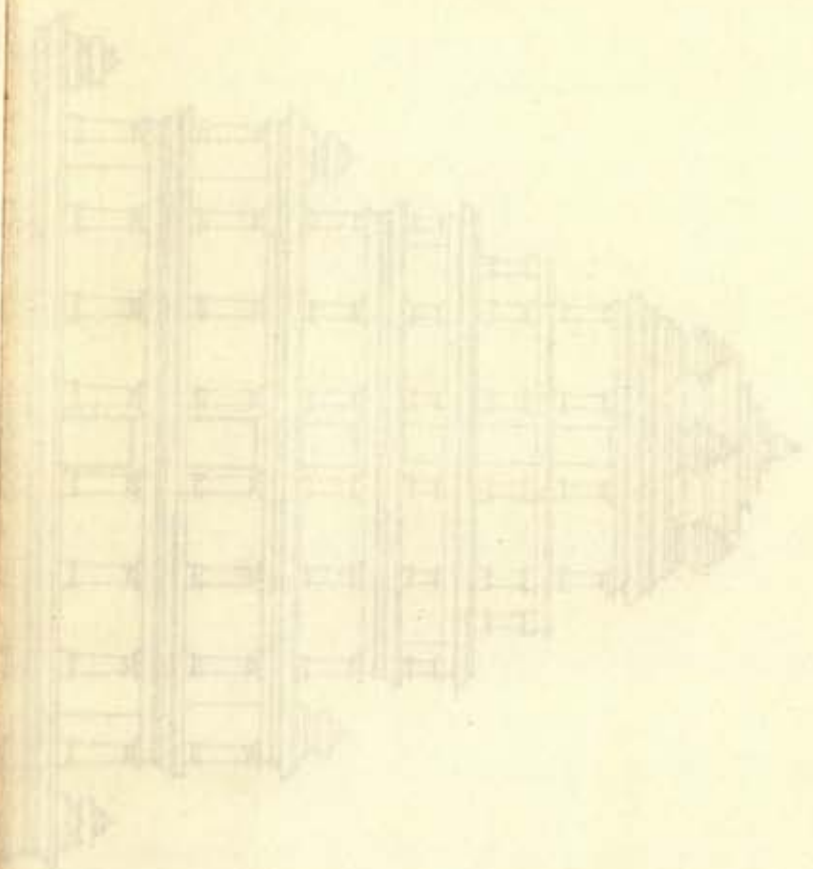
THE HEIGHT OF THE PLINTH HAS BEEN TAKEN  
TO BE  $3\frac{1}{2}$  INSTEAD OF 8 TO MAKE THE TOTAL  
NUMBER OF PARTS 41.

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# SECTION — ELEVATION — FRONT

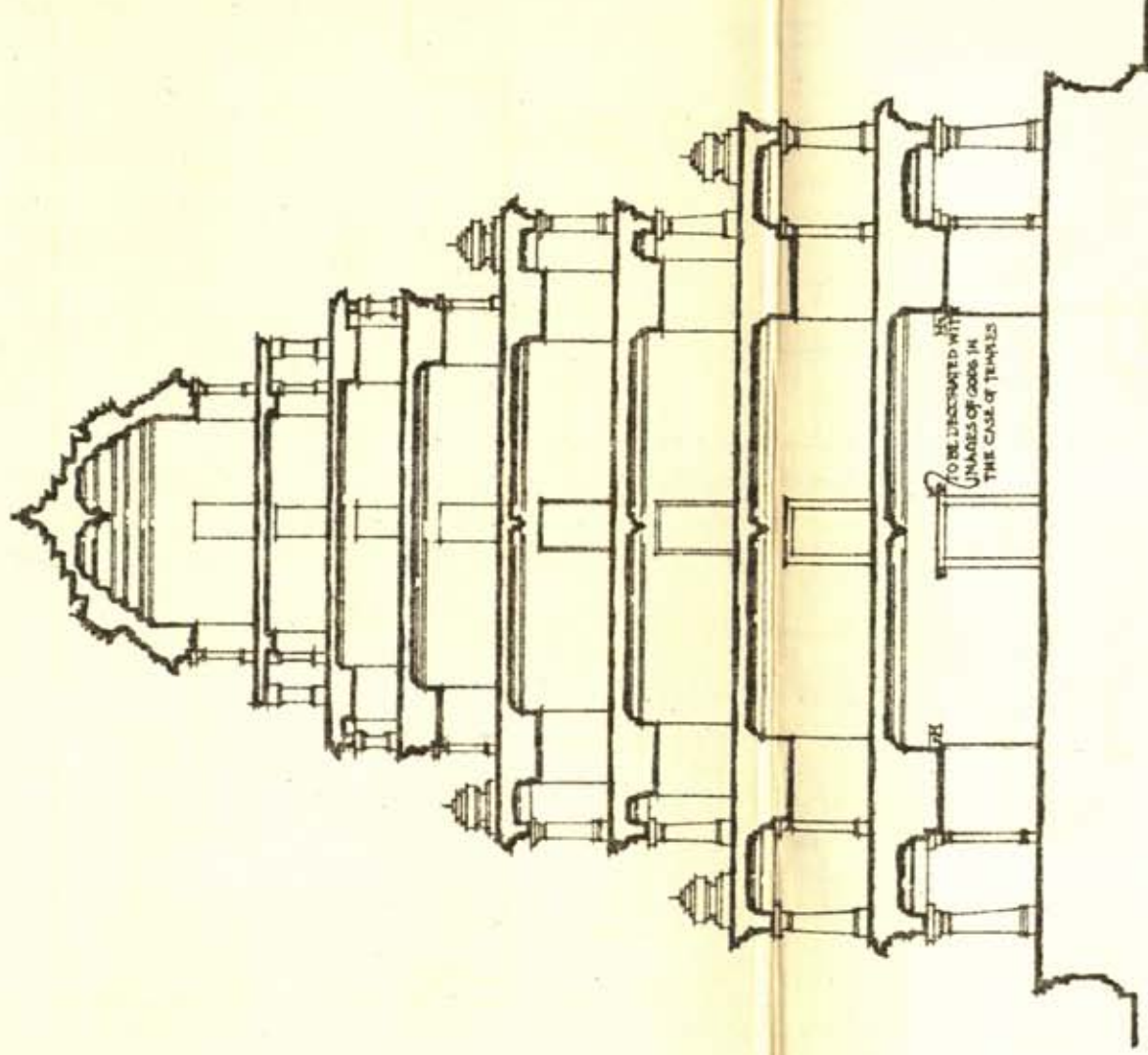
GENERAL NOTES: SEE PLAN FOR  
 DIMENSIONS AND MATERIALS.  
 ALL WORK TO BE DONE IN ACCORDANCE  
 WITH THE LATEST EDITION OF THE  
 BUILDING CODE.



# THE EIGHT-STOURED BUILDINGS. — CHAPTER XXVI. THE TYPICAL SECTION

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION.

HEIGHT  $= 1\frac{1}{4}$  BREADTH  
 $= 4\frac{1}{2}$  PARTS

SCALE OF 1 0 5 10 15 20 PARTS

THE HEIGHT OF THE PLINTH HAS BEEN TAKEN  
TO BE  $3\frac{1}{2}$  INSTEAD OF 3 TO MAKE THE TOTAL  
NUMBER OF PARTS 41

S. C. MUKHERJEE





# THE EIGHT-STOREYED BUILDINGS — CHAPTER XXVI

## SUGGESTIONS FOR PLANS IN GENERAL.

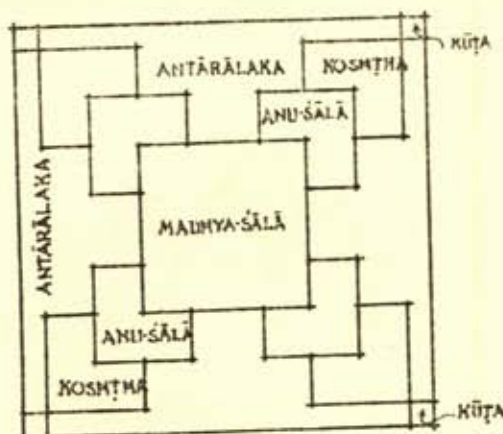
SCALE OF 0 5 10 15 20 25 PARTS

### NOTE:-

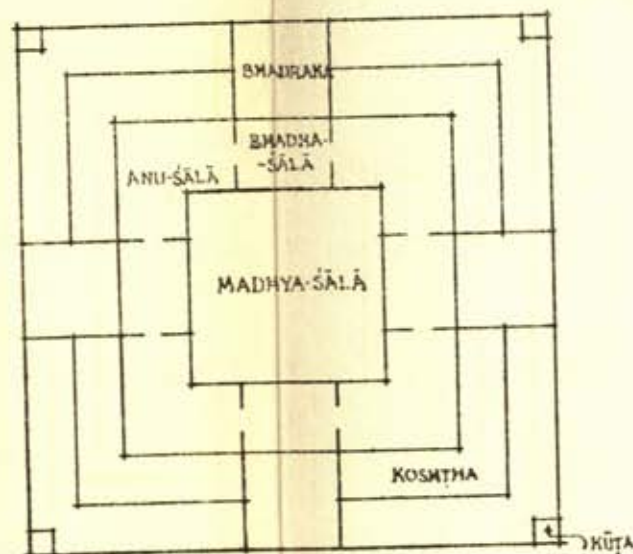
FIGS. 1 AND 2 - BHŪ-KĀNTA AND SMALL TYPE.

FIG. 3. - SVARGA-KĀNTA AND INTERMEDIATE TYPE.

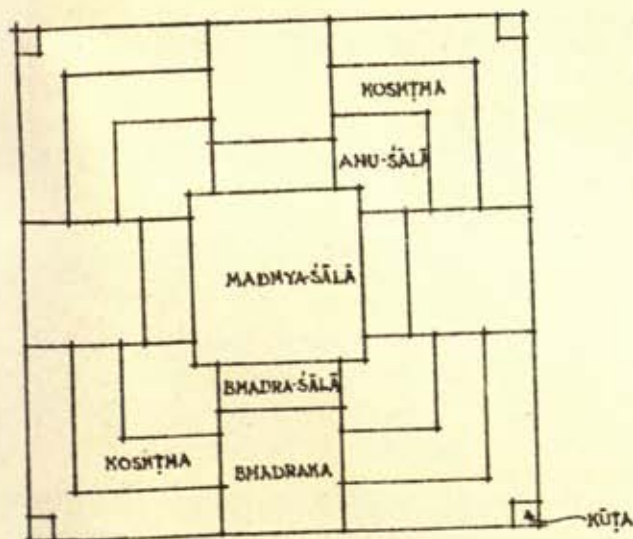
FIG. 4 - MAHĀ-KĀNTA AND LARGE TYPE.



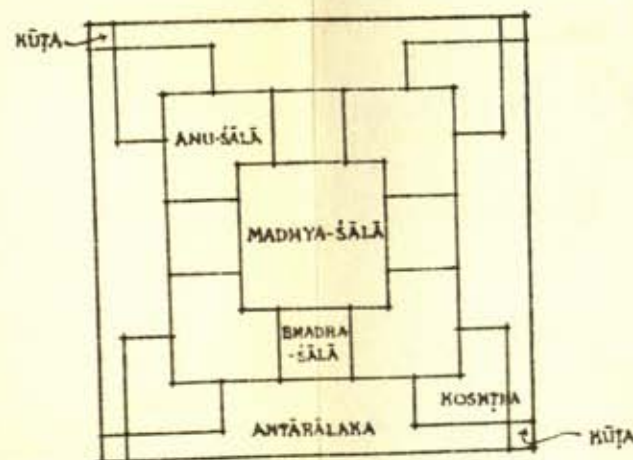
PLAN WITH 17 PARTS  
FIG. 1.



PLAN WITH 22 PARTS.  
FIG. 4.



PLAN WITH 21 PARTS  
FIG. 3.



PLAN WITH 18 PARTS.  
FIG. 2.



# THE EIGHT-STOREY BUILDINGS — CHAPTER XXVI

## SUGGESTIONS FOR PLANS IN CENTRAL

SCALE OF FEET — 0 10 20 30 40 50

- TABLE TYPE
- 1 - MAKE-UP AND
  - 2 - MAKE-UP AND
  - 3 - MAKE-UP AND
  - 4 - MAKE-UP AND
  - 5 - MAKE-UP AND
  - 6 - MAKE-UP AND
  - 7 - MAKE-UP AND
  - 8 - MAKE-UP AND

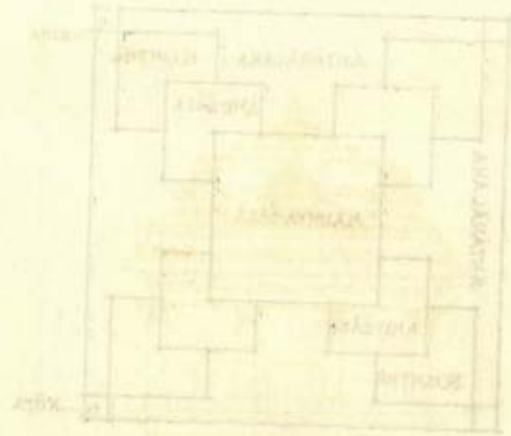


FIG. 1  
PLAN WITH 11 PARTS

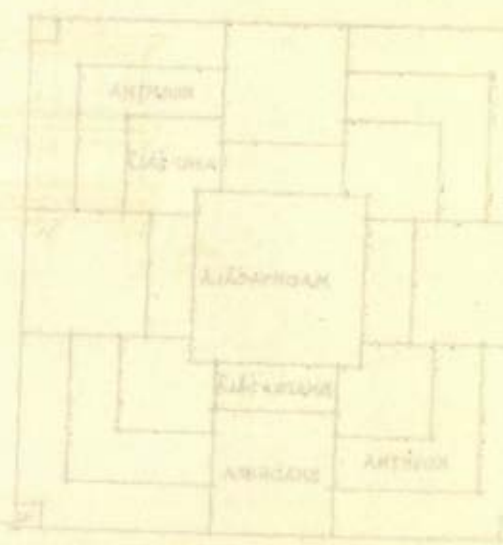


FIG. 2  
PLAN WITH 12 PARTS

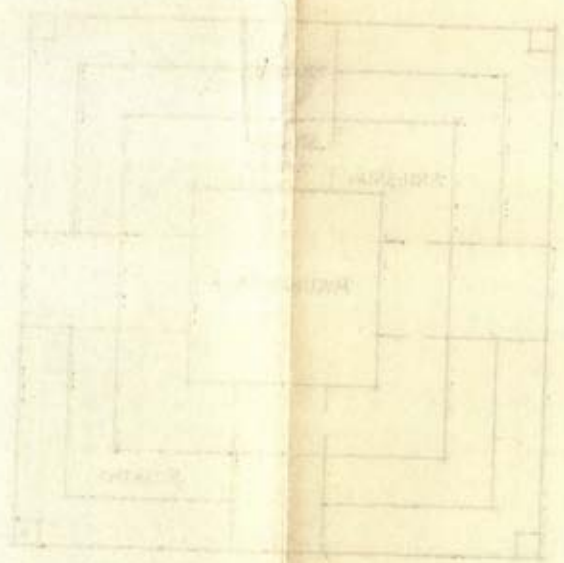


FIG. 3  
PLAN WITH 13 PARTS

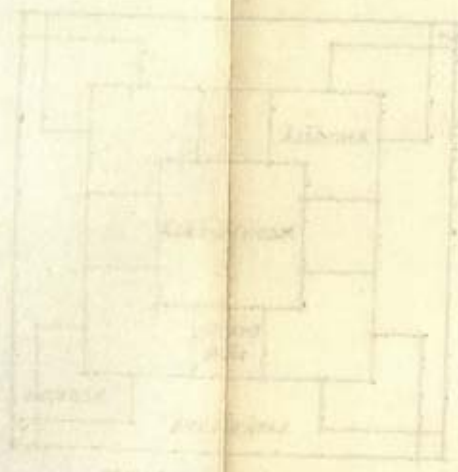


FIG. 4  
PLAN WITH 14 PARTS

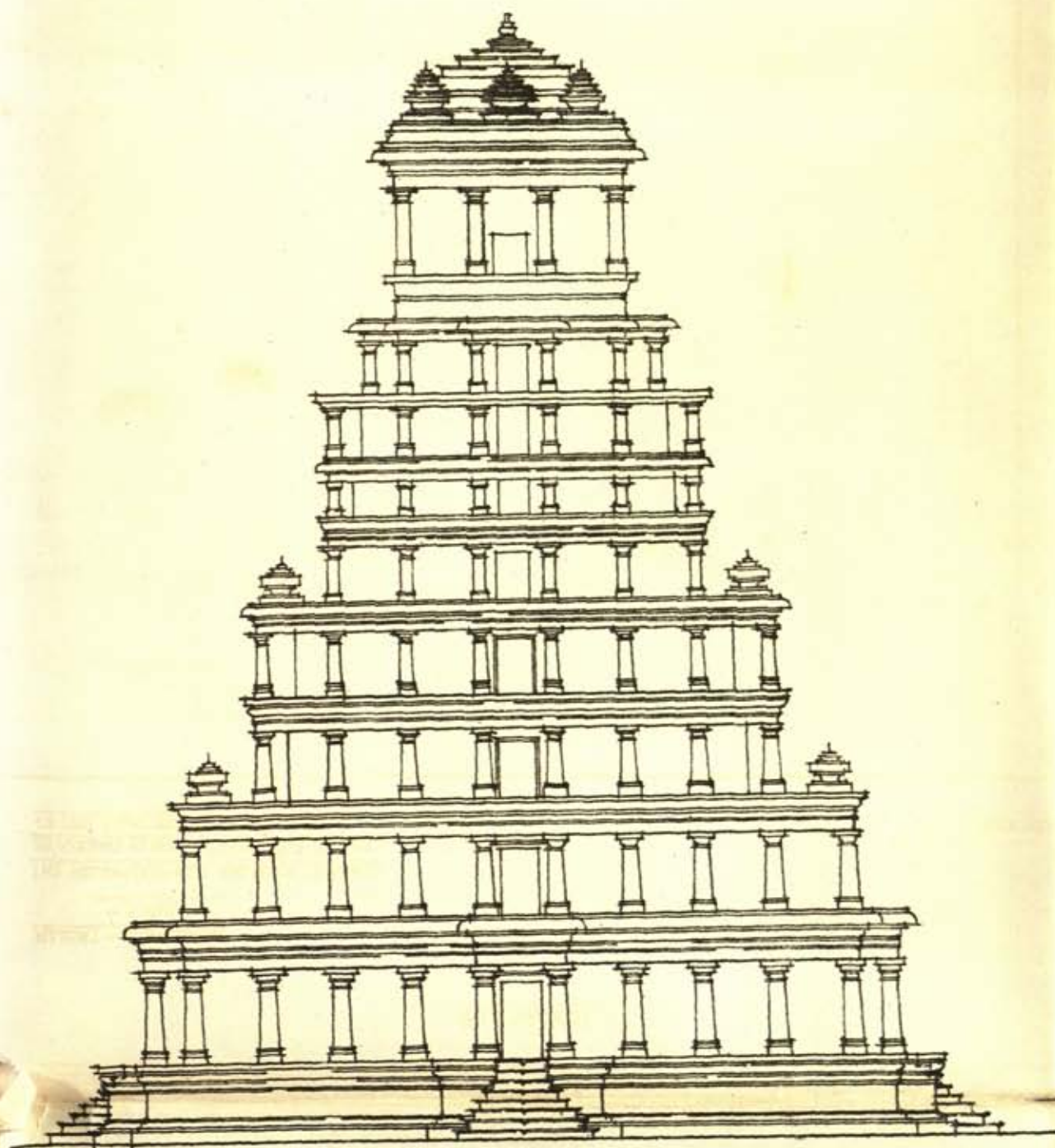
# THE NINE-STOREYED BUILDINGS — CHAPTER XXVII

## THE ELEVATION TOWARDS THE BREADTH

NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN  
DETAIL TO BE INDICATED IN THE SECTION

SCALE OF 0 5 10 15 20 25 PARTS



ELEVATION.

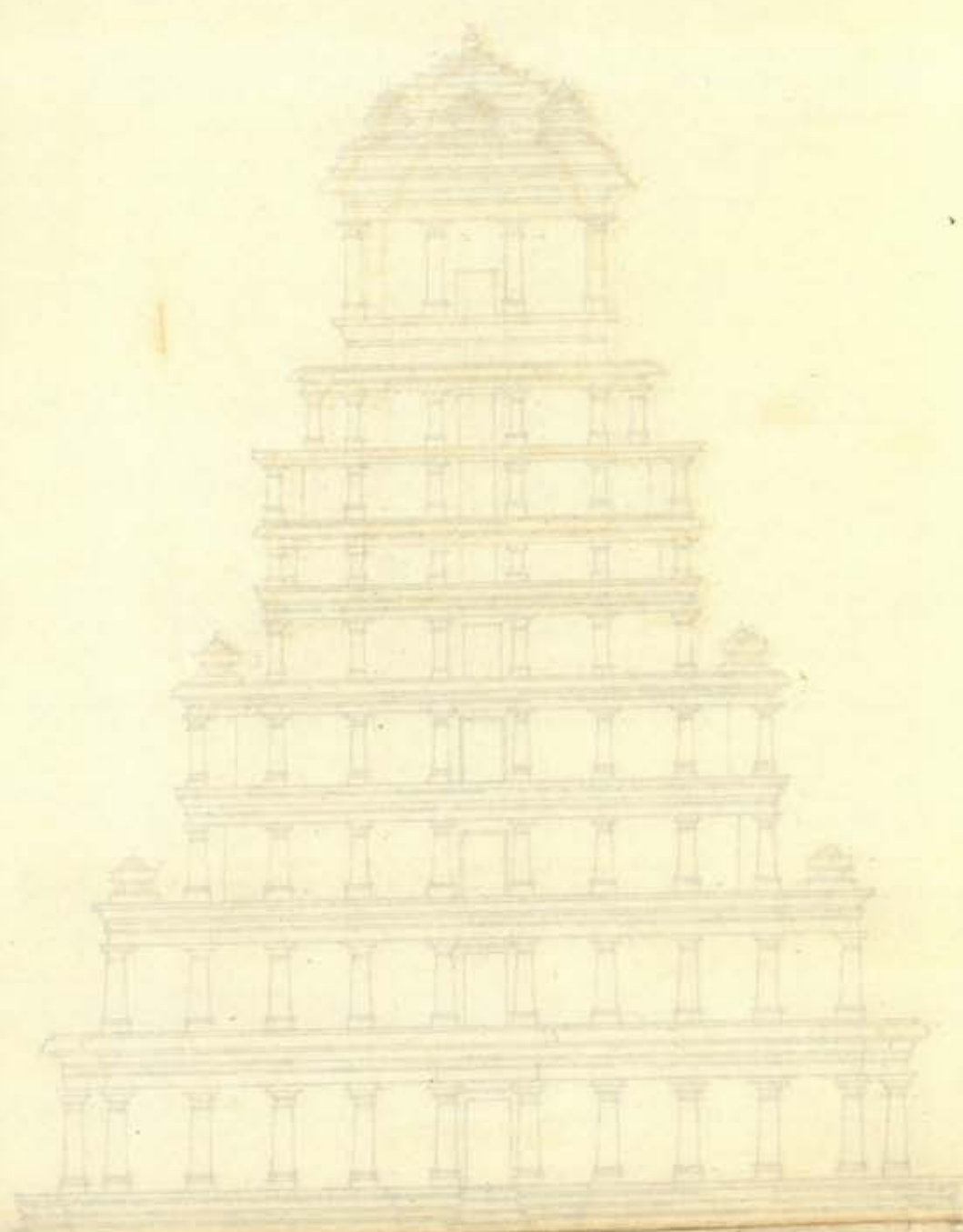
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 31 PARTS

THE HEIGHT (31 PARTS) HAS BEEN OBTAINED  
BY ADDING 10 WITH 41 PARTS (THE HEIGHT  
OF THE EIGHT-STOREYED BUILDING)



ON THE LEFT SIDE OF THE BUILDING IS THE EAST  
 SIDE OF THE BUILDING IS THE EAST  
 SIDE OF THE BUILDING IS THE EAST

SCALE OF FEET



ELEVATION

FIGURE 10

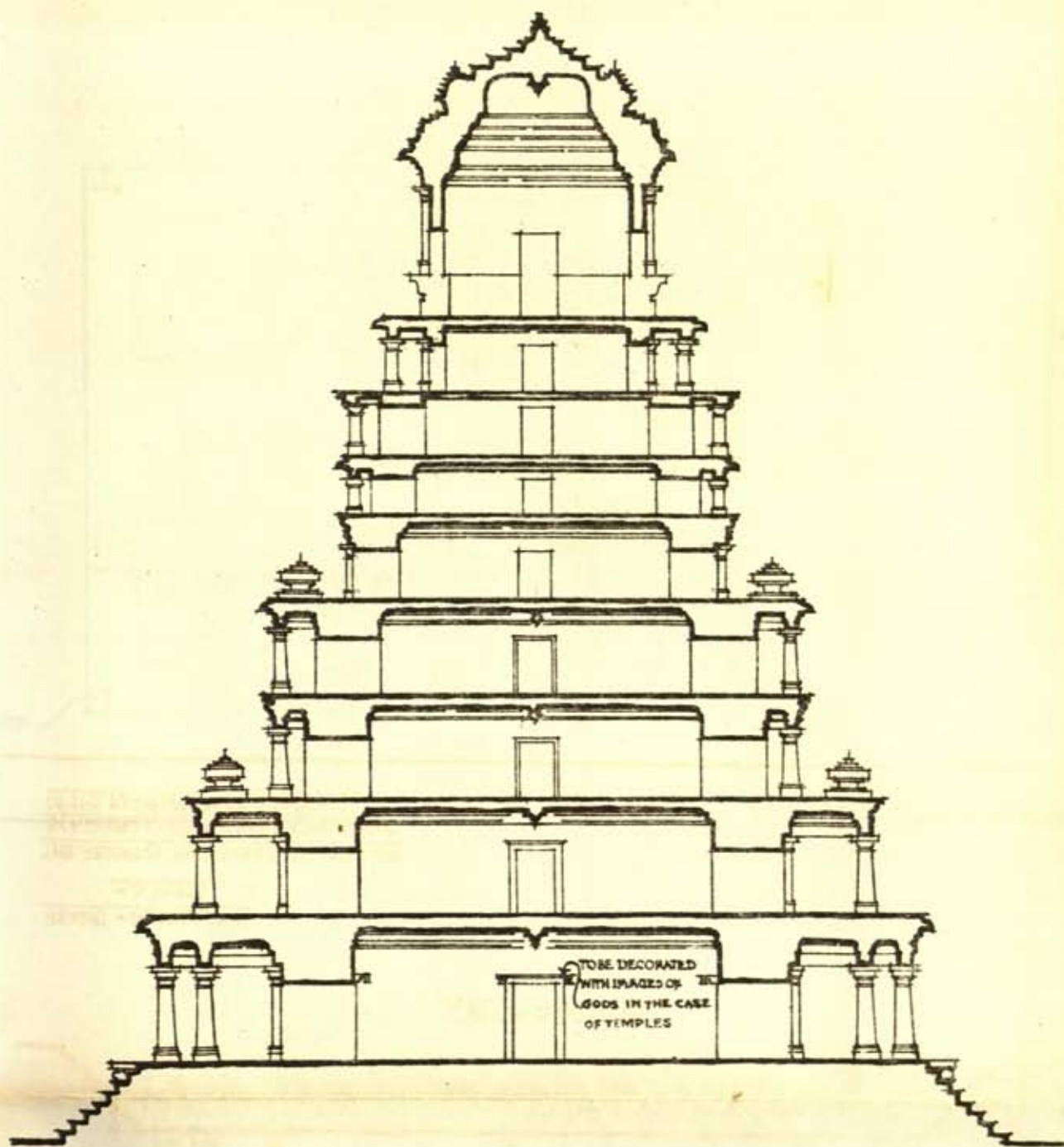
THE NINE-STORIED BUILDING  
 THE ELEVATION TOWARDS THE EAST

# THE NINE-STOURED BUILDINGS — CHAPTER XXXVII. THE TYPICAL SECTION.

## NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS

SCALE OF 1 0 5 10 15 20 25 PARTS



CROSS SECTION.

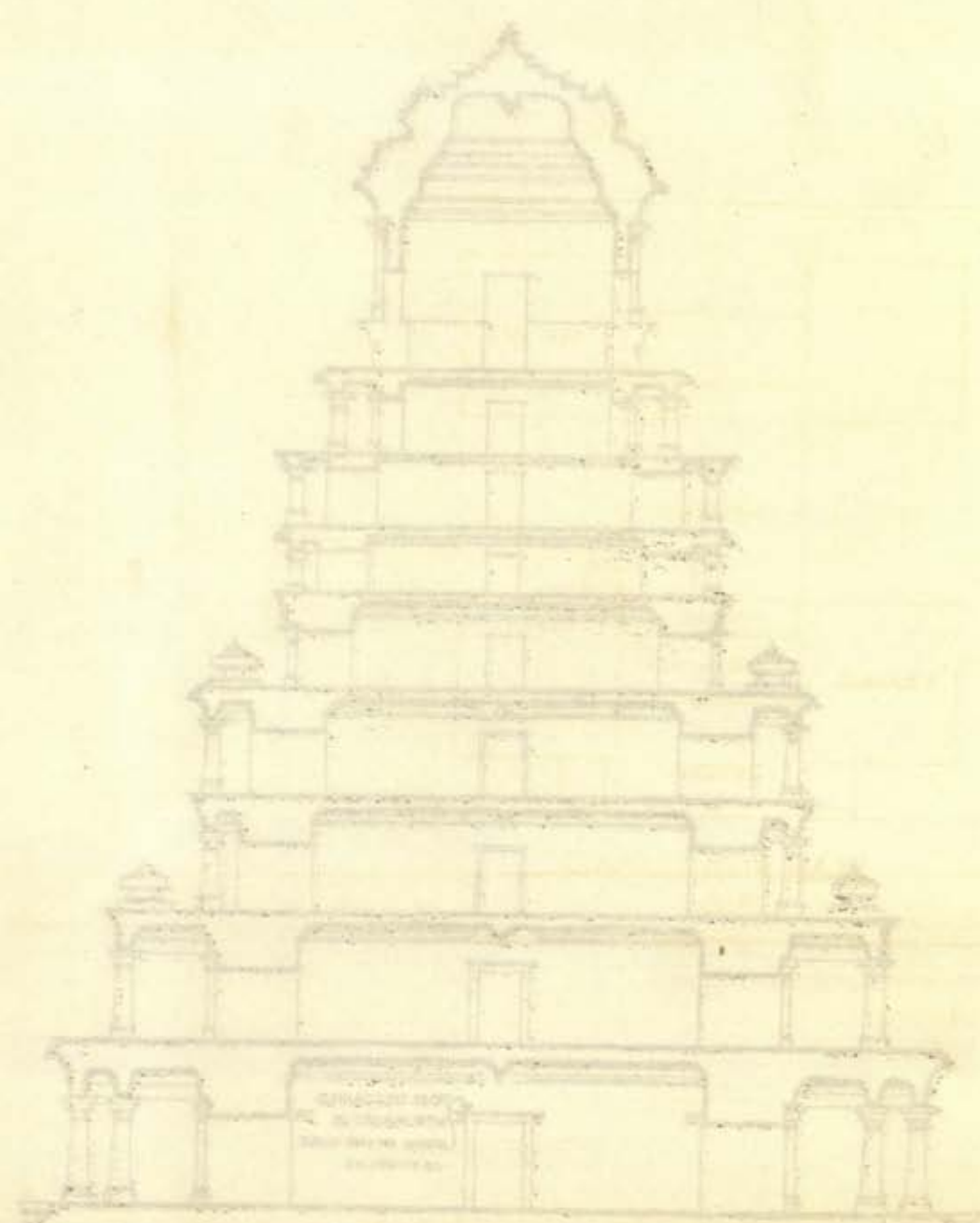
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 51 PARTS

THE HEIGHT (51 PARTS) HAS BEEN OBTAINED  
BY ADDING 10 WITH 41 PARTS (THE HEIGHT  
OF THE EIGHT-STOURED BUILDING)



THE FIVE-STOREYED BUILDING — GROUND PLAN  
 THE TYPICAL SECTION

NOTE —  
 IN THIS SECTION THE WALLS ARE  
 TAKEN AS BEING 1/2 IN. THICK  
 AND THE DOORS AND WINDOWS  
 ARE SHOWN WITH DOORS OF 1/2 IN.



CROSS SECTION

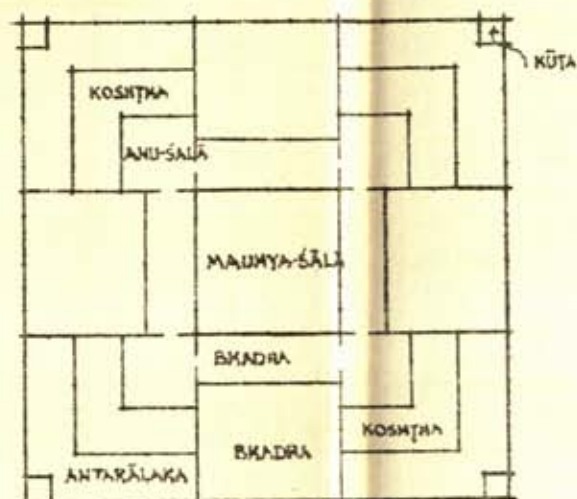
# THE NINE-STOREYED BUILDINGS — CHAPTER XXVII

## SUGGESTIONS FOR PLANS IN GENERAL

SCALE OF 0 5 10 15 20 25 30 PARTS

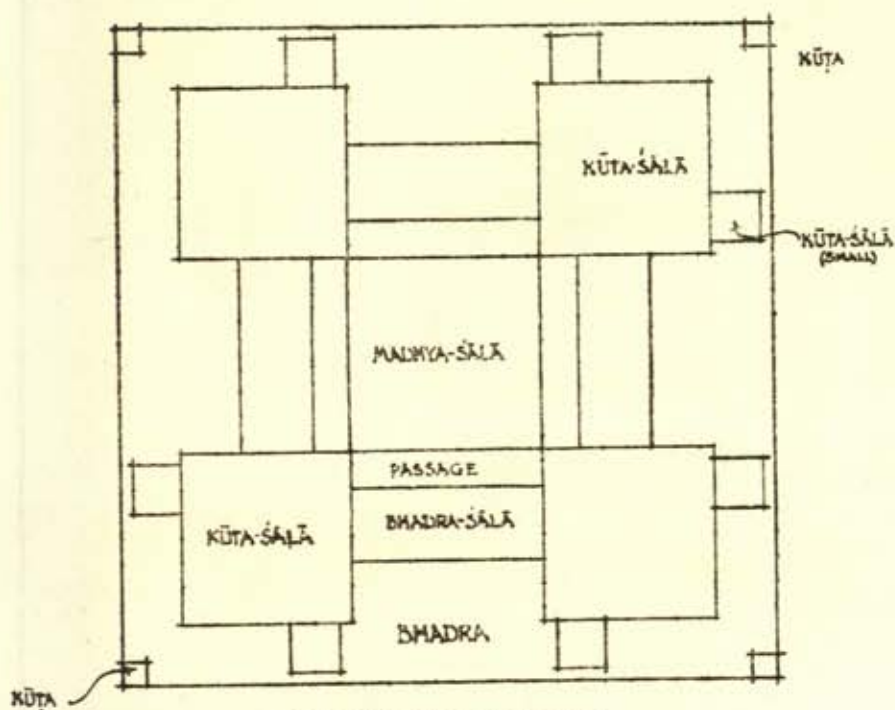
NOTE:—

FIG. 1 SAURA-KĀNTA-SMALL TYPE. FIG. 2 VIŚVA-KĀNTA-LARGE TYPE  
FIG. 3 VIVRITA-INTERMEDIATE TYPE.



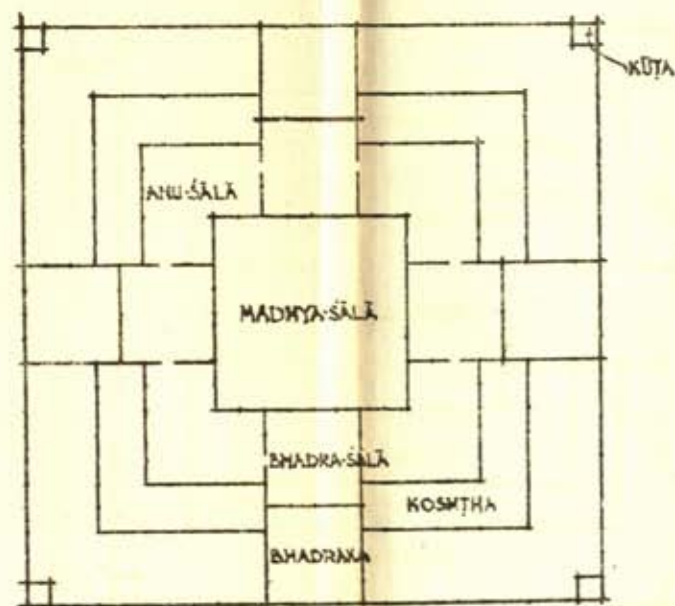
PLAN WITH 20 PARTS

FIG. 1



PLAN WITH 27 PARTS

FIG. 2



PLAN WITH 24 PARTS

FIG. 3

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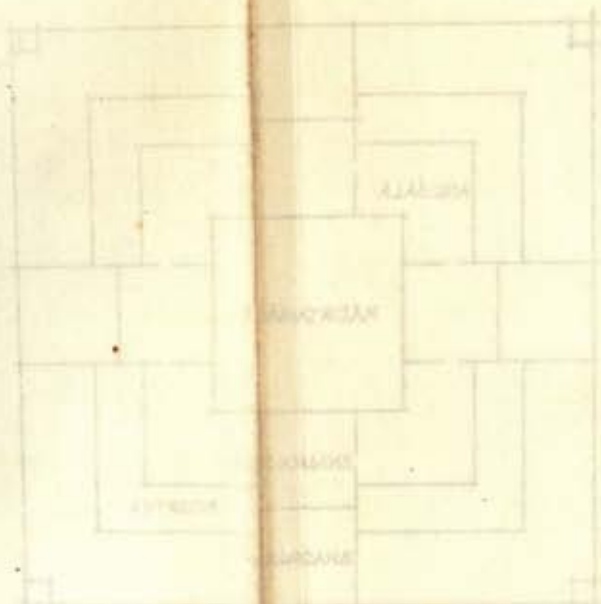
# LOCATIONS FOR PLANS IN GENERAL — CHAPTER XXVII — THE NINE-STORYED BUILDINGS

100' 80' 60' 40' 20' 0'

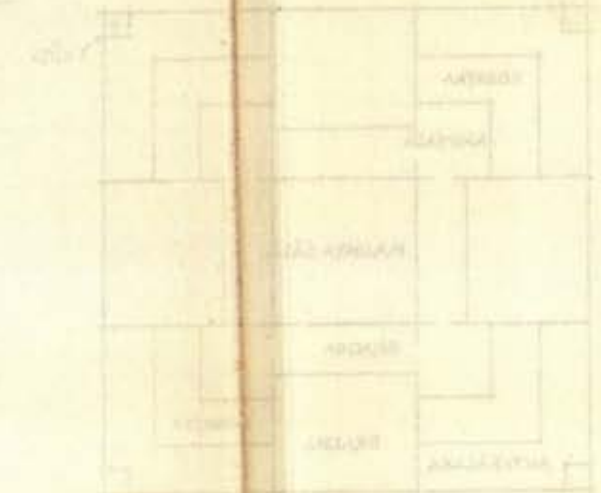
THE NINE-STORYED BUILDINGS — CHAPTER XXVII — LOCATIONS FOR PLANS IN GENERAL



PLAN WITH ELEVATIONS  
FIG. 2



PLAN WITH ELEVATIONS  
FIG. 3



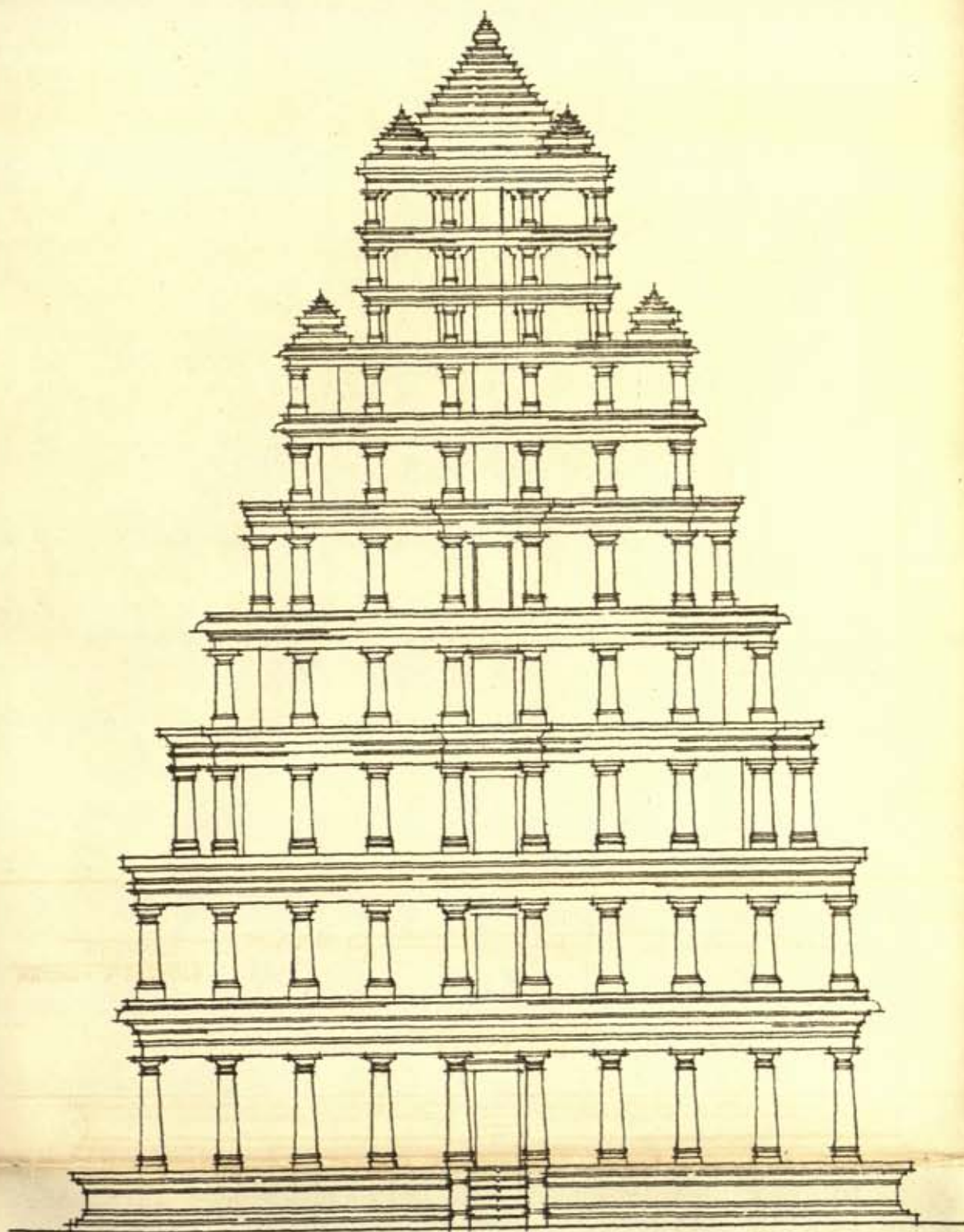
PLAN WITH ELEVATIONS  
FIG. 1

# THE TEN-STOREYED BUILDINGS — CHAPTER XXVIII

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION IN  
DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 63 PARTS

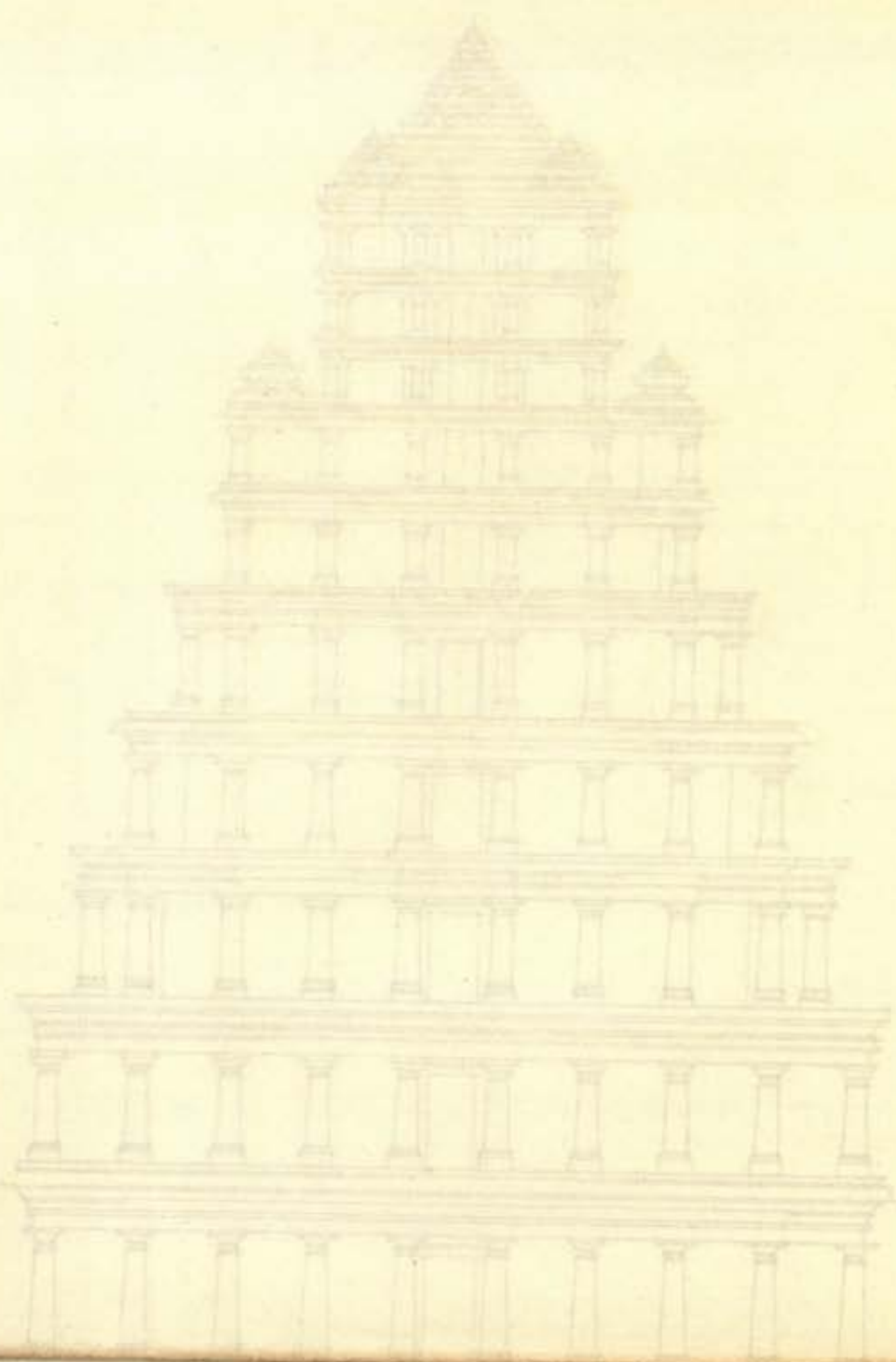
SCALE OF 1 0 5 10 15 20 PARTS

S. C. MUKHERJI.



THE TEMPLE OF THE  
THE TEMPLE OF THE

THE TEMPLE OF THE  
THE TEMPLE OF THE



ELEVATION

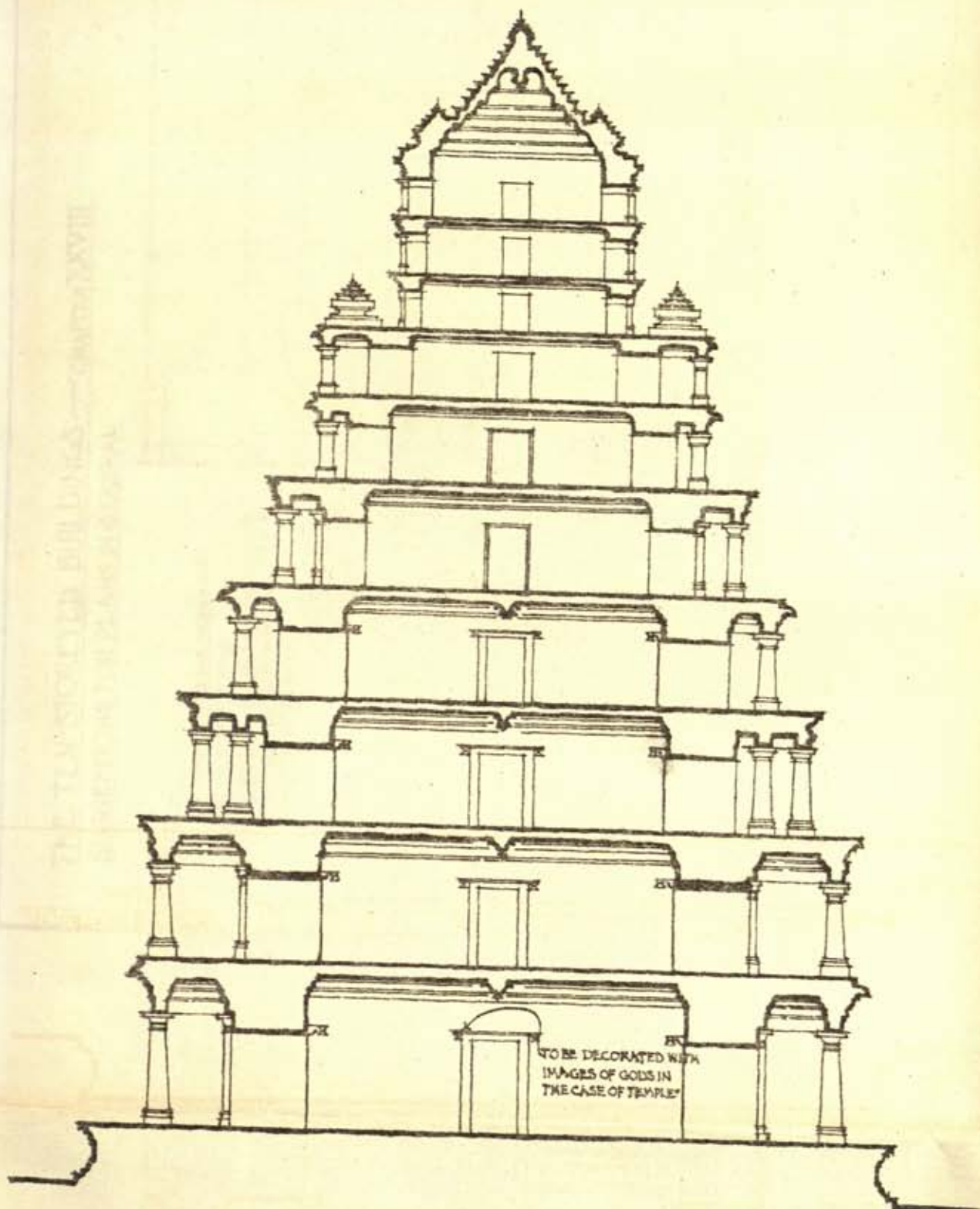
HEIGHT IN FEET  
SCALE OF 1/4" = 1'

# THE TEN-STOREYED BUILDINGS — CHAPTER XXVIII

## THE TYPICAL SECTION

### NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 63 PARTS

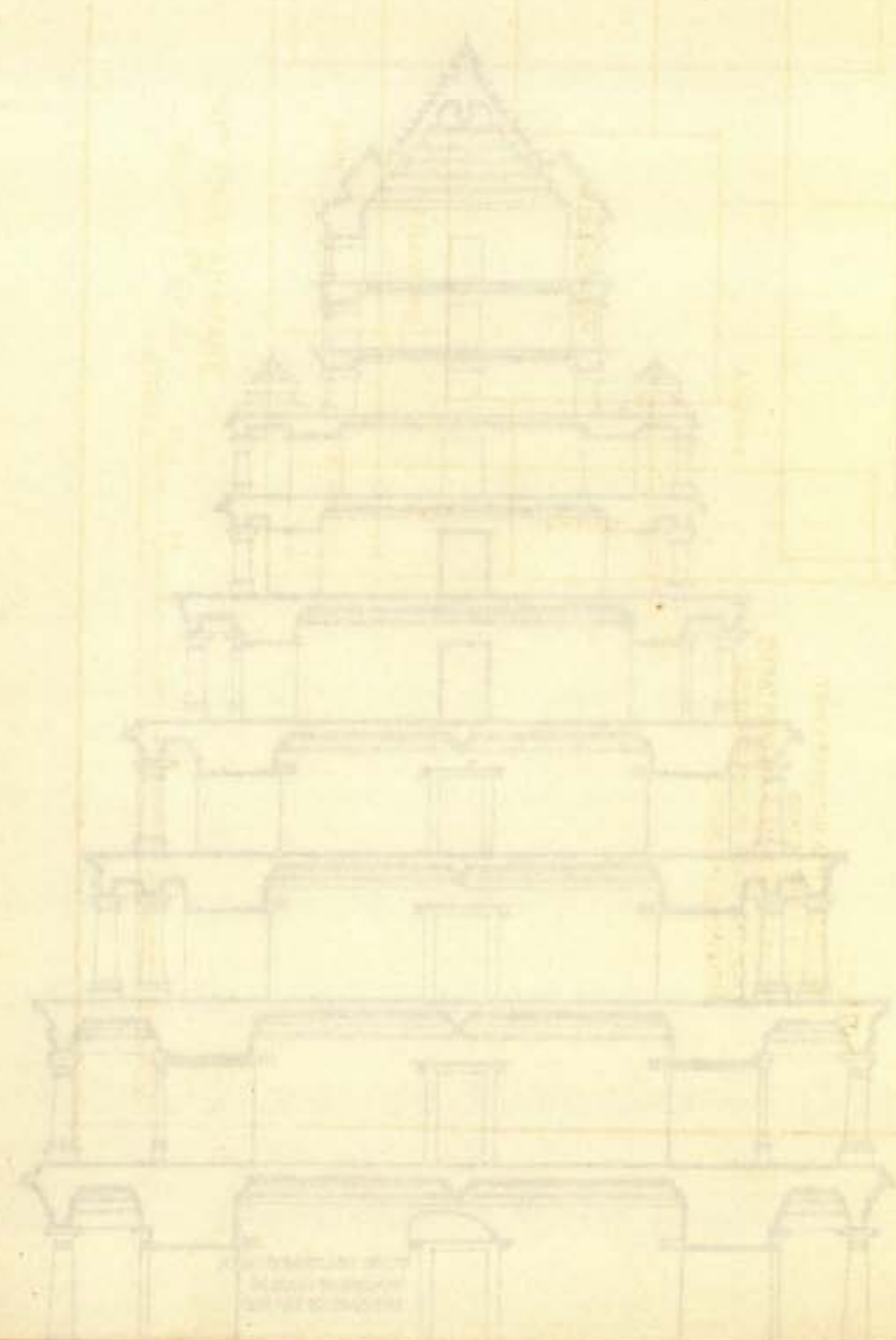
SCALE OF 0 5 10 15 20 25 PARTS

S. C. MUKHERJI.



THE TEMPLED BUILDING - CHARTERHOUSE

THE TEMPLED BUILDING  
CHARTERHOUSE



THE TEMPLED BUILDING - CHARTERHOUSE  
CHARTERHOUSE

CROSS SECTION

CHARTERHOUSE  
CHARTERHOUSE

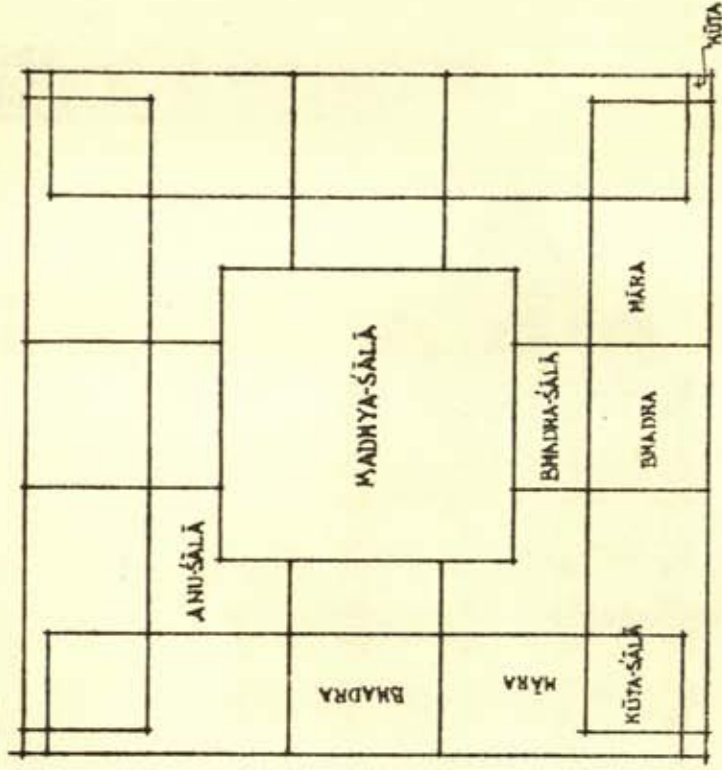
# THE TEN-STOREYED BUILDINGS — CHAPTER XXVIII

## SUGGESTIONS FOR PLANS IN GENERAL

### NOTE:—

THE OTHER TYPES NOT DRAWN VARY  
ONLY IN MINOR DETAILS

THE IDEA OF KŪTA-ŚĀLĀ HAS BEEN TAKEN  
FROM THE PLANS OF NINE-STOREYED  
BUILDINGS (CHAP: XXVII)



SCALE OF 0 5 10 15 20 25 PARTS

BHAVANA-KĀNTA TYPE  
OF 28 PARTS ONLY



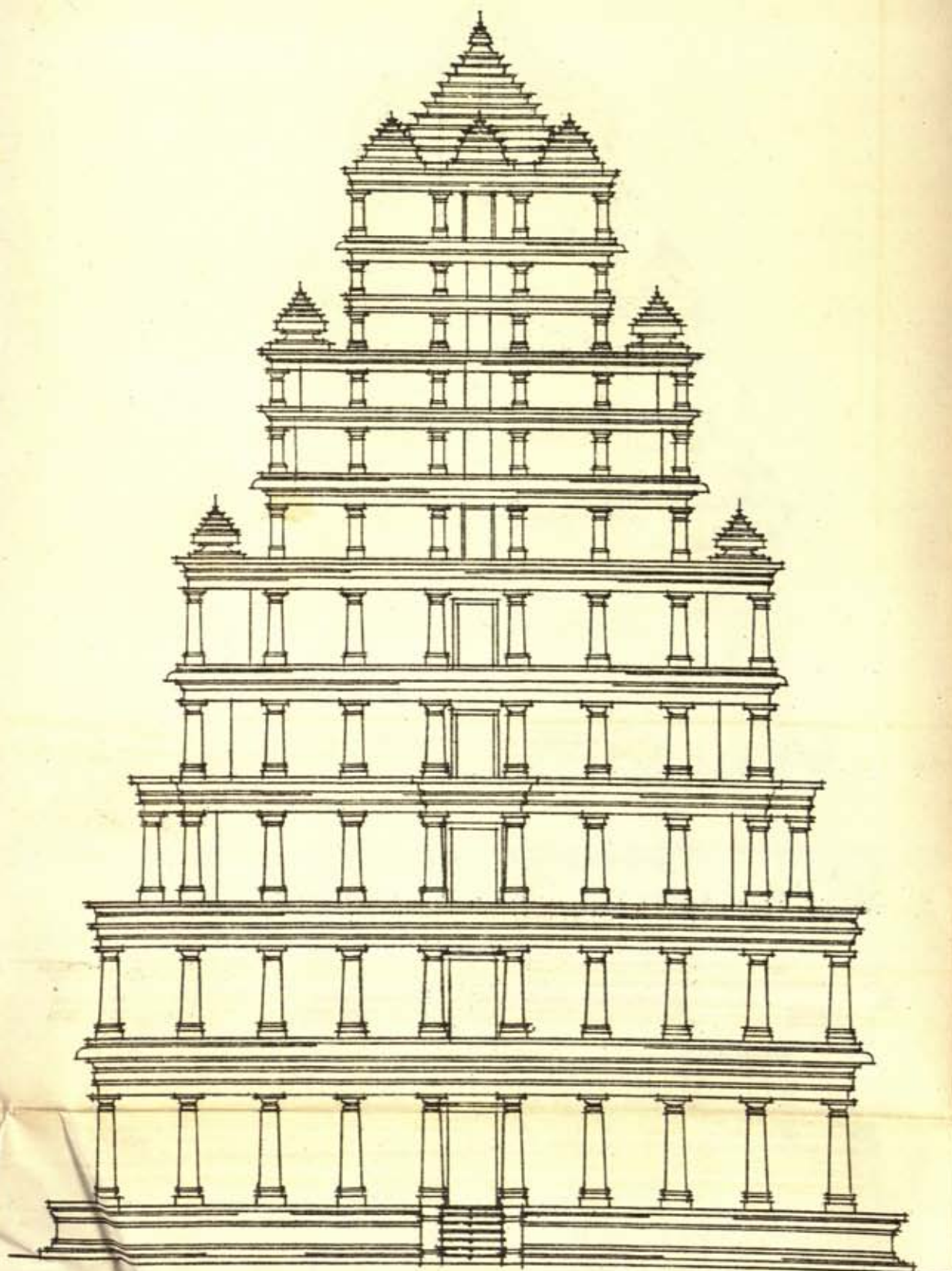


# THE ELEVEN-STOREYED BUILDINGS — CHAPTER XXIX.

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS TEMPLES  
AND DOMESTIC BUILDINGS WITH SLIGHT MODIFICATION  
IN DETAIL TO BE INDICATED IN THE SECTION.



ELEVATION.

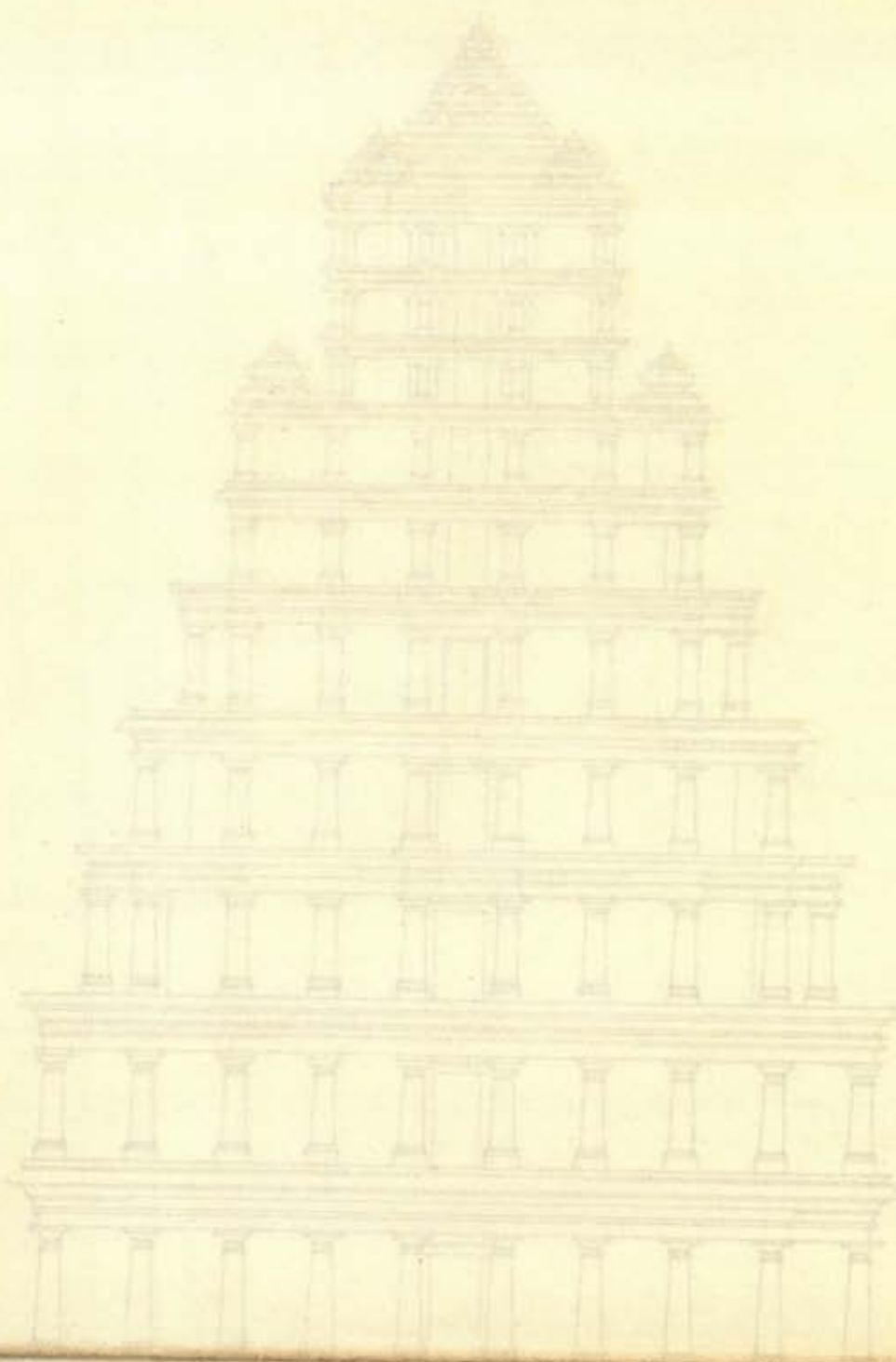
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 74 PARTS

SCALE OF 0 5 10 15 20 25 30 PARTS



THE TEMPLE OF THE SUN  
 THE ELEVATION TOWARDS THE EAST

THE TEMPLE OF THE SUN  
 THE ELEVATION TOWARDS THE EAST  
 THE TEMPLE OF THE SUN  
 THE ELEVATION TOWARDS THE EAST



ELEVATION

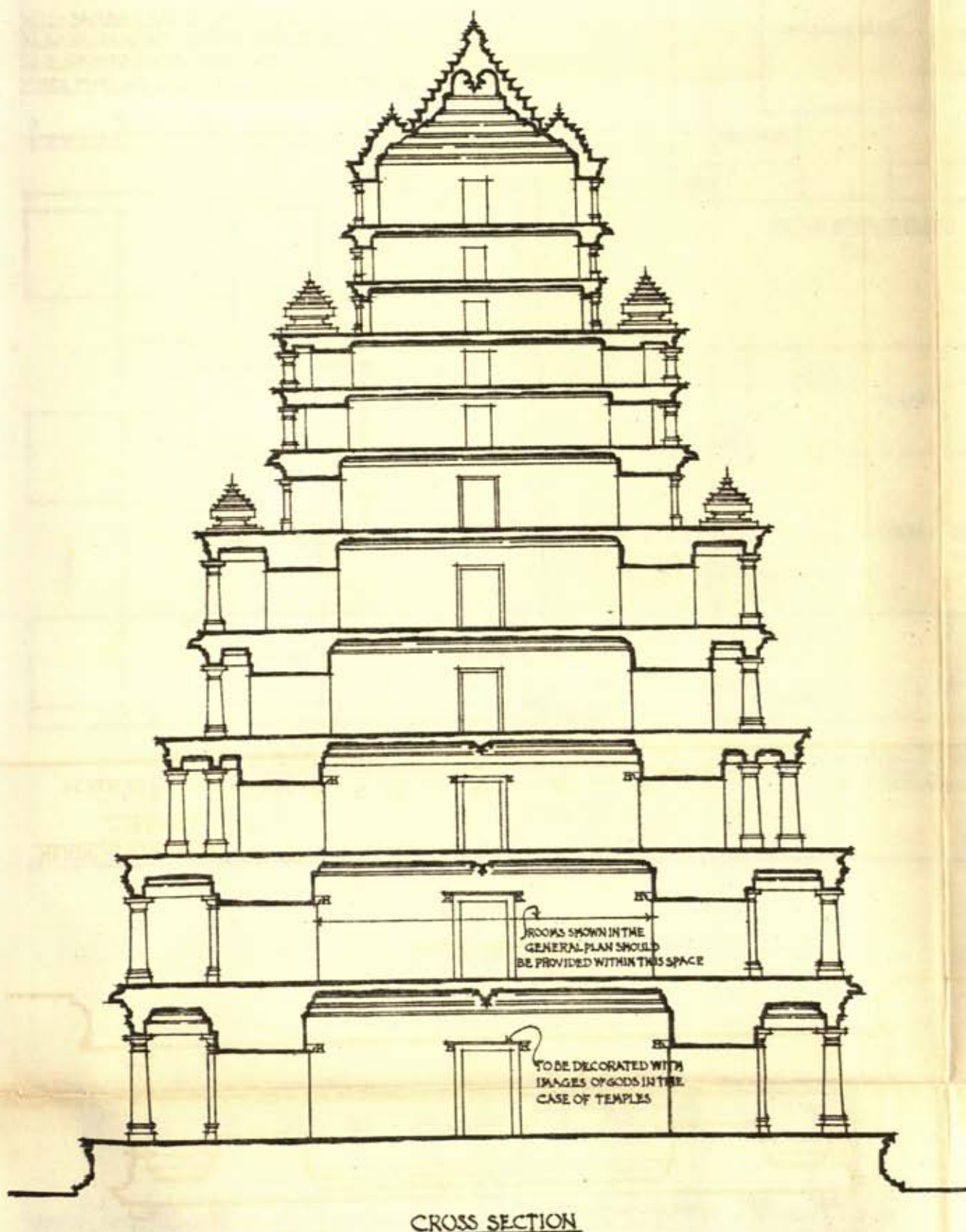
HEIGHT IN FEET  
 SCALE OF 1" = 10'

# THE ELEVEN-STOURED BUILDINGS — CHAPTER XXIX

## THE TYPICAL SECTION.

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE THE  
FRIEZE AND PARAPET SHOULD ALSO BE  
DECORATED WITH IMAGES OF GODS



CROSS SECTION

HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 74 PARTS

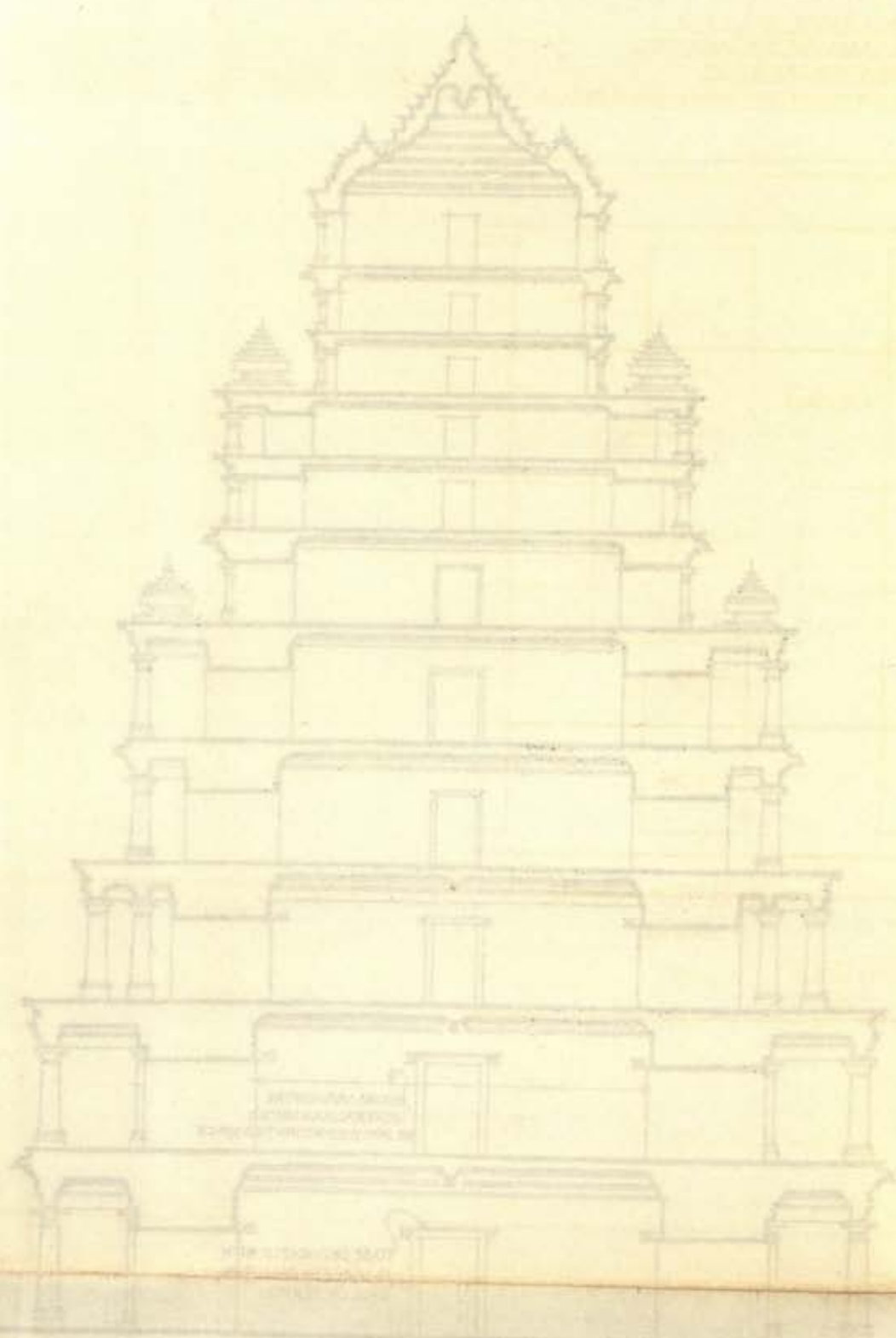
SCALE OF 0 5 10 15 20 25 30 PARTS

S. C. MUKHERJI.



THE ELEVEN-STORYED BUILDING — CHAPTER XXIX  
TYPICAL SECTION.

THIS IS A TYPICAL SECTION OF THE  
BUILDING AND SHOULD BE  
REPRODUCED WITH MINOR CHANGES



CROSS SECTION

SCALE OF FEET — 0 10 20 30 40 50 60 70 80 90 100  
IN FEET — 0 10 20 30 40 50 60 70 80 90 100  
IN FEET — 0 10 20 30 40 50 60 70 80 90 100

# THE ELEVEN-STOREYED BUILDINGS — CHAPTER XXIX

## SUGGESTIONS FOR PLANS IN GENERAL

## NOTE:-

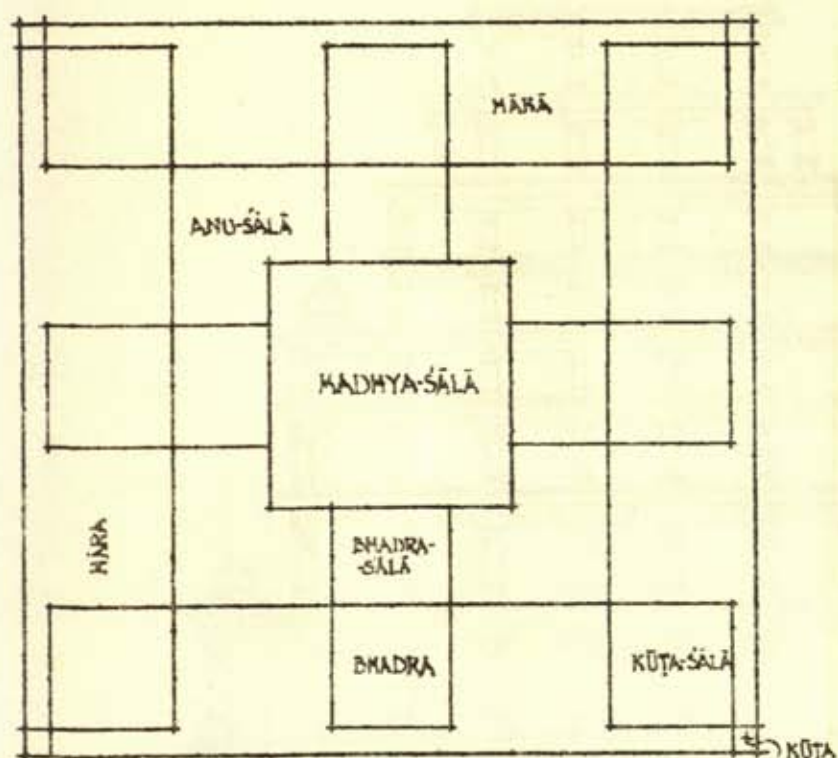
FIG. 1 - SAMBHU-KĀNTA, SMALL TYPE

FIG. 2 - VAJRA-KĀNTA, INTERMEDIATE TYPE

FIG. 3 - CHAKRA-KĀNTA, LARGE TYPE

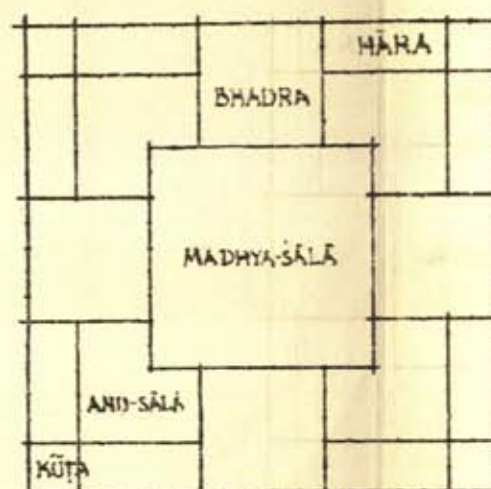
OTHER TYPES NOT DRAWN VARY ONLY IN MINOR DETAILS

SCALE OF 0 5 10 15 20 25 PARTS



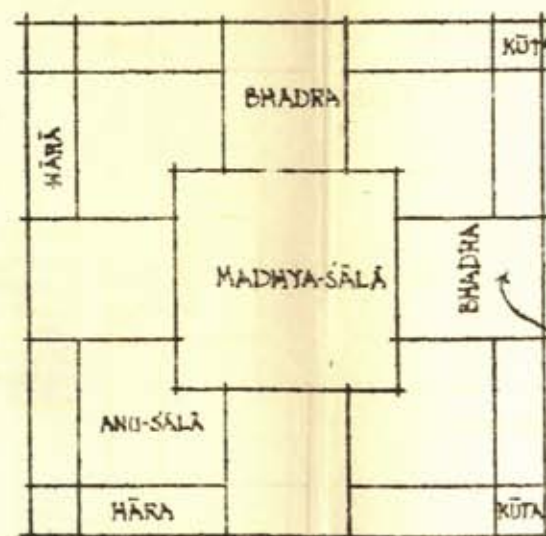
PLAN WITH 30 PARTS

FIG. 3



PLAN WITH 19 PARTS

FIG. 1



PLAN WITH 21 PARTS.

FIG. 2

THE TEXT PRESCRIBES TWO BHADRAS AND A BHADRA-SĀLĀ WHICH CAN NOT POSSIBLY BE PROVIDED IN THIS FIGURE WITHOUT DIMINISHING THE SIZES OF OTHER ROOMS



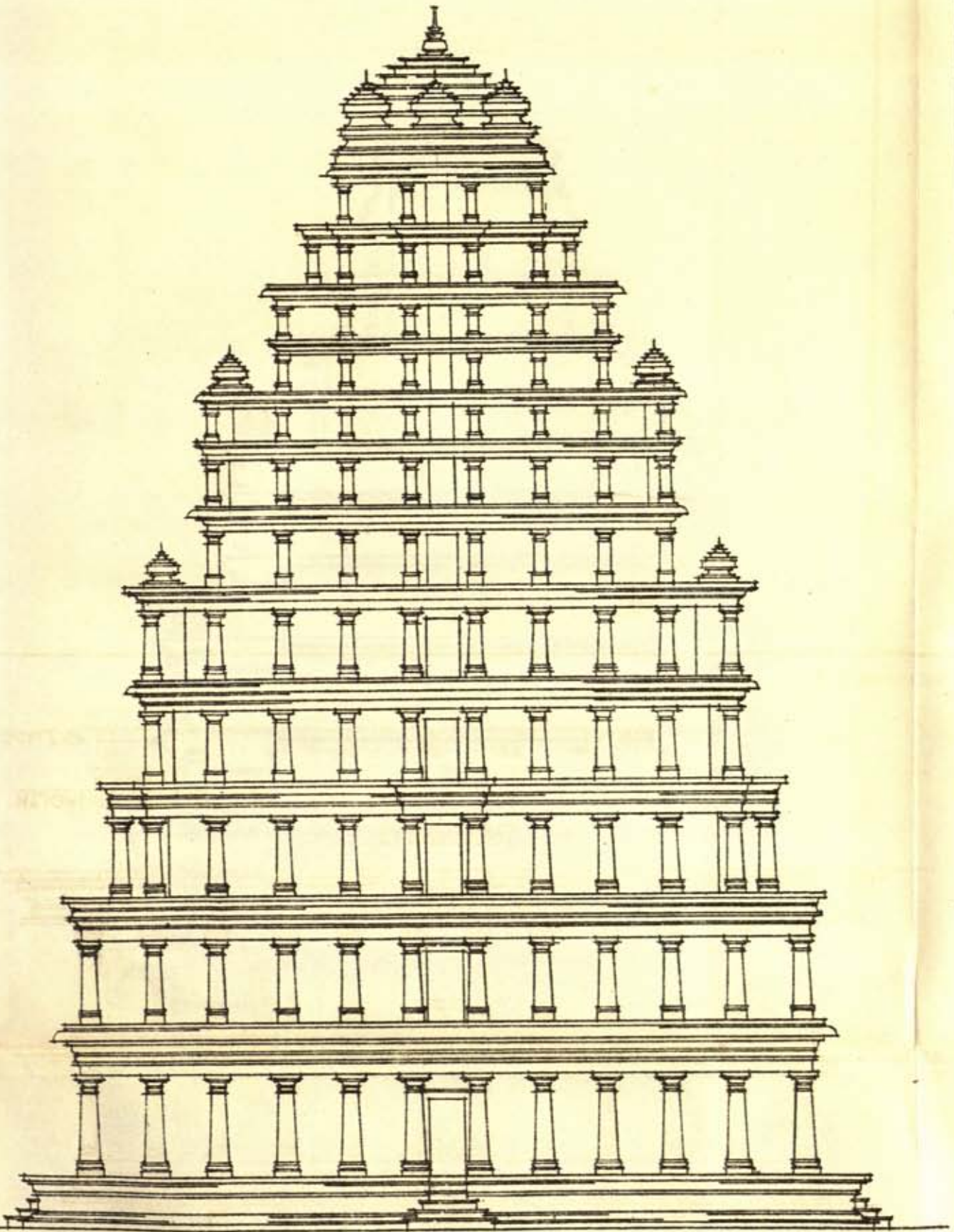


# THE TWELVE-STOREYED BUILDINGS.—CHAPTER XXX

## THE ELEVATION TOWARDS THE BREADTH

### NOTE:-

ALL THESE TYPES MAY BE UTILISED BOTH AS  
TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT  
DIFFERENCE IN DETAIL TO BE INDICATED IN THE SECTION



ELEVATION.

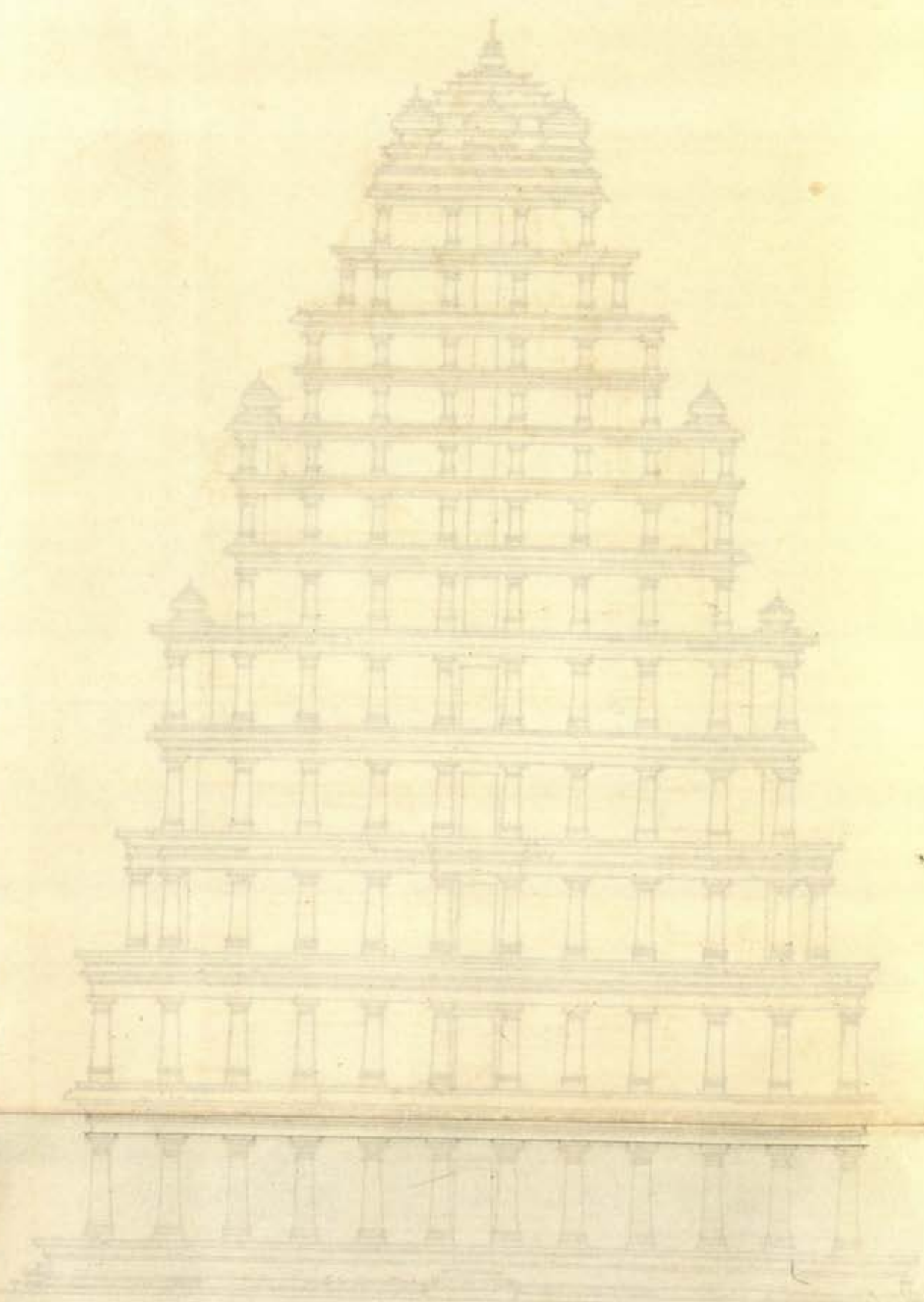
HEIGHT =  $1\frac{1}{2}$  BREADTH  
= 75 PARTS.

SCALE OF 0 5 10 15 20 25 30 PARTS



THE TWELVE-STORYED BUILDING - CHAPTER XXX  
ELEVATION TOWARDS THE SOUTH

THESE FIGURES ARE ESTIMATED  
FROM THE ARCHITECT'S DRAWING  
AND ARE NOT TO BE TAKEN AS  
FINAL OR AS REPRESENTING THE  
ACTUAL MEASUREMENTS OF THE BUILDING



ELEVATION

HEIGHT IN FEET  
SCALE OF 1" = 10'

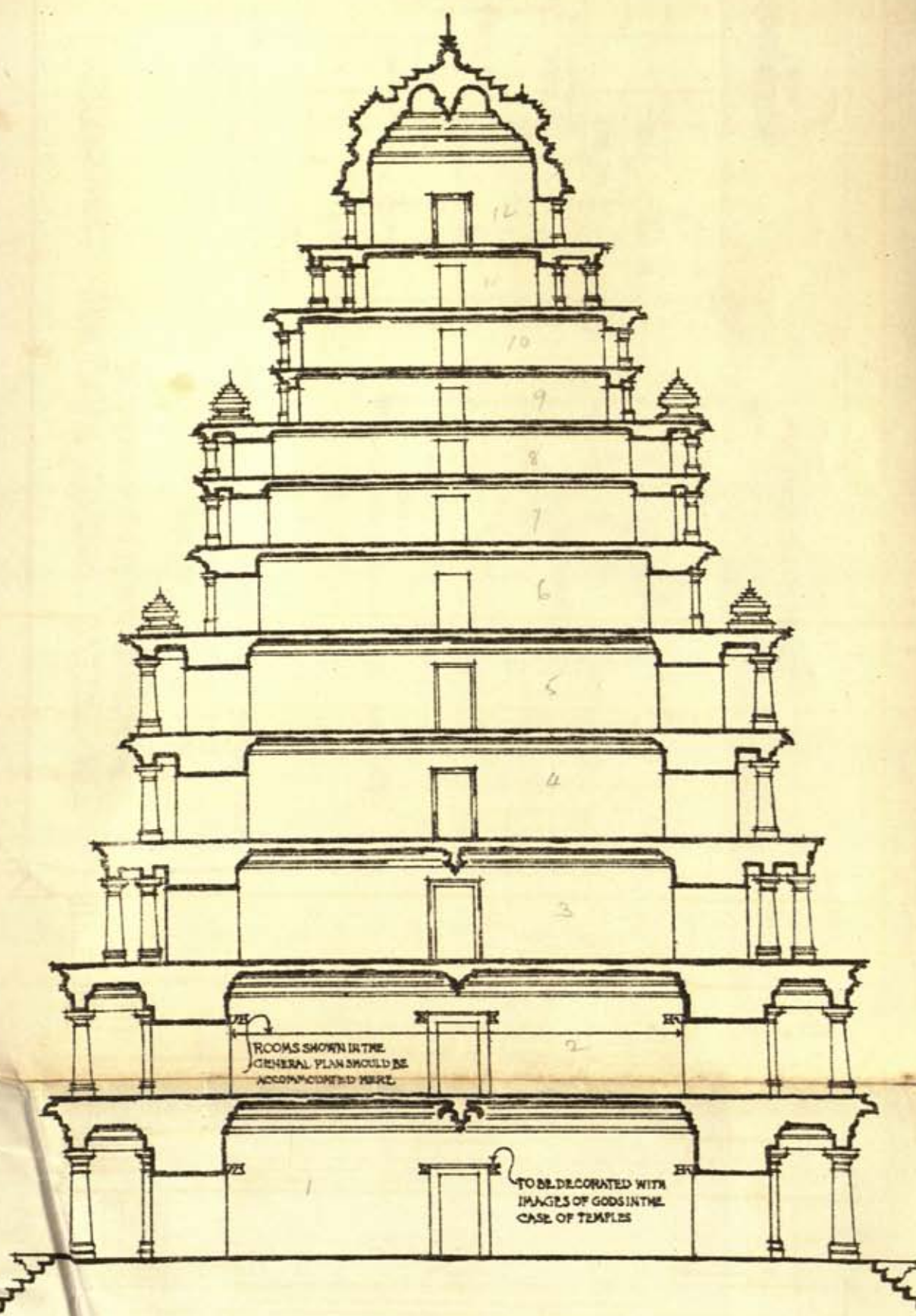
0	10	20	30	40	50	60	70	80	90	100
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# THE TWELVE-STOREYED BUILDINGS.—CHAPTER XXX

## THE TYPICAL SECTION

NOTE:—

IF THIS IS TO BE USED AS A TEMPLE, THE  
FRIEZE AND PARAPET SHOULD ALSO BE DE-  
CORATED WITH IMAGES OF GODS



CROSS SECTION

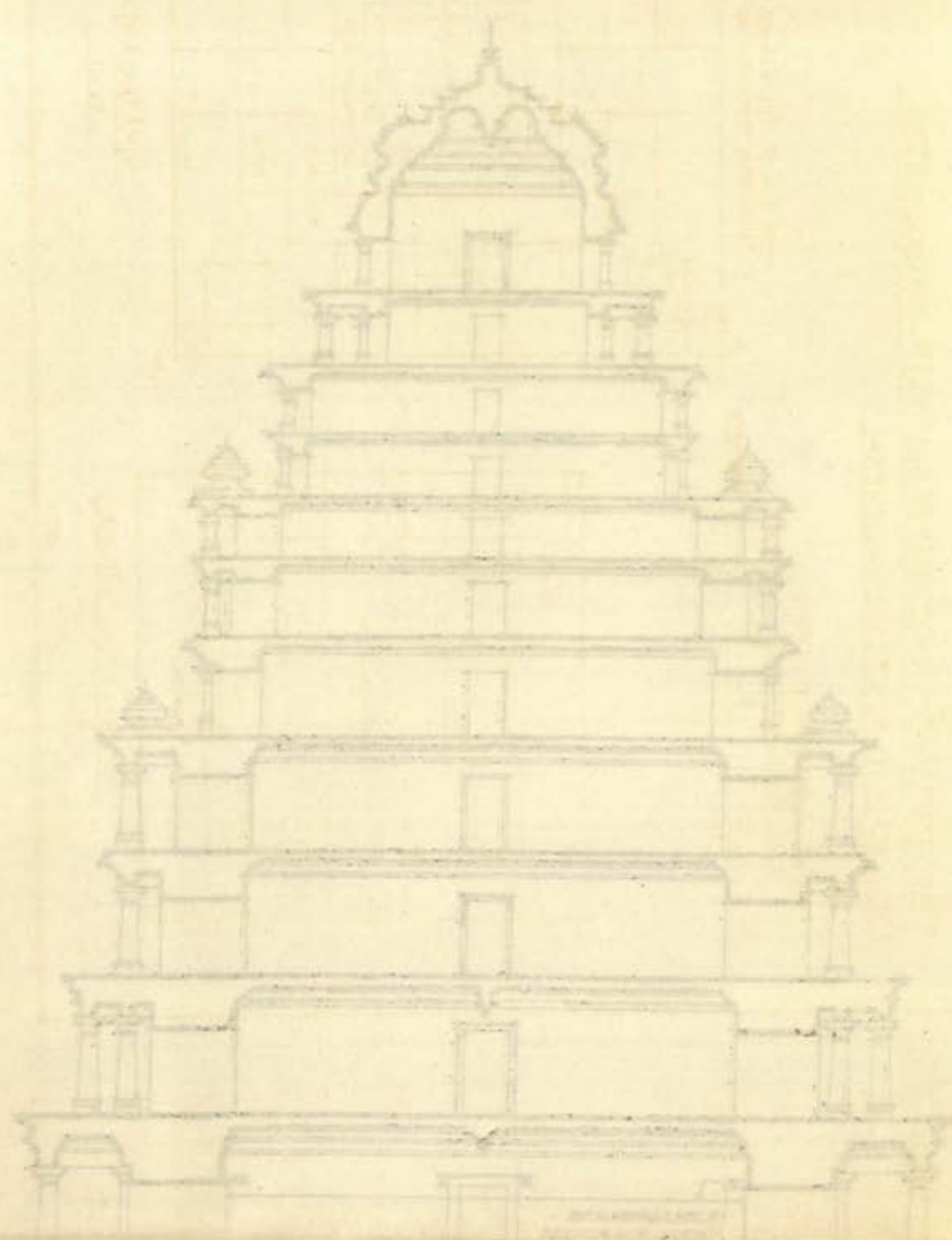
HEIGHT = 1/2 BREADTH  
= 75 PARTS

SCALE OF 10 5 10 15 20 25 30 PARTS



# THE TWELVE-STORYED BUILDING — CHAPTER XXV THE TYPICAL SECTION

IN THIS SECTION THE BUILDING IS SHOWN AS A TOWER WITH A CENTRAL STAIRCASE AND TWO SIDE STAIRCASES. THE BUILDING IS 12 STORIES HIGH AND 100 FEET IN DIAMETER. THE TOWER IS 100 FEET IN DIAMETER AND 12 STORIES HIGH. THE TOWER IS 100 FEET IN DIAMETER AND 12 STORIES HIGH.



CROSS SECTION

# THE TWELVE-STOREYED BUILDINGS — CHAPTER XXX SUGGESTIONS FOR PLANS IN GENERAL

SHEET NO. XCVI

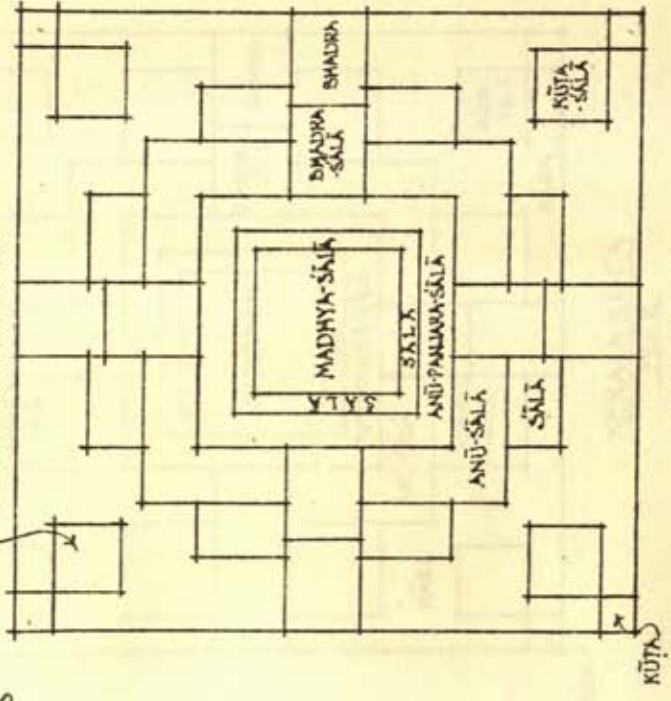
NOTE :-

FIG. 1. SMALL SIZE — 28 PARTS

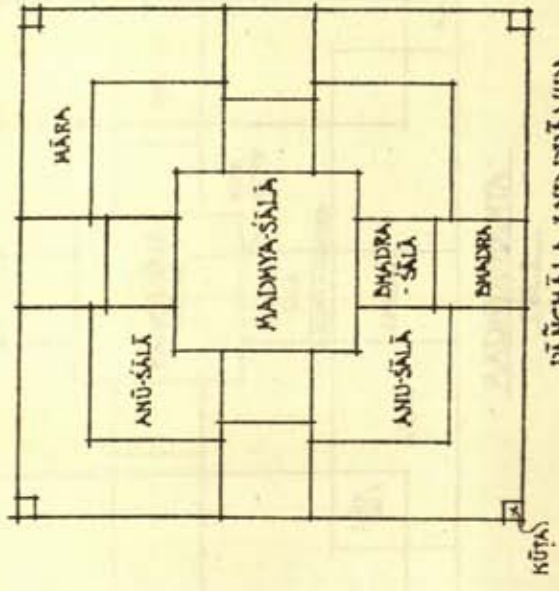
FIG. 2. INTERMEDIATE SIZE — 34 PARTS

SCALE 0 4 8 12 16 20 24 OF PARTS

THE IDEA OF KŪṬA-SĀLĀ HAS BEEN  
TAKEN FROM PREVIOUS PLANS



VIRĀṬA-KĀNTA  
FIG. 2



PĀÑCĀLĀ AND DRĀVĪDĀ  
FIG. 1





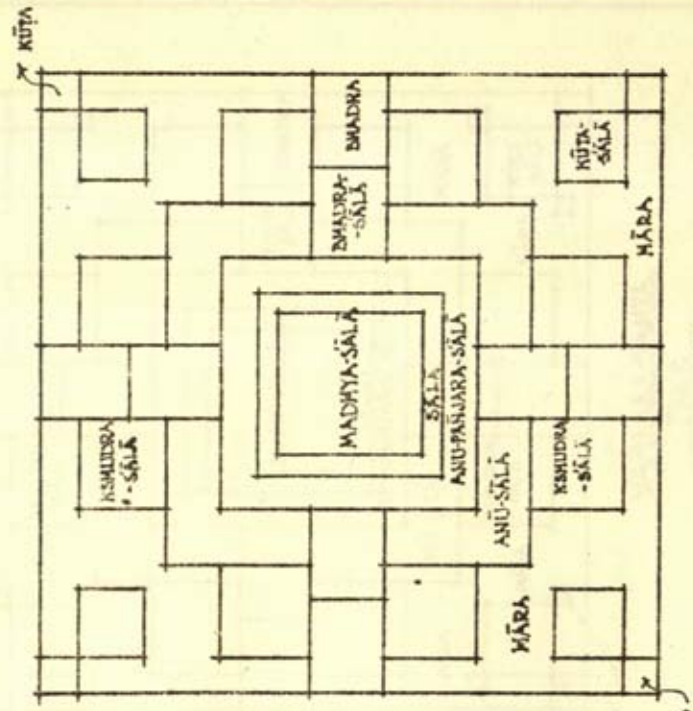
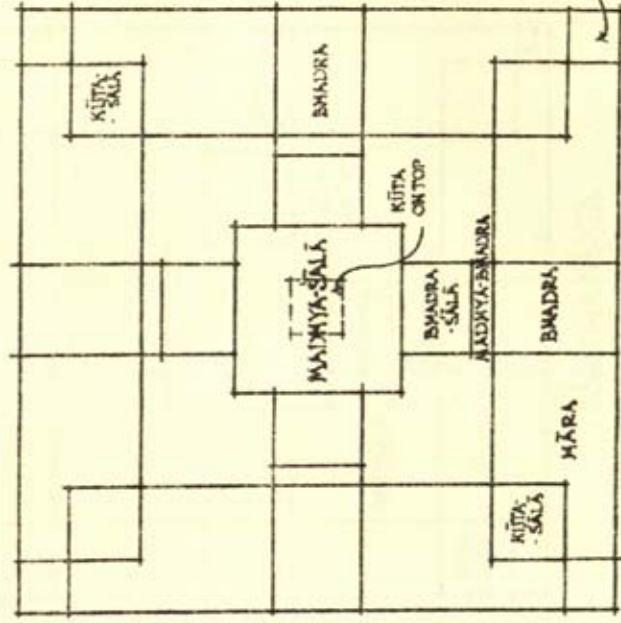
# THE TWELVE-STOREYED BUILDINGS — CHAPTER XXX SUGGESTIONS FOR PLANS IN GENERAL

NOTE:—

FIG. 1. INTERMEDIATE SIZE, 32 PARTS

FIG. 2. INTERMEDIATE SIZE, 34 PARTS

SCALE: 0 4 8 12 16 20 24 OF PARTS

KERALA-KĀNTA  
FIG. 2MADHYA-KĀNTA  
FIG. 1











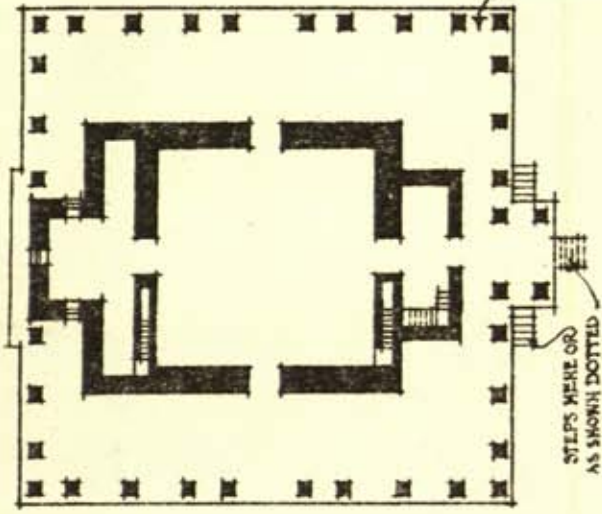
# TWELVE-STOREYED BUILDINGS — CHAPTER XXX

## STEPS AND STAIRCASES

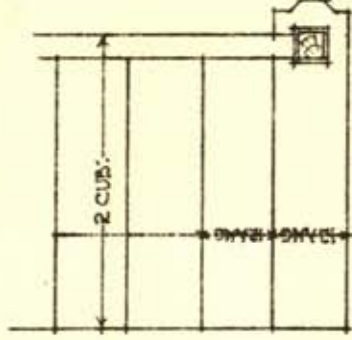
SCALE  $\frac{1}{2}$  INCH = 1 FOOT

NOTE 1:

THERE ARE OTHER TYPES OF STAIRS  
SUCH AS THOSE FOR TANKS AND MOUNTAINS  
THEY ARE TO BE DESIGNED SIMILARLY



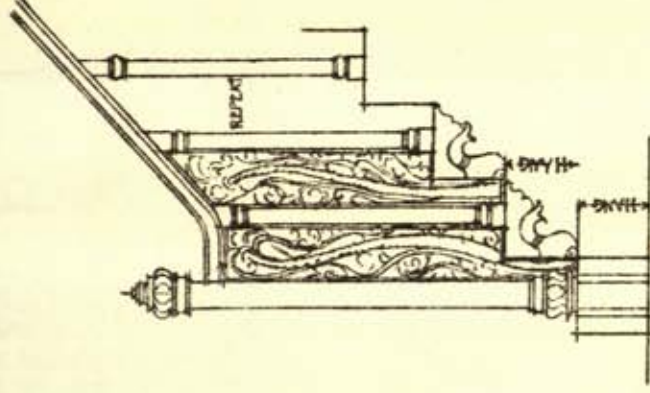
PLAN SHOWING VARIOUS POSITIONS  
OF STEPS AND STAIRCASES  
FIXED STAIR-CASE



PLAN

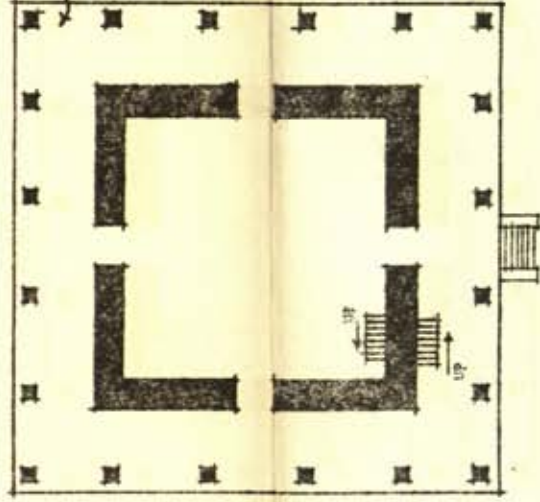
SIDE ELEVATION

FIXED STAIR-CASE

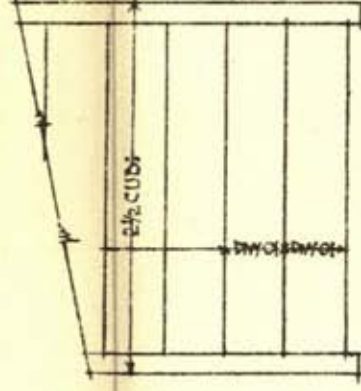


NOTE 2:

THE GENERAL PLANS ARE  
NOT TO SCALE



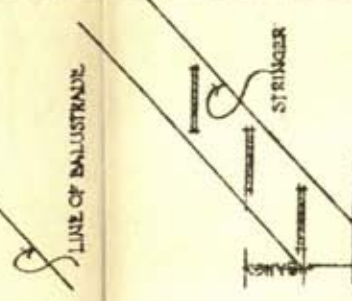
PLAN SHOWING POSSIBLE POSITIONS  
OF MOVABLE STAIR-CASES



PLAN

SECTION

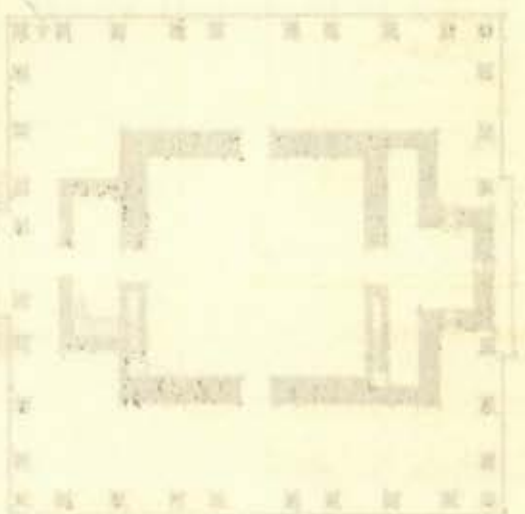
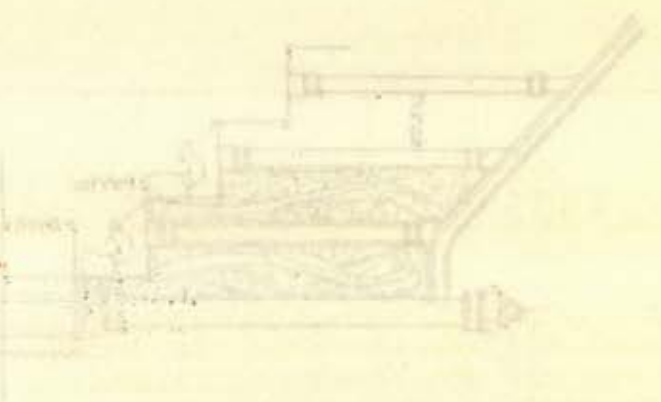
MOVABLE STAIR-CASE





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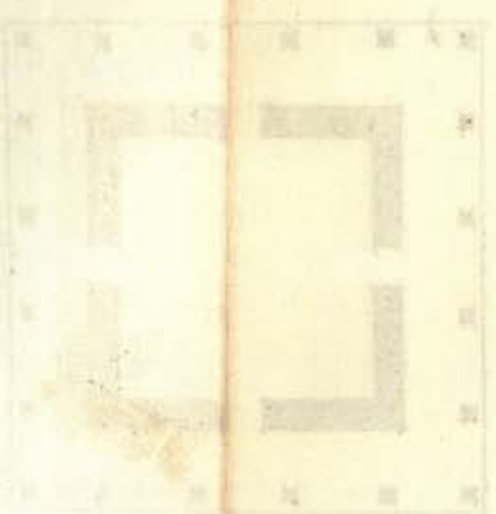
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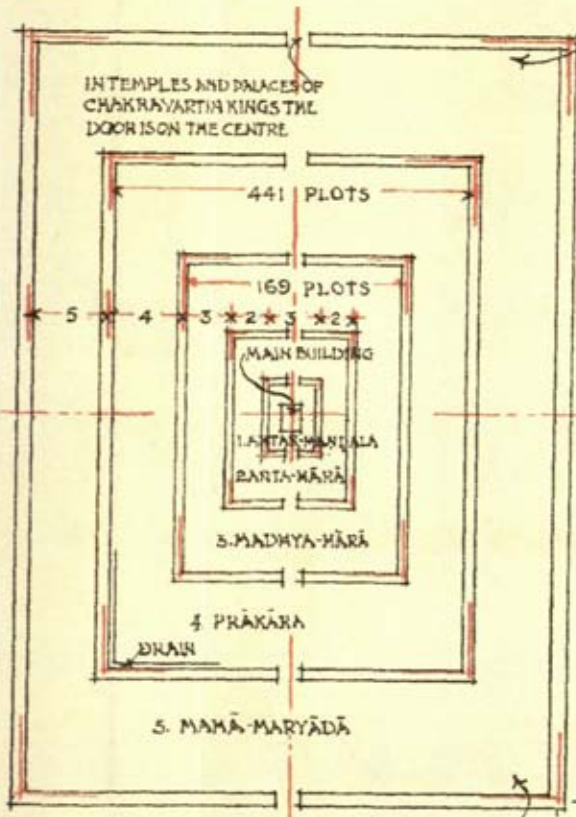
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# THE COURTS — CHAPTER XXXI

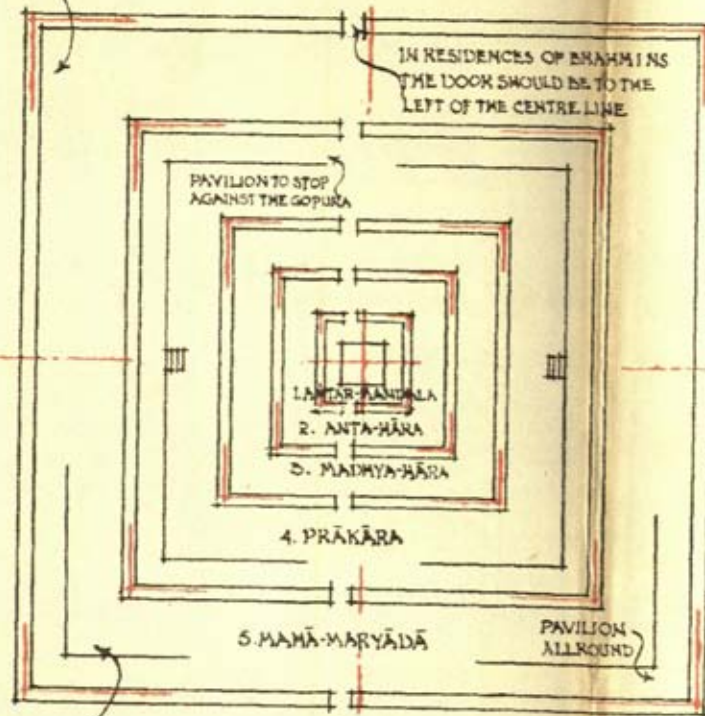
NOTE:-

THE COURTS FOR ĀBHĀSA AND VIKALPA MAY LIKE-WISE BE DRAWN WITH THE ABSOLUTE MEASUREMENT GIVEN IN THE TEXT  
THE HEIGHT OF A COURT WALL SHOULD EXTEND UP TO THE NECK OF THE MAIN EDIFICE, OR OTHERWISE, IF SPECIFIED

THE NUMBER OF COURTS MAY EVEN BE SEVEN IN VERY LARGE BUILDINGS (SUCH AS PALACES (CHAP XL.) BUT THE TEXT DOES NOT GIVE ANY DESCRIPTION HERE.



COURTS FOR JĀTI BUILDINGS



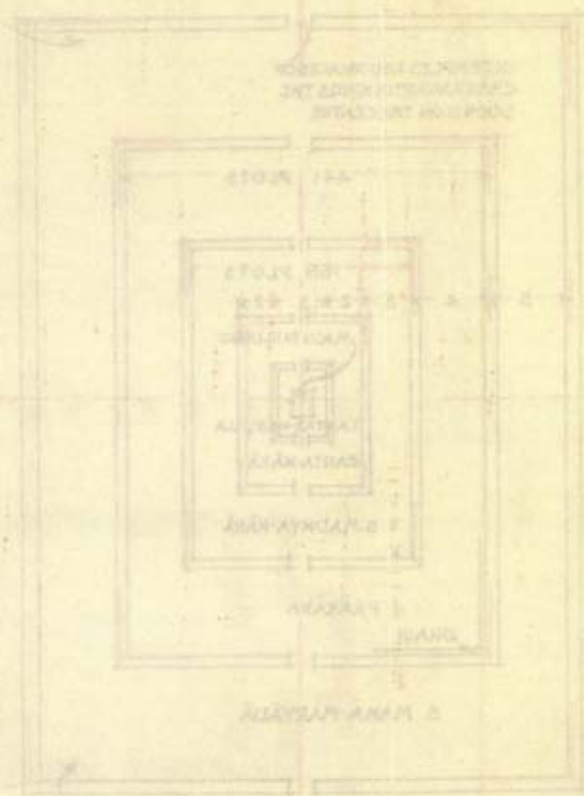
COURTS FOR CHANDA BUILDINGS

THE COURTS FOR JĀTI HAS BEEN DRAWN WITH RECTANGULAR UNITS AND THOSE FOR CHANDA WITH SQUARE UNITS



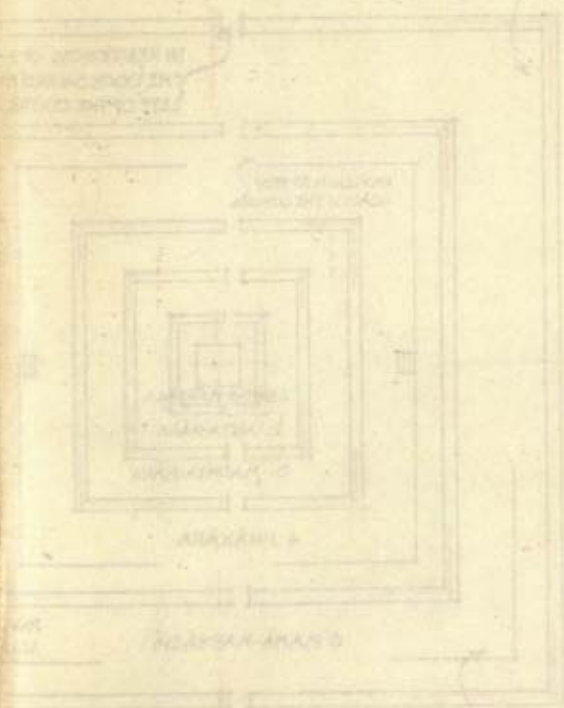
# THE COURTS — CHAPTER XXVI

NOTE:—  
THE COURTS FOR JAWA AND JAWA AND THE WHITE BE  
DRAWN WITH THE ASSUMED MEASUREMENTS IN THE 1881  
THE HEIGHT OF A WALL SHOULD BE 10 FEET IN THE 1881  
ON THE MAIN STREET, CHONGKING IS 10 FEET



COURT FOR JAWA BUILDINGS

THE COURTS FOR JAWA BUILDINGS  
WITH MEASUREMENTS IN THE 1881  
CHONGKING WITH JAWA BUILDINGS



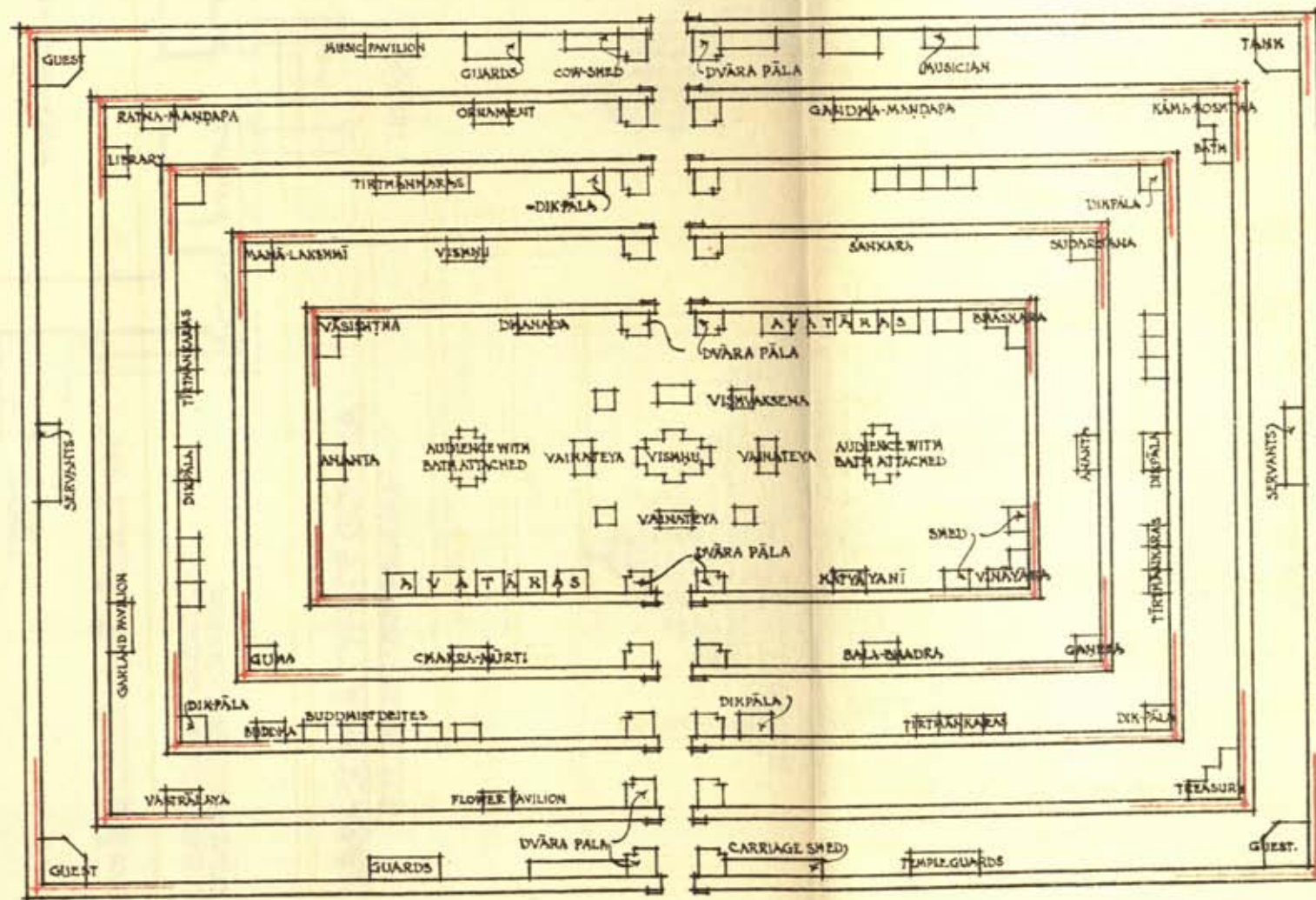
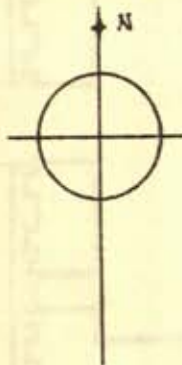
COURT FOR JAWA BUILDINGS

A TEMPLE OF VISHNU WITH HIS ATTENDANT DEITIES — CHAPTER XXXII

NOT TO SCALE

NOTE :-

SIVA AND OTHER TEMPLES MAY LIKE-WISE BE ARRANGED WITH SLIGHT CHANGES IN DETAIL.





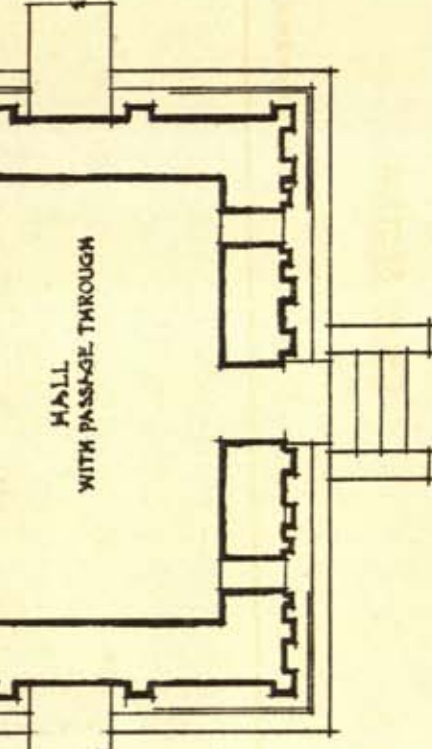


## THE GATEHOUSES AND WINDOWS

## CHAPTER XXXIII

## NOTE:-

ALL THESE GATEHOUSES ARE BOTH FOR  
TEMPLES AND RESIDENTIAL BUILDINGS.  
IN RESIDENTIAL BUILDINGS THE GOPURA  
SHOULD ALWAYS BE LESS IN NUMBER OF STOREYS  
THAN THE MAIN EDIFICE, BUT NOT SO IN TEMPLES.

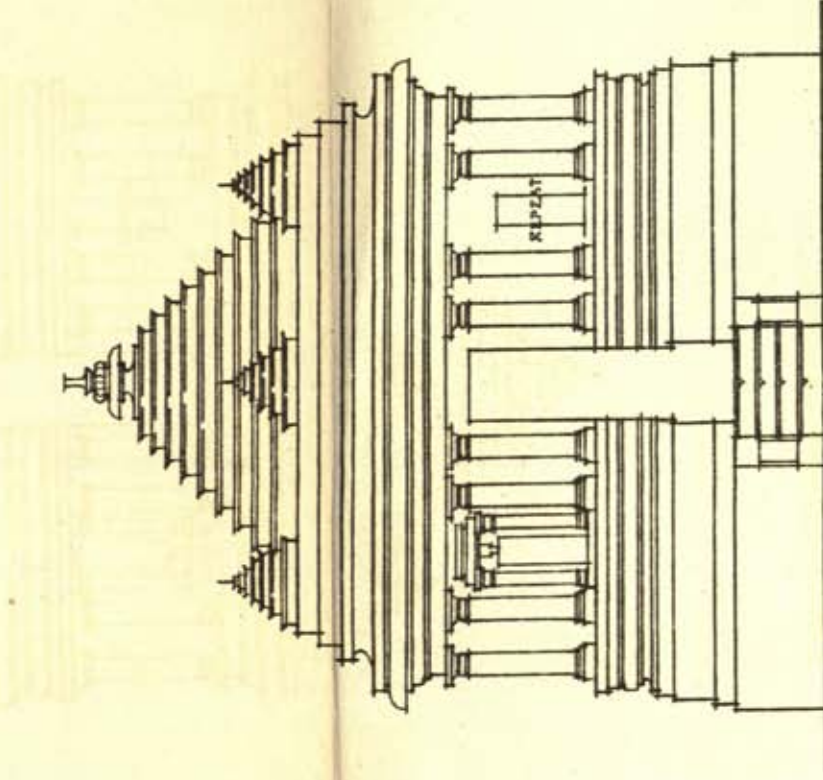


PLAN

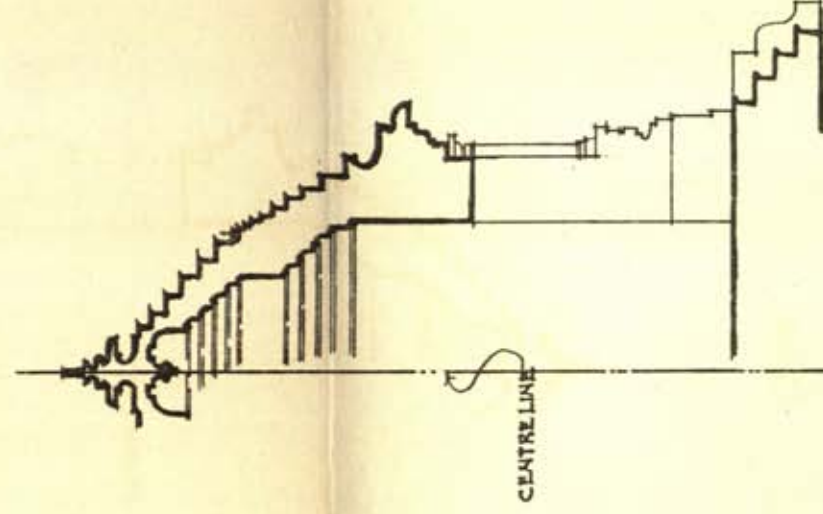
SCALE OF 0 4 8 12 16 20 24 28 32 FEET

LENGTH (IN PLAN) =  $1\frac{1}{4}$  WIDTH  
HEIGHT (IN ELEVATION) =  $1\frac{1}{2}$  WIDTH

### DVĀRA-SŌBHĀ TYPE OF GOPURA FOR THE INNERMOST ENCLOSURE



ELEVATION



CROSS SECTION





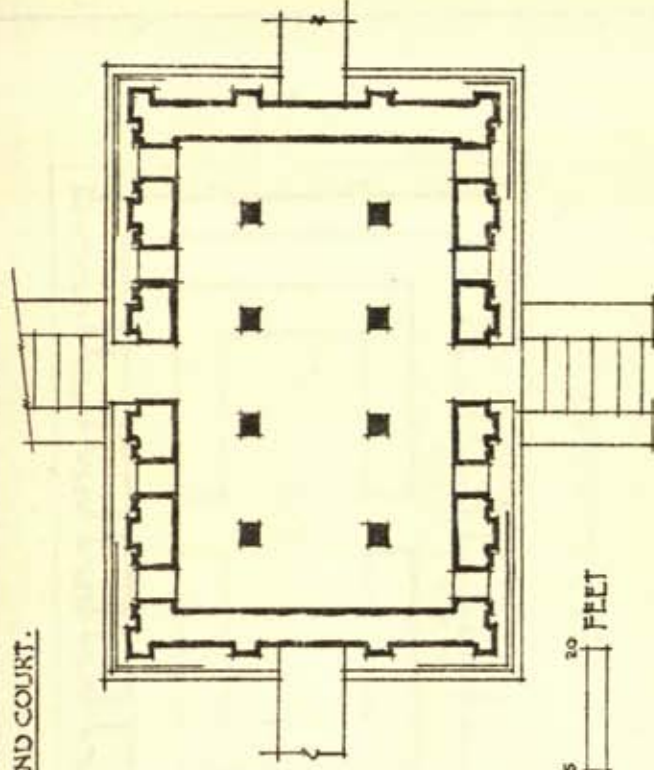

## THE GATE-HOUSES AND WINDOWS.—CHAPTER XXXIII.

DVĀRA-SĀLĀ TYPE FOR THE SECOND COURT.

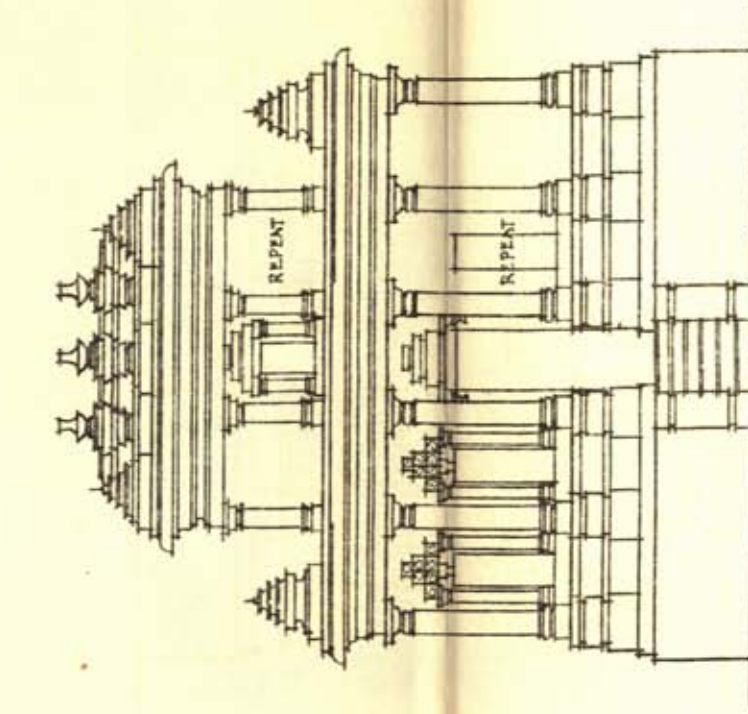
LENGTH (IN PLAN) =  $1\frac{1}{2}$  WIDTHHEIGHT (IN ELEVATION) =  $\frac{1}{4}$  WIDTH

NOTE:—

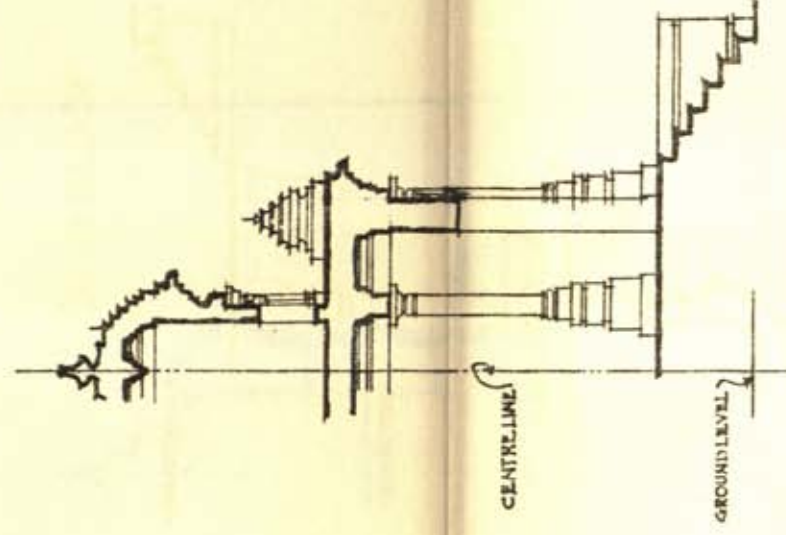
ALL THESE GATE-HOUSES ARE BOTH FOR  
TEMPLES AND RESIDENTIAL BUILDINGS.  
IN RESIDENTIAL BUILDINGS THE GOPURAS  
SHOULD ALWAYS BE LESS IN NUMBER OF  
STOREYS THAN THE MAIN EDIFICE, BUT NOT  
SO IN TEMPLES.

SCALE OF  FEET

PLAN



ELEVATION



CROSS SECTION





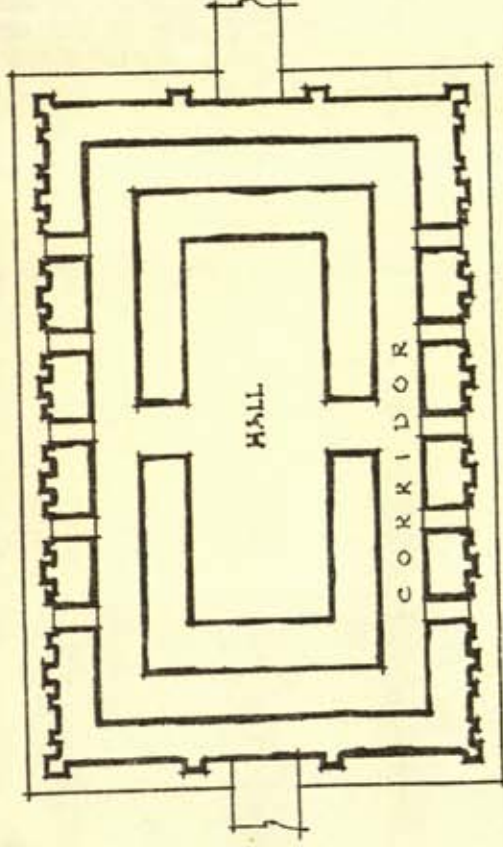
## THE GATE HOUSES AND WINDOWS — CHAPTER XXXIII

## DVĀRA-PRĀSĀDA TYPE FOR THE THIRD COURT

LENGTH (IN PLAN) =  $1\frac{1}{2}$  WIDTH  
 HEIGHT (IN ELEVATION) =  $\frac{3}{4}$  WIDTH

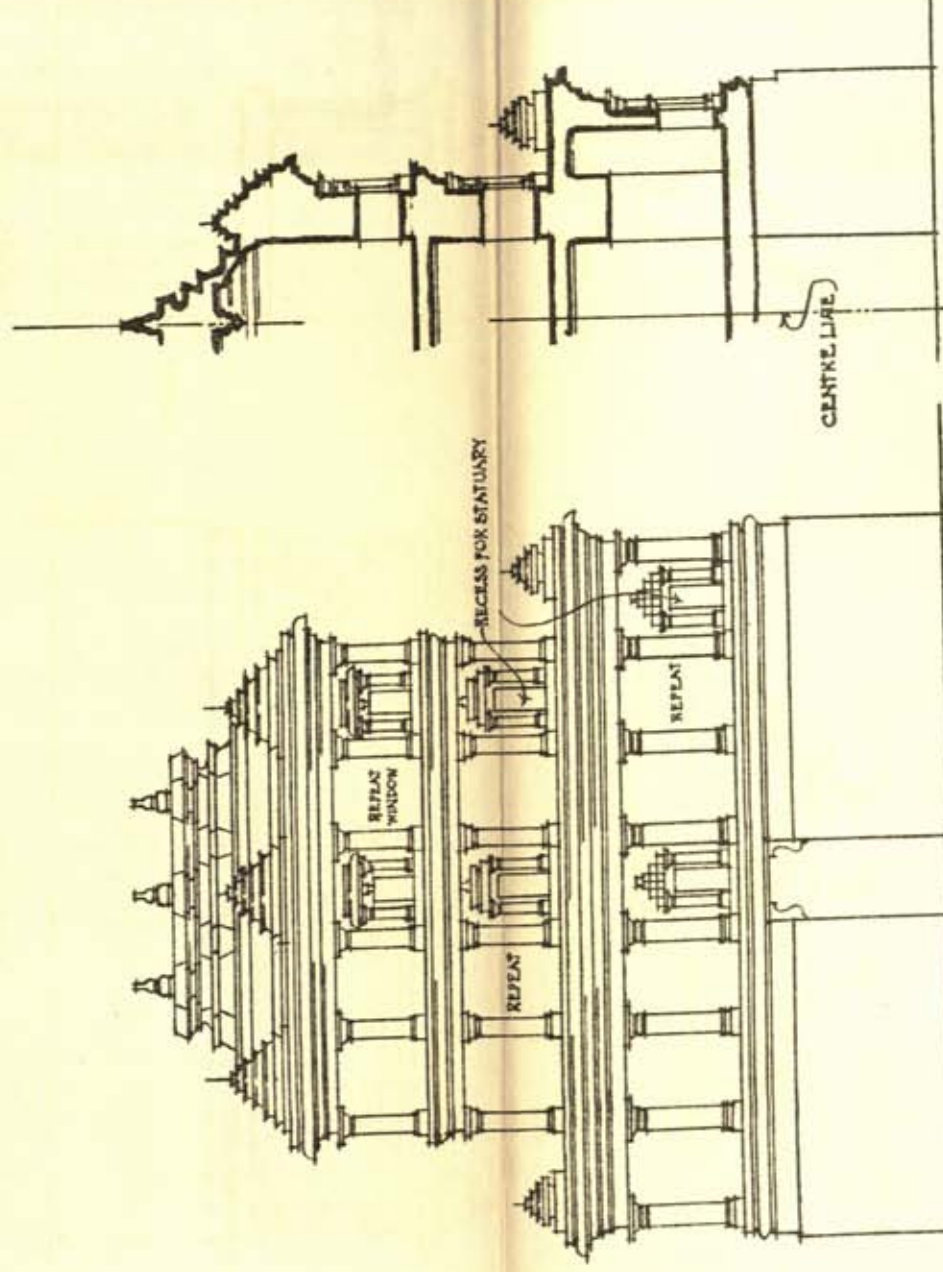
## NOTE:—

ALL THESE GATE HOUSES ARE BOTH FOR  
 TEMPLES AND RESIDENTIAL BUILDINGS.  
 IN RESIDENTIAL BUILDINGS THE GOPURA  
 SHOULD ALWAYS BE LESS IN NUMBER OF  
 STOREYS THAN THE MAIN EDIFICE BUT  
 NOT SO IN TEMPLES.



FIRST FLOOR PLAN

SCALE OF  $\frac{1}{4}$  INCH = 10 FEET



ELEVATION

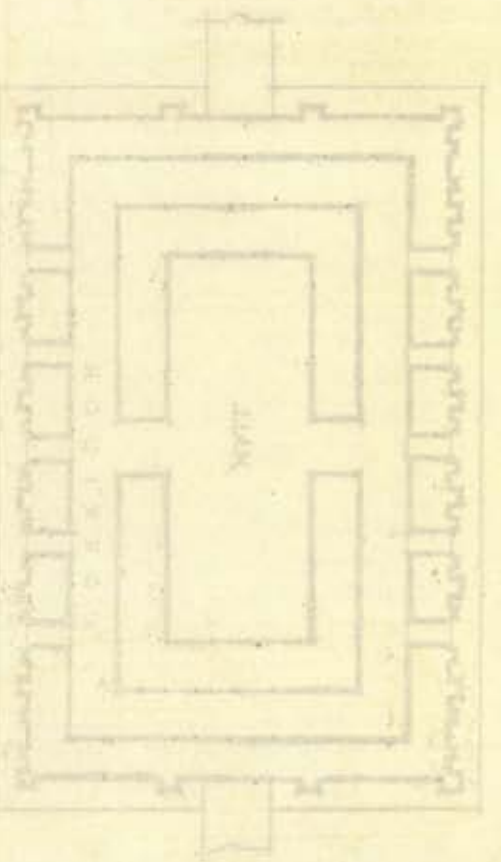
CROSS SECTION



STATION OF THE "S. S. ALBATROSS" AT  
THE VOYAGE OF THE "S. S. ALBATROSS" TO THE

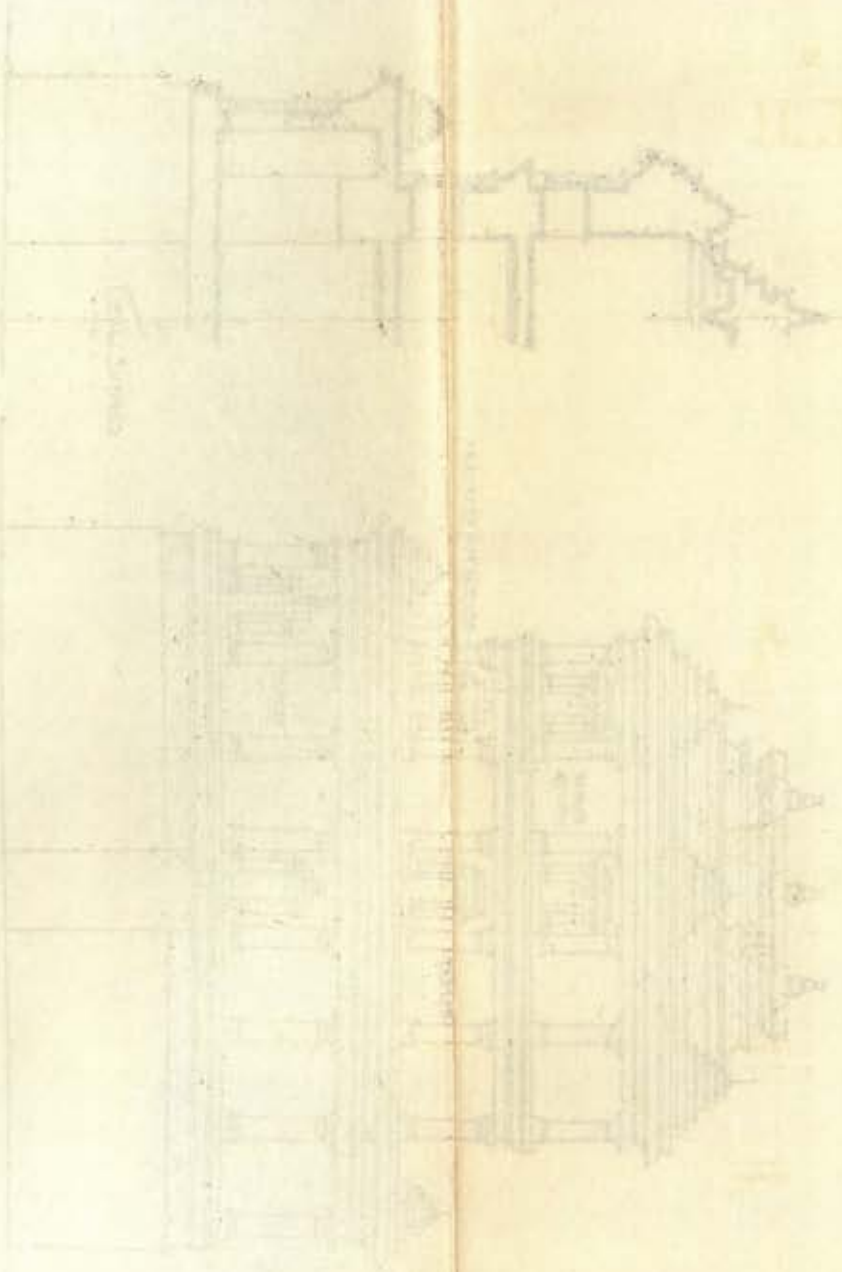
STATION

THE VOYAGE OF THE "S. S. ALBATROSS" TO THE  
STATION OF THE "S. S. ALBATROSS" AT  
THE VOYAGE OF THE "S. S. ALBATROSS" TO THE  
STATION OF THE "S. S. ALBATROSS" AT



PLAN OF THE BUILDING

SCALE OF FEET 0 10 20 30 40 50 60 70 80 90 100



SECTION OF THE BUILDING

SECTION OF THE BUILDING

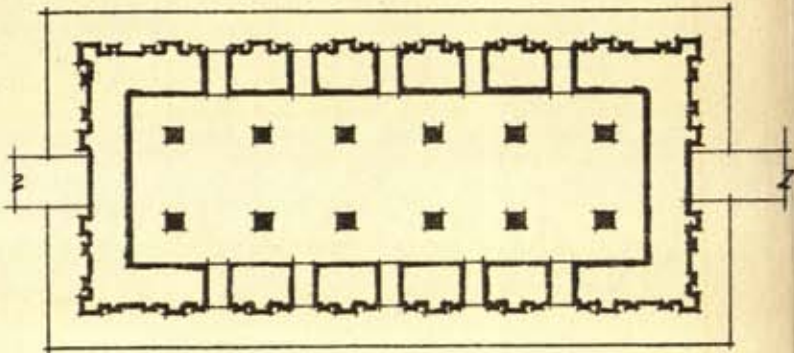
# THE GATE-HOUSES AND WINDOWS — CHAPTER XXXIII

## DVĀRA-HARMYA TYPE FOR THE FOURTH COURT

LENGTH (IN PLAN) = 2 WIDTH  
 HEIGHT (IN ELEVATION) =  $2\frac{1}{4}$  WIDTH

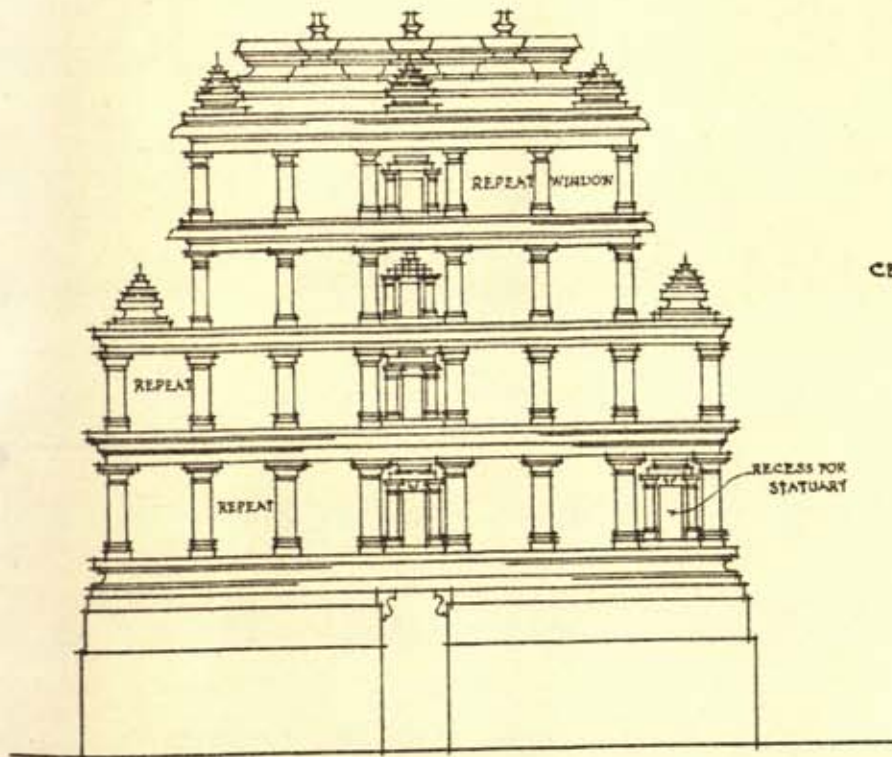
### NOTE:-

ALL THESE GATE-HOUSES ARE BOTH FOR  
 TEMPLES AND RESIDENTIAL BUILDINGS  
 IN RESIDENTIAL BUILDINGS THE GOPURA  
 SHOULD ALWAYS BE LESS IN NUMBER OF  
 STOREYS THAN THE MAIN EDIFICE BUT  
 NOT SO IN TEMPLES

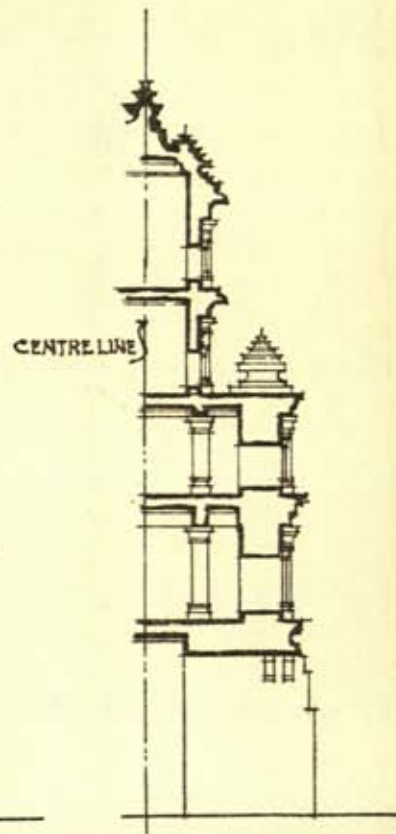


FIRST FLOOR PLAN

SCALE OF FEET



ELEVATION



CROSS SECTION





## THE GATE-HOUSES AND WINDOWS. — CHAPTER XXXIII

## MAHĀ-GOPURA TYPE FOR THE FIFTH COURT

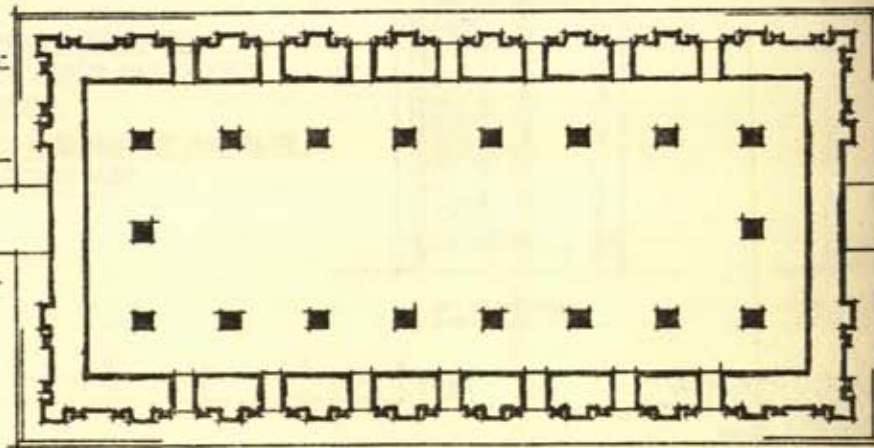
LENGTH (IN PLAN) = 2 WIDTH  
 HEIGHT (IN ELEVATION) =  $2\frac{1}{4}$  WIDTH

## NOTE:—

ALL THESE GATE-HOUSES ARE  
 BOTH FOR TEMPLES AND RESIDEN-  
 TIAL BUILDINGS

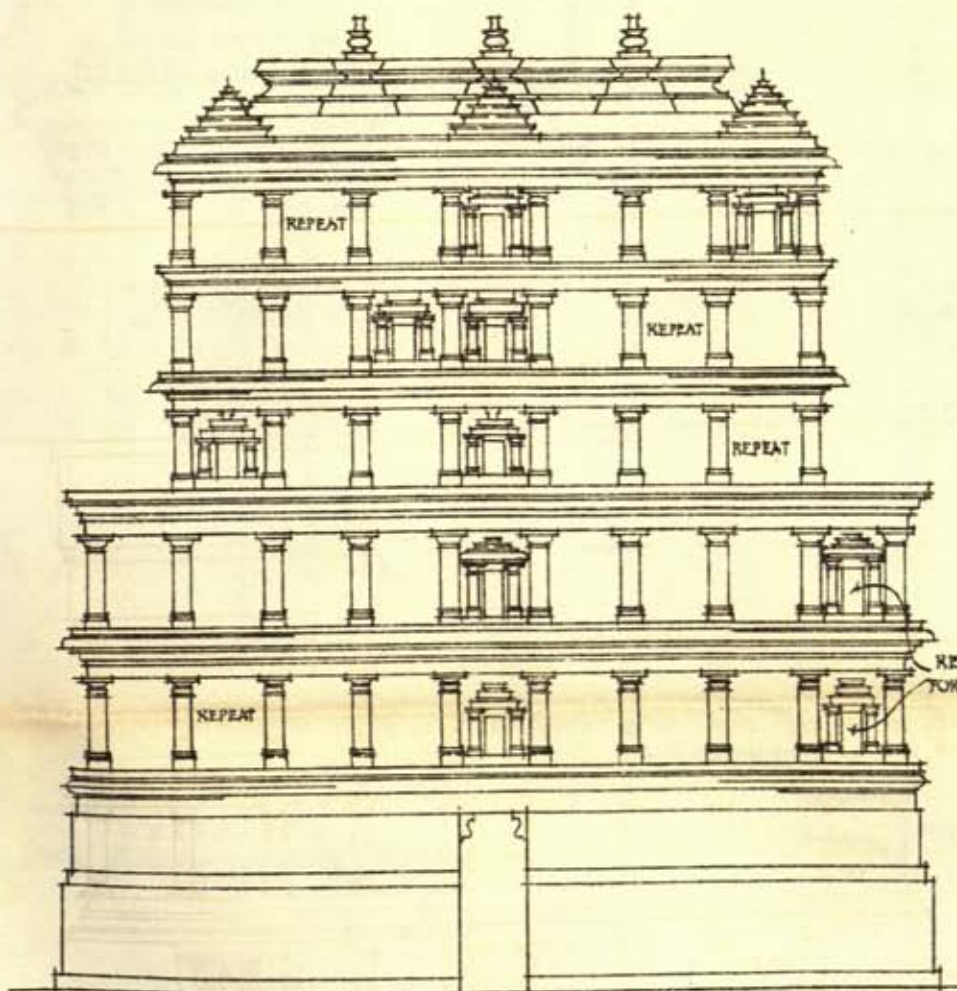
IN RESIDENTIAL BUILDINGS THE  
 GOPURA SHOULD ALWAYS BE LESS  
 IN NUMBER OF STOREYS THAN THE  
 MAIN EDIFICE, BUT NOT SO IN  
 TEMPLES.

THE GATE-HOUSES MAY BE UP TO  
 17 OR 18 STOREYS IN HEIGHT

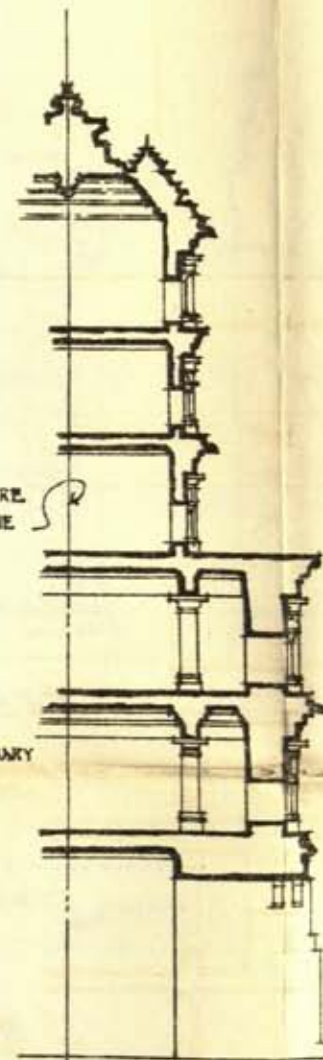


FIRST FLOOR PLAN

SCALE OF  $\frac{1}{4}$  1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 FEET.



ELEVATION



CROSS SECTION.





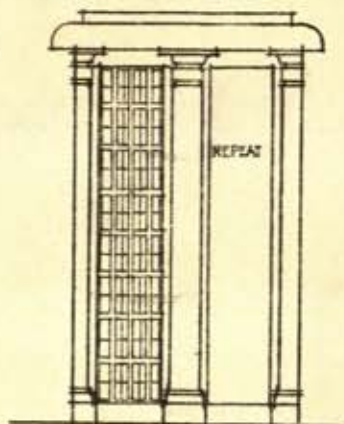
# THE GATE-HOUSES AND WINDOWS — CHAPTER XXXIII.

## WINDOWS FOR TEMPLES, KINGS, BRĀHMINS VAISYAS AND SŪDRAS

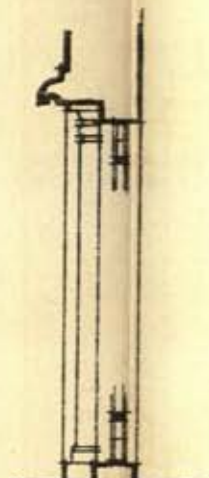
### NOTE:-

THE WINDOW OPENINGS HAVE BEEN DIVIDED INTO  
64 RECTANGULAR UNITS AND THE JALIS HAVE MAINLY  
BEEN DESIGNED ON THOSE UNITS

THE WINDOW-JALIS FOR TEMPLES AND PALACES MAY BE OF  
AN ELABORATE CREEPER PATTERN ALSO



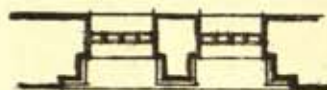
ELEVATION



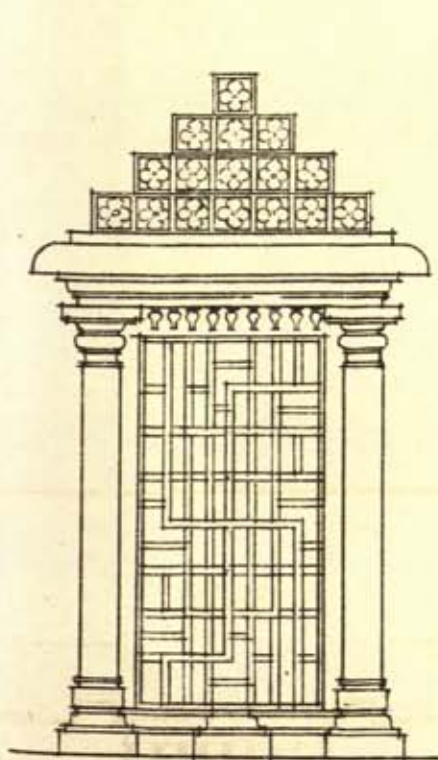
SECTION

SCALE OF 1 0 1 2 3 4 5 6 FEET

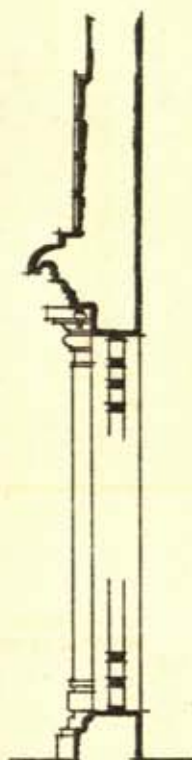
## WINDOW FOR VAISYAS AND SŪDRAS



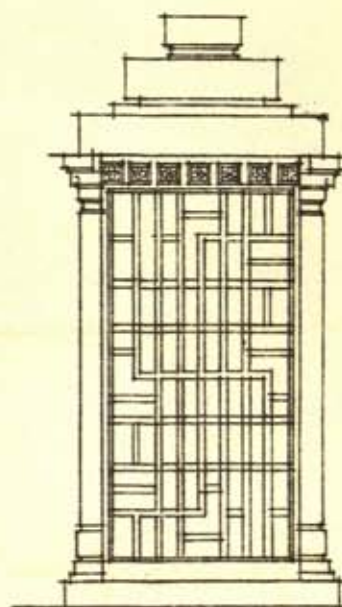
PLAN



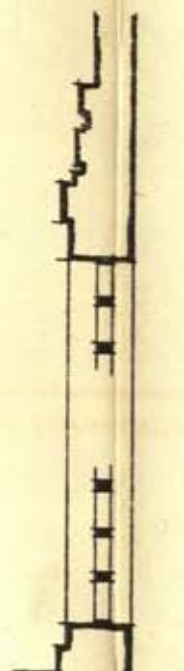
ELEVATION



SECTION

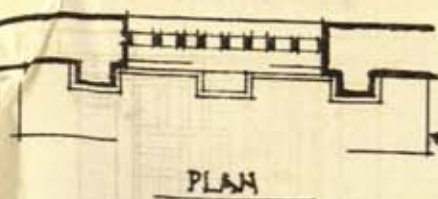


ELEVATION

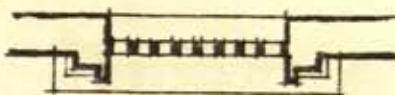


SECTION

## WINDOWS FOR TEMPLES, KINGS AND BRĀHMINS



PLAN

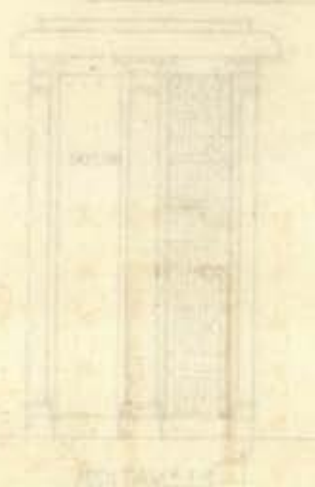


PLAN



THE GATE HOLISTS AND WINDOWS — CHAPTER XXIII  
 WINDOWS FOR TEMPLES, KINGS, CHAMBERS  
 AND STAIRS

THE WINDOW HERE SHOWN HAS BEEN DIVIDED INTO  
 SECTIONS, AND THE PARTS ARE MARKED  
 ON THE PLAN ON THE LEFT  
 THE WINDOW FOR TEMPLES AND STAIRS MAY BE ON  
 EITHER SIDE OF THE TEMPLE ALSO



ELEVATION

ELEVATION

ELEVATION



PLAN

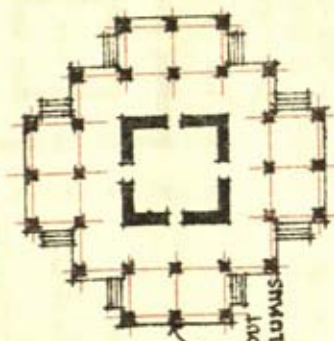
PLAN

PLAN

# THE PAVILIONS — CHAPTER XXXIV.

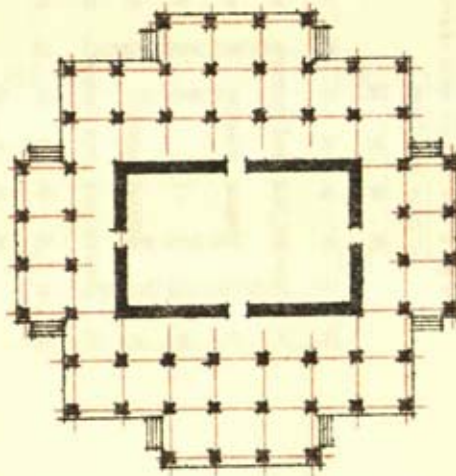
NOTE:—

THE PAVILIONS HIMAJA, NISHADAJA, VINDHYAJA SHOULD BE BUILT IN FRONT OF A MAIN EDIFICE

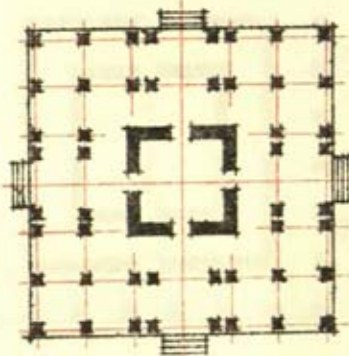


IN HIMAJA TYPE, NOTHING ABOUT THE OMISSION OF MIDDLE COLUMNS IS MENTIONED.

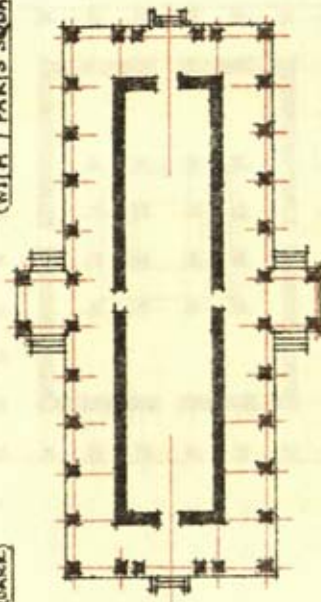
HIMAJA PAVILION  
(WITH 4 PARTS SQUARE)



VINDHYAJA PAVILION  
(WITH 7 PARTS SQUARE)



NISHADAJA PAVILION  
(WITH 6 PARTS SQUARE)



MERWA PAVILION (SIX PARTS)  
(TO BE USED AS A STACK ROOM OF A LIBRARY)



# THE LANCET

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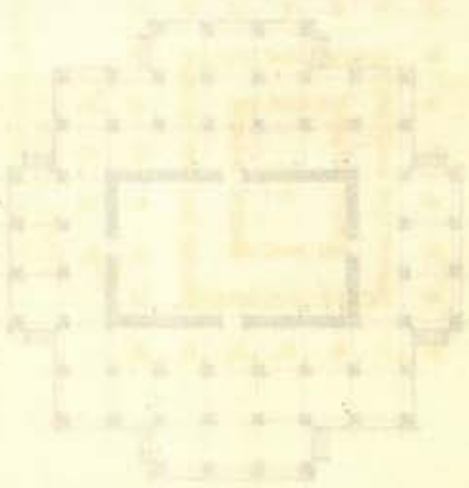
THE LANCET

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THE LANCET



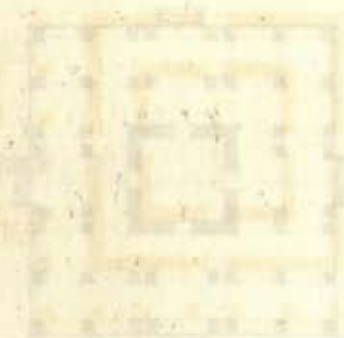
Architectural drawing of a building plan, showing a large central hall and surrounding rooms.



Architectural drawing of a building plan, showing a large central hall and surrounding rooms.



Architectural drawing of a building plan, showing a large central hall and surrounding rooms.

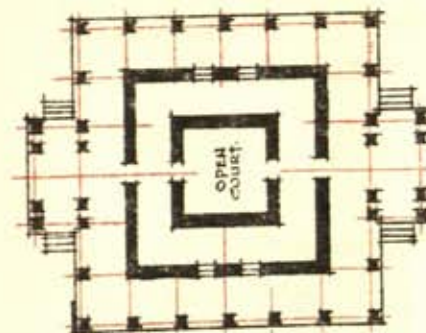


Architectural drawing of a building plan, showing a large central hall and surrounding rooms.

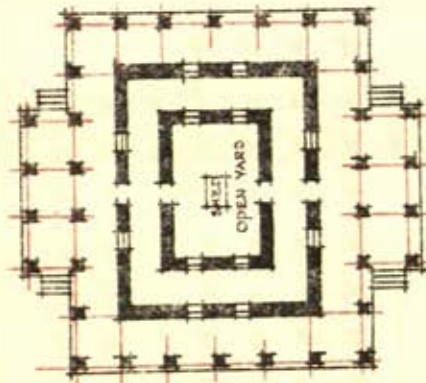
# THE PAVILIONS—CHAPTER XXXIV

## NOTE:—

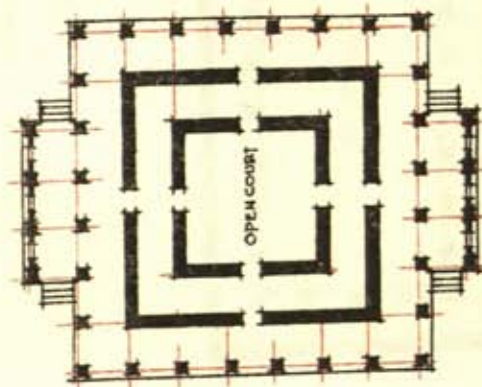
1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS
2. THE NUMBER OF PARTS GIVEN BELOW EACH PLAN GENERALLY EXCLUDE VERANDAS AND PORTICOS



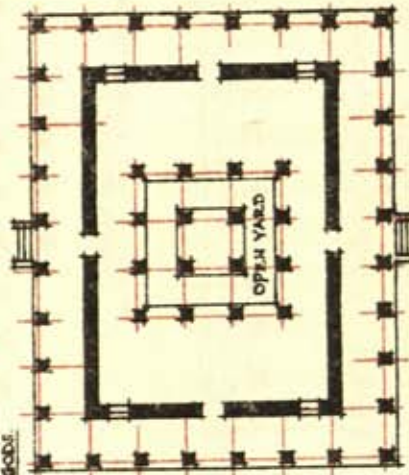
PADMAKA PAVILION  
5 PARTS SQUARE - TO BE USED  
AS KITCHEN FOR GODS



PUSHPA PAVILION  
4 BY 5 PARTS EXCLUDING VERANDAS



BHADRA PAVILION  
5 PARTS SQUARE, TO BE USED AS WATER STORE



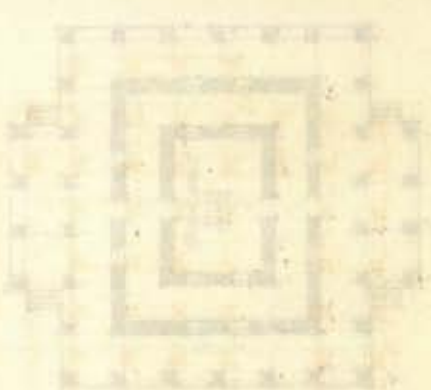
MRITYA PAVILION  
5 BY 7 PARTS EXCLUDING VERANDAS



# THE BATHS OF THE ROMANS

SECTION

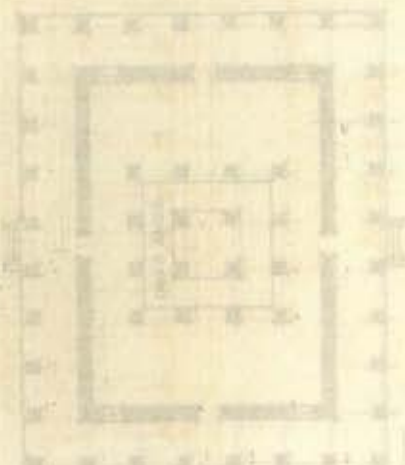
SECTION OF THE BATHS OF THE ROMANS  
 SHOWING THE ARRANGEMENT OF THE  
 WALLS AND THE POSITION OF THE  
 STAIRS AND THE ENTRANCE TO THE  
 BATHS



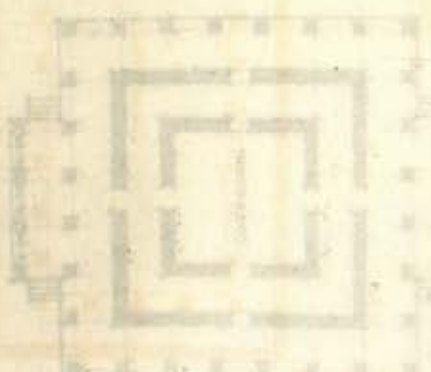
SECTION OF THE BATHS OF THE ROMANS  
 SHOWING THE ARRANGEMENT OF THE  
 WALLS AND THE POSITION OF THE  
 STAIRS AND THE ENTRANCE TO THE  
 BATHS



SECTION OF THE BATHS OF THE ROMANS  
 SHOWING THE ARRANGEMENT OF THE  
 WALLS AND THE POSITION OF THE  
 STAIRS AND THE ENTRANCE TO THE  
 BATHS



SECTION OF THE BATHS OF THE ROMANS  
 SHOWING THE ARRANGEMENT OF THE  
 WALLS AND THE POSITION OF THE  
 STAIRS AND THE ENTRANCE TO THE  
 BATHS



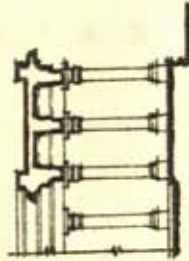
SECTION OF THE BATHS OF THE ROMANS  
 SHOWING THE ARRANGEMENT OF THE  
 WALLS AND THE POSITION OF THE  
 STAIRS AND THE ENTRANCE TO THE  
 BATHS

# THE PAVILIONS—CHAPTER XXXIV

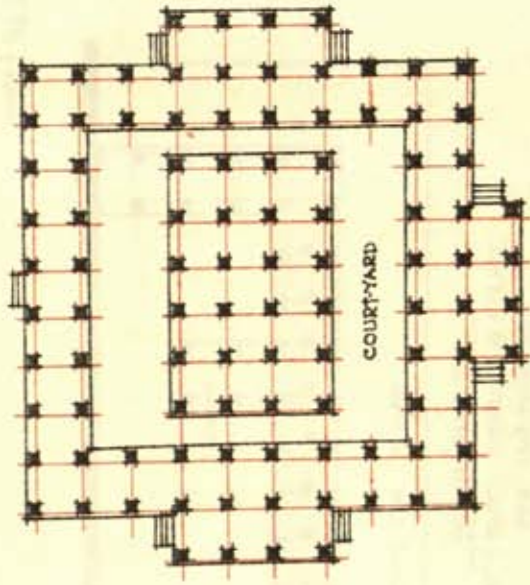
## NOTE:—

1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.

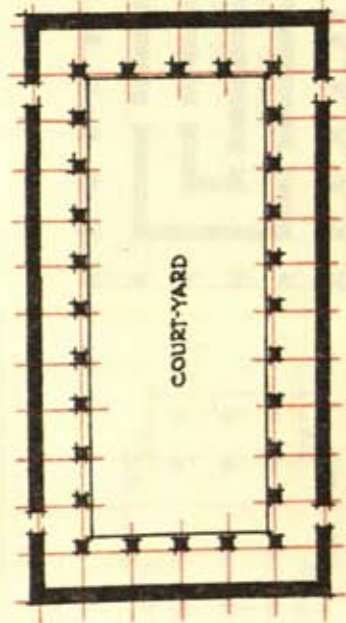
2. IN KŪLA-DHĀRANA PLAN EACH UNIT OF DIVISION REPRESENTS 2 PARTS.



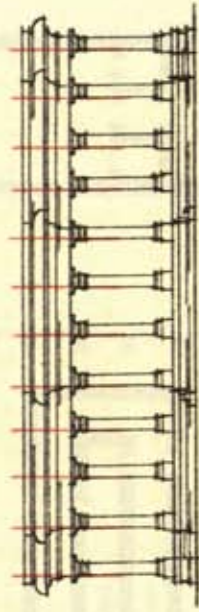
PART SECTION



ASSEMBLY HALL  
OF 100 COLUMNS, 9 PARTS SQUARE.



KŪLA-DHĀRANA PAVILION  
24 BY 12 PARTS, TO BE USED AS A COW-SHED



CONJECTURAL ELEVATION OF THE HALL



THE TEMPLE OF ANKH-SU-NEHET

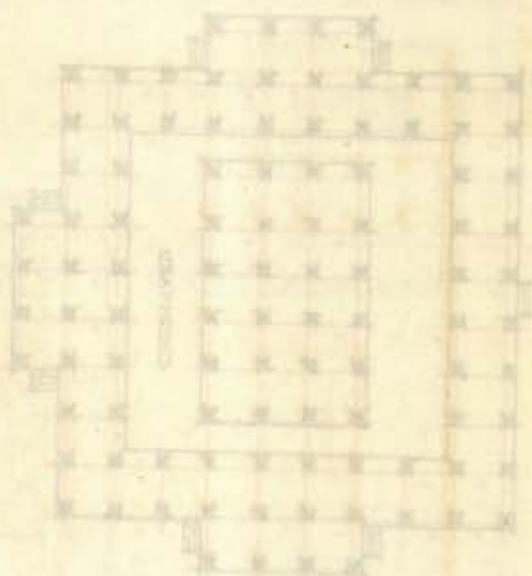
SECTION

SECTION THROUGH THE TEMPLE OF ANKH-SU-NEHET

SECTION THROUGH THE TEMPLE OF ANKH-SU-NEHET



SECTION



PLAN



ELEVATION



PLAN

SECTION

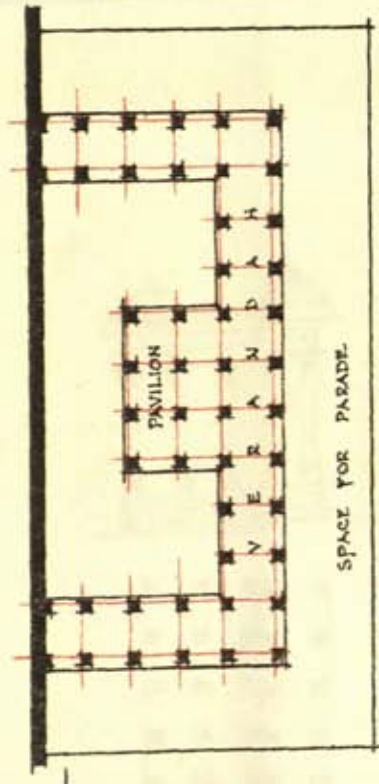
SECTION

SECTION

# THE PAVILIONS—CHAPTER XXXIV

NOTE:—

1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.



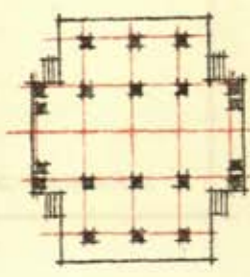
## DROṆA PAVILION

IS BY 7 PARTS, TO BE USED AS A PLACE FOR RAY-FIGHTING



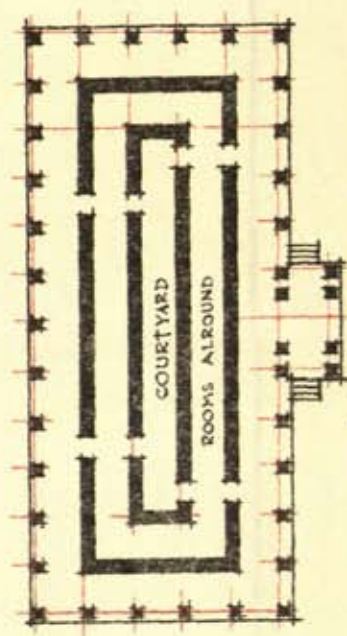
## DHANĀDHIPA PAVILION

3 BY 4 PARTS INCLUDING PLINTH.

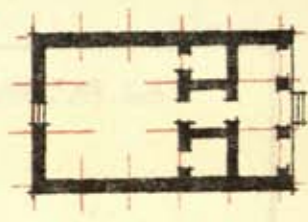


## VIJAYA PAVILION

4 BY 2 PARTS EXCLUDING PORCH ETC. USED FOR WEDDING ETC.



DHĀNYĀGĀRA PAVILION (FOR ŚĪDHRĀS)  
10 BY 5 PARTS EXCLUDING VERANDAH AND PORCH



## TREASURY

FOR KSHATRIYAS ETC.  
5 BY 3 PARTS

S. C. MUKHERJEE



THE  
 1000  
 1000  
 1000



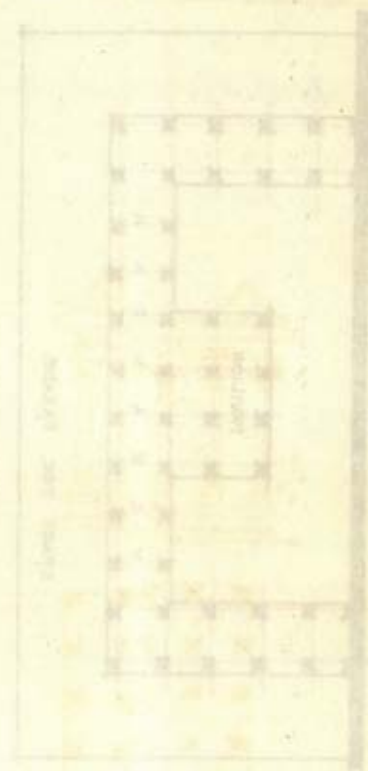
THE  
 1000  
 1000  
 1000



THE  
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THE  
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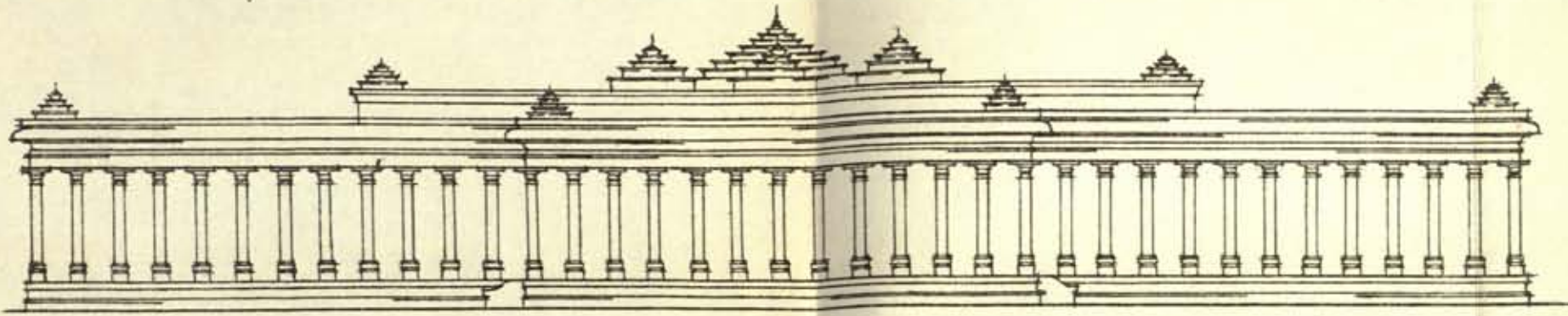
THE  
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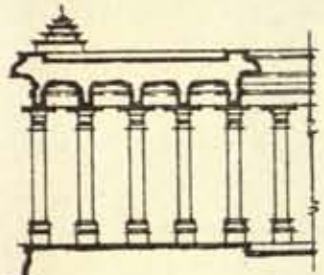
SUGGESTED ELEVATION

SCALE 0 12 24 48 72 96 OF FEET

PAVILIONS — CHAPTER XXXIV  
THE ASSEMBLY HALL OF A THOUSAND COLUMNS

## NOTE:-

1. RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.
2. THIS PLAN CONTAINS PRECISELY 1000 COLUMNS.



SECTION ON A.B

A

B

O P E N C O U R T

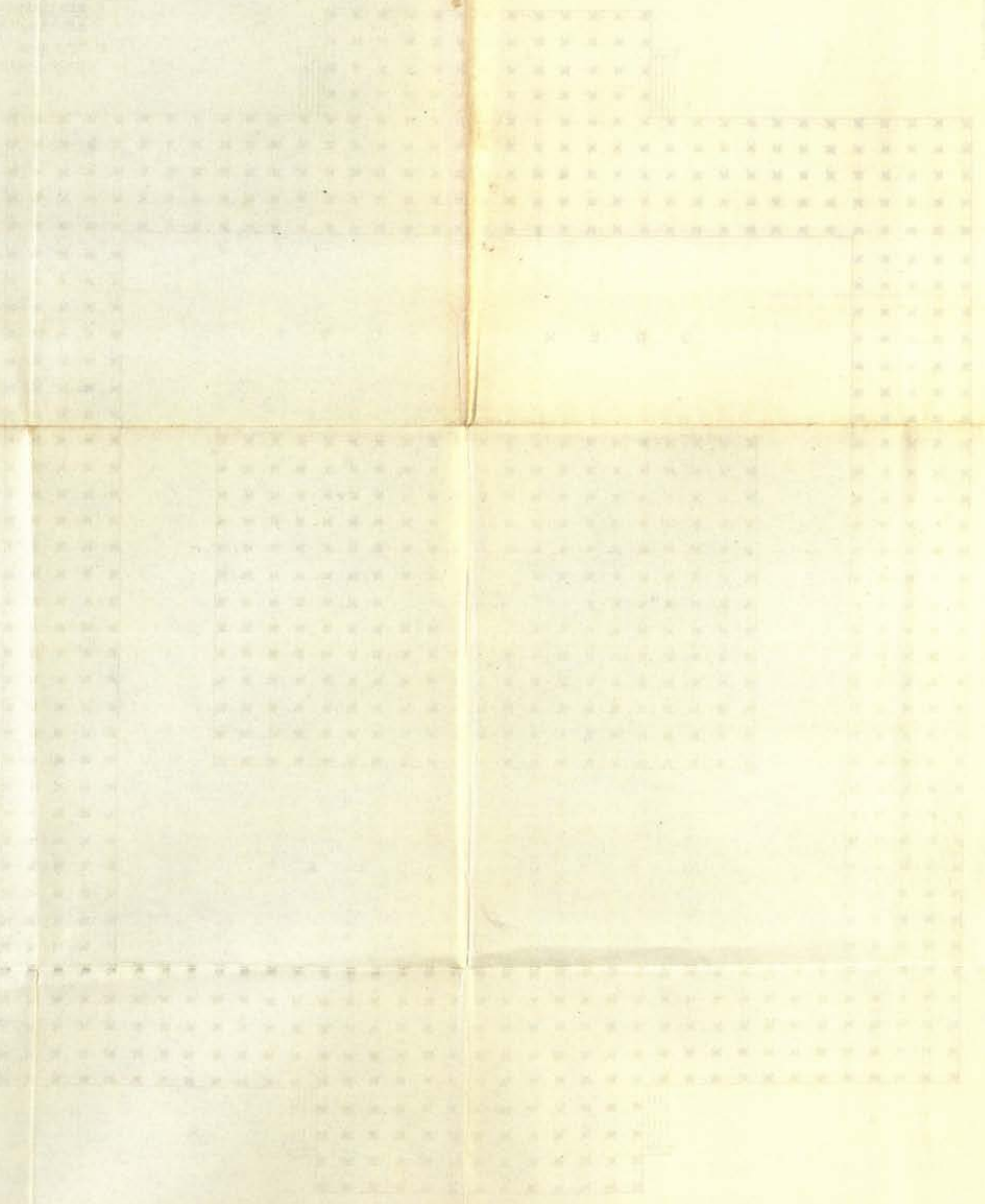
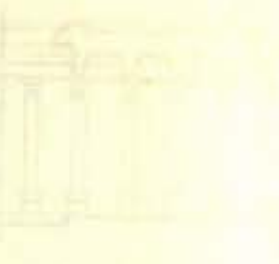
SPACE FOR  
THRONE

O P E N C O U R T.

PLAN

WITH 9 PARTS SQUARE EXCLUDING PORCHES



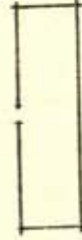
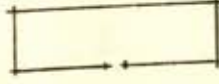
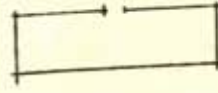
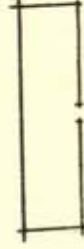


# THE STOREYED MANSIONS — CHAPTER XXXV

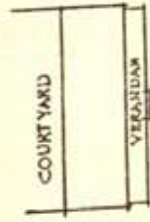
NOT TO SCALE

NOTE—

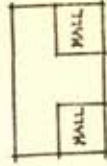
THE OTHER FEW VARIETIES OF DANḌAKA-SĀLĀ  
NOT DRAWN VARY ONLY IN MINOR DETAILS



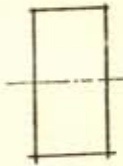
PLAN SHOWING THE VARIOUS POSITIONS  
OF DOORS IN DANḌAKA TYPE



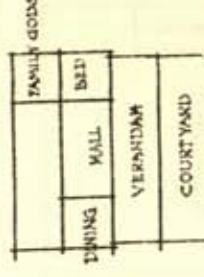
DANḌAKA-SĀLĀ  
(FIRST TYPE)



DANḌAKA-KĀNTA  
(THIRD TYPE)



PANDI-SĀLĀ  
DANḌAKA CLASS  
(SECOND TYPE)



DANḌAKA-SĀLĀ  
(FOURTH TYPE)



DANḌAKA-SĀLĀ  
(FIFTH TYPE)



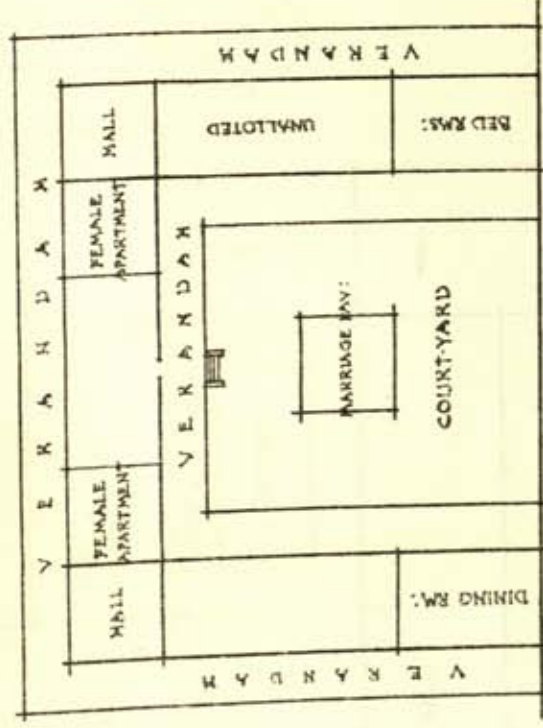
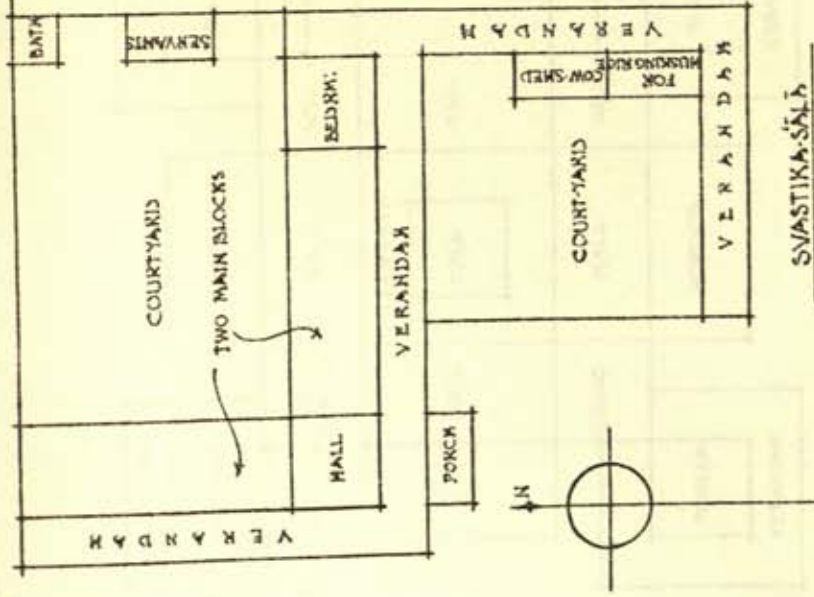


# THE STOREYED MANSIONS — CHAPTER XXXV.

## SVASTIKA AND MAULIKA TYPES

NOTE:—

THE TWO TYPES OF MAULIKA-SĀLĀ AND THE SECOND TYPE OF SVASTIKA-SĀLĀ (NOT DRAWN) VARY ONLY IN MINOR DETAILS AND IN SIZE.



MAULIKA-SĀLĀ

SVASTIKA-SĀLĀ

SCALE OF 0 5 10 15 PARTS

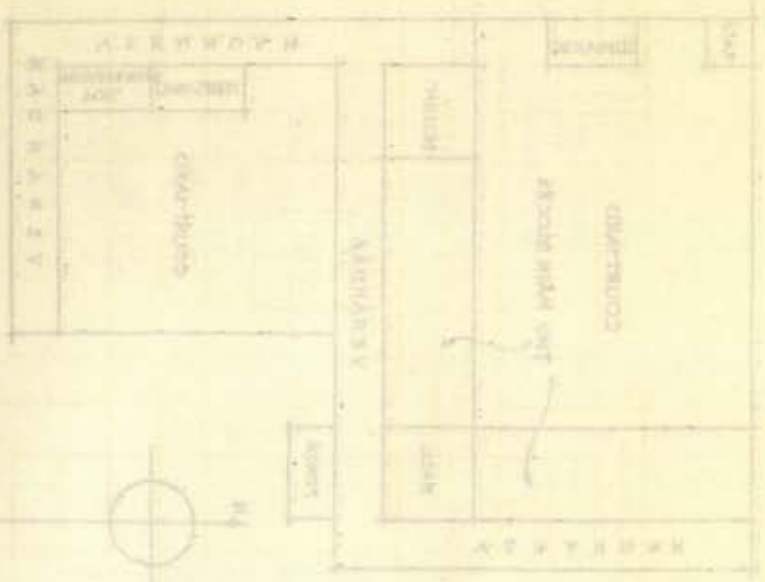


WYCKOFF AND SON'S CITY LIGHTS, EARTH  
AND AIRLINE AND AIRLINE

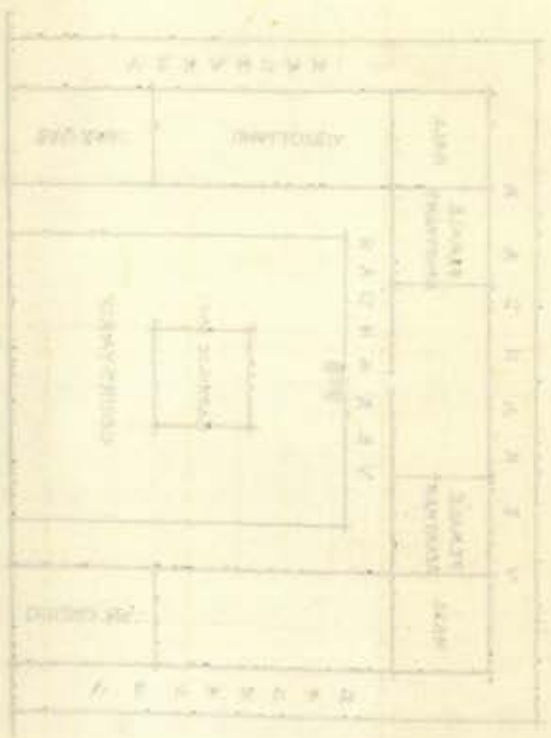
100-100000-100000

WYCKOFF AND SON'S CITY LIGHTS, EARTH  
AND AIRLINE AND AIRLINE

100-100000-100000



100-100000-100000



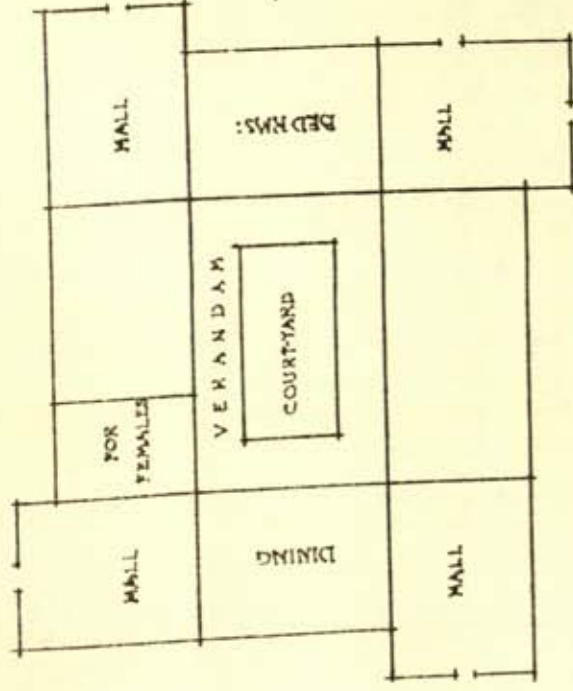
100-100000-100000

# THE STOREYED MANSIONS — CHAPTER XXXV

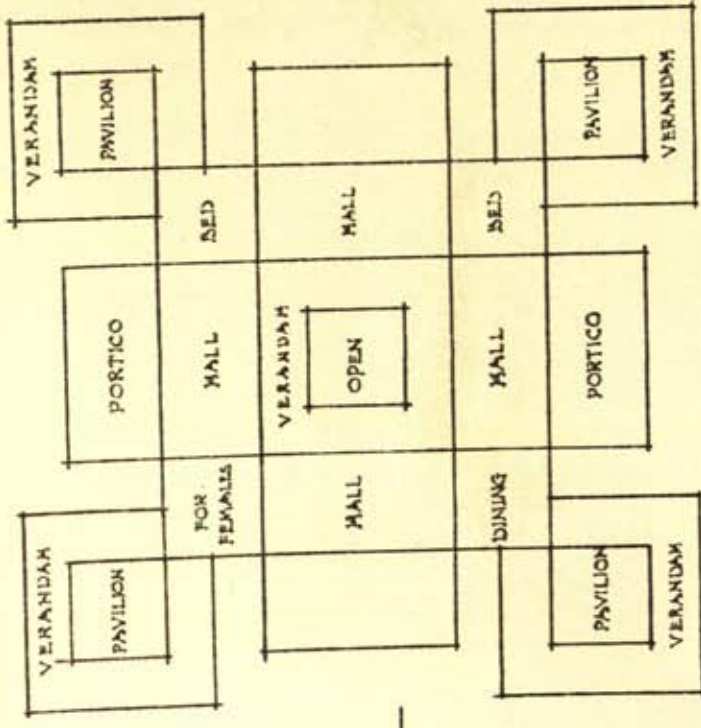
## CHATURĀLAYA AND SARVATOBHADRĀ TYPES

NOTE:— THE OTHER VARIETIES OF THESE TWO TYPES VARY ONLY IN MINOR DETAILS.

SCALE OF 0 5 10 PARTS



CHATURĀLAYA



SARVATO-BHADRĀ

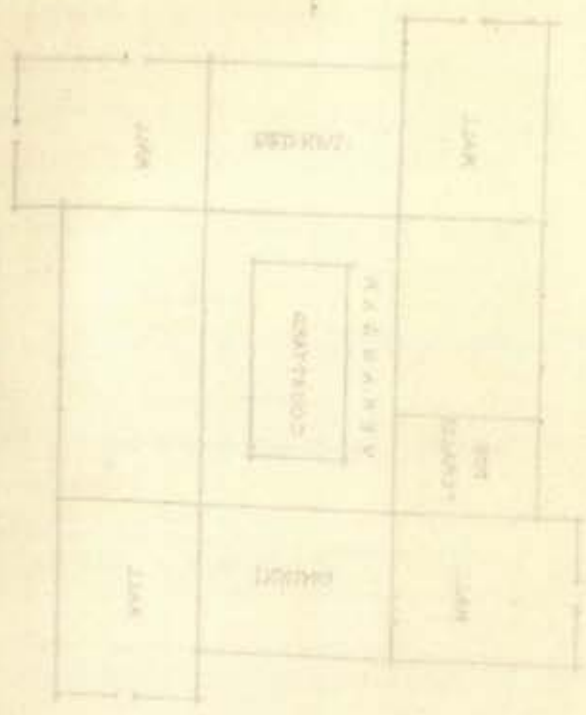
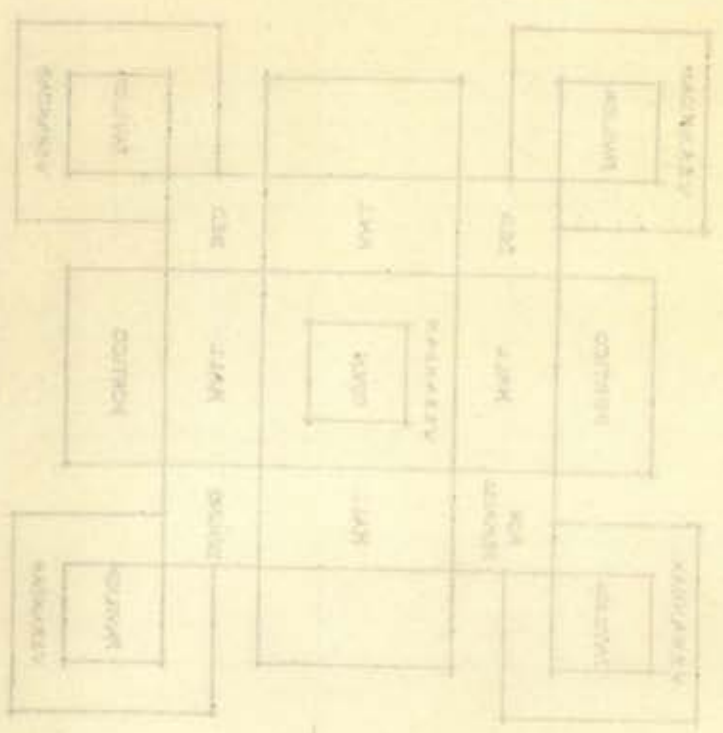


11/11/11

# XXXX BATHS — 2ND FLOOR CLOTHES HUT 2ND FLOOR CLOTHES HUT

ALL DIMENSIONS ARE IN FEET AND INCHES. SEE PLAN FOR DIMENSIONS.

SCALE 1" = 10'-0"



XXXX BATHS

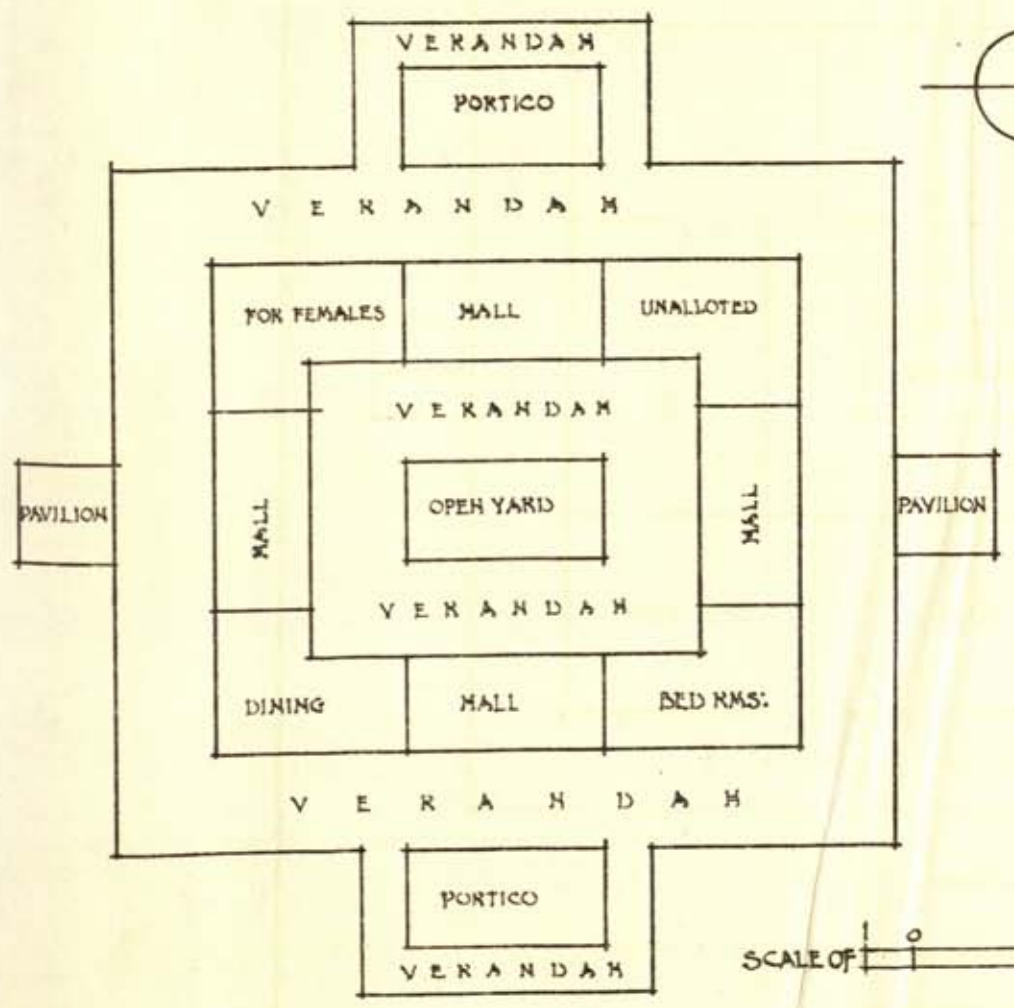
XXXX BATHS

# THE STOREYED MANSIONS — CHAPTER XXXV

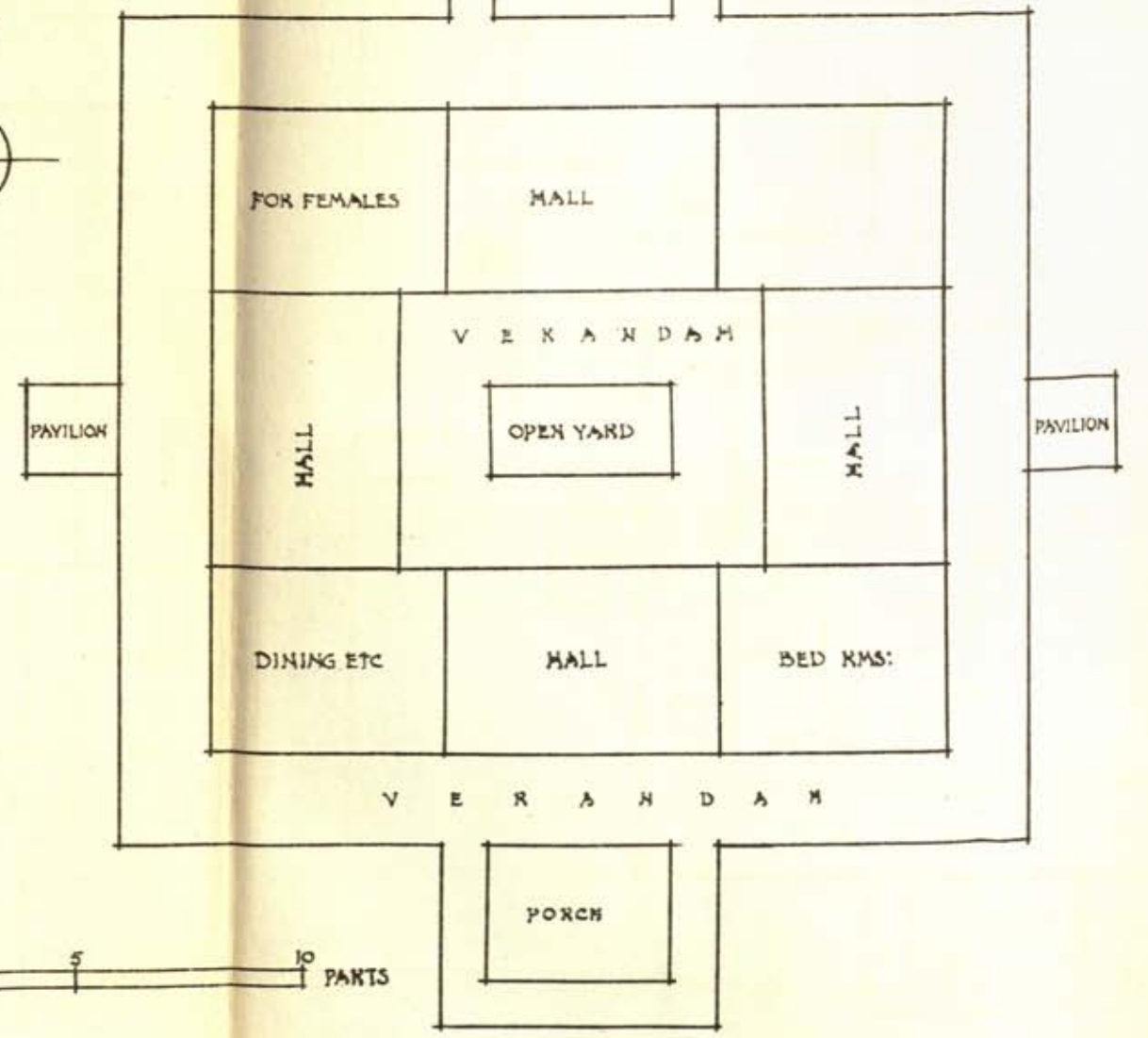
## VARDHA-MĀNA MANSIONS

NOTE:-

THE OTHER TYPES OF VARDHA-MĀNA MANSIONS  
VARY ONLY IN MINOR DETAILS



VARDHAMĀNA MANSION  
(FIRST TYPE)



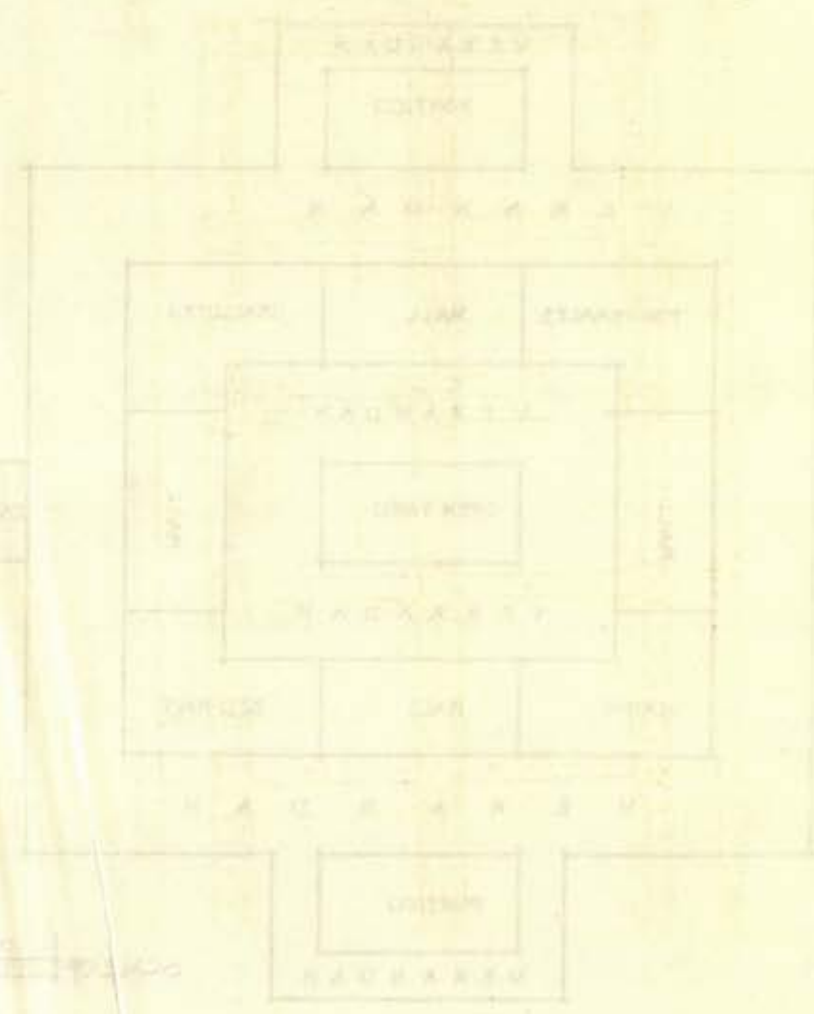
VARDHAMĀNA MANSION  
(THIRD TYPE)



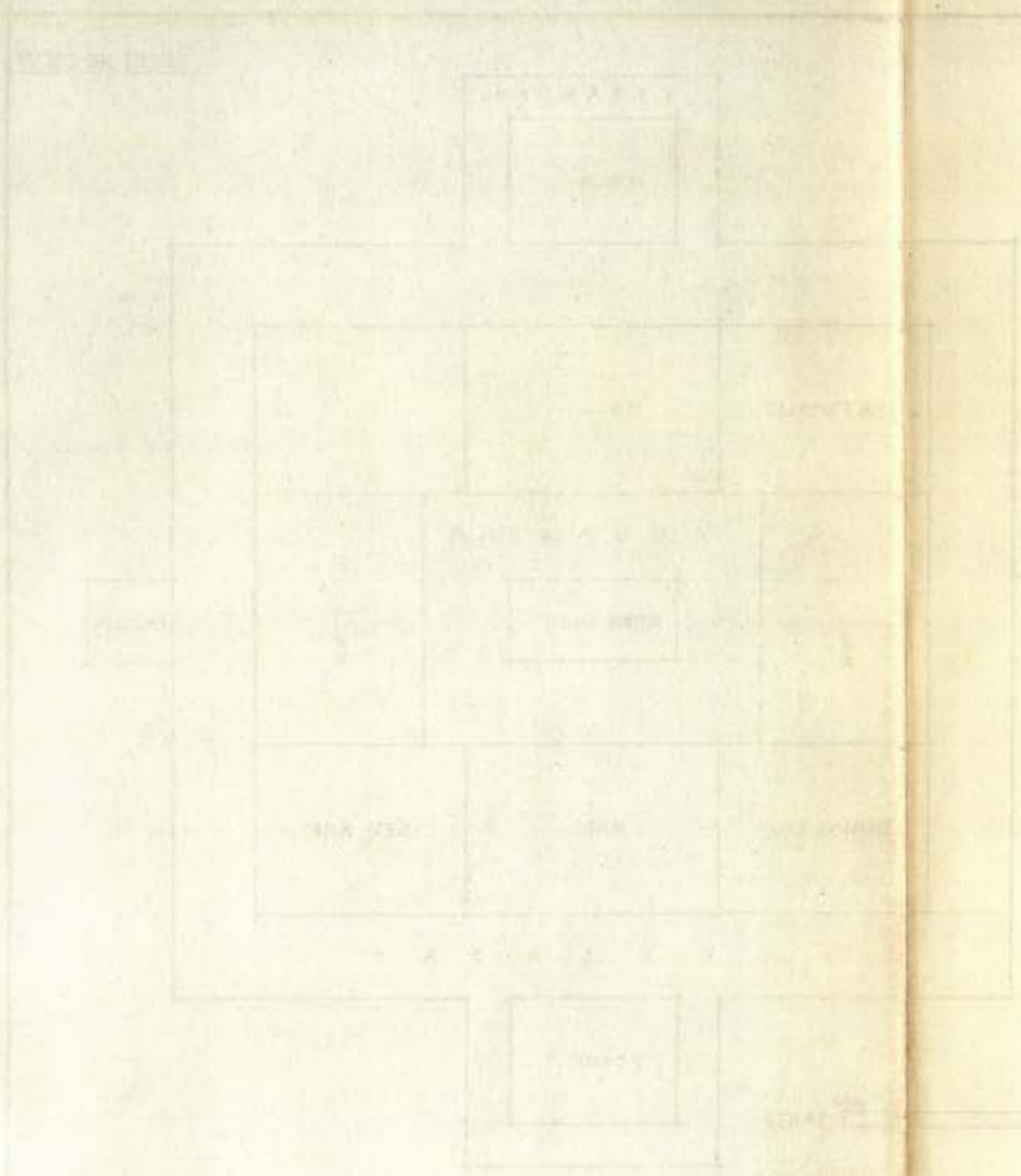
# THE STOREYED MANSIONS — CHAPTER XXV

THE HOUSE OF THE LION

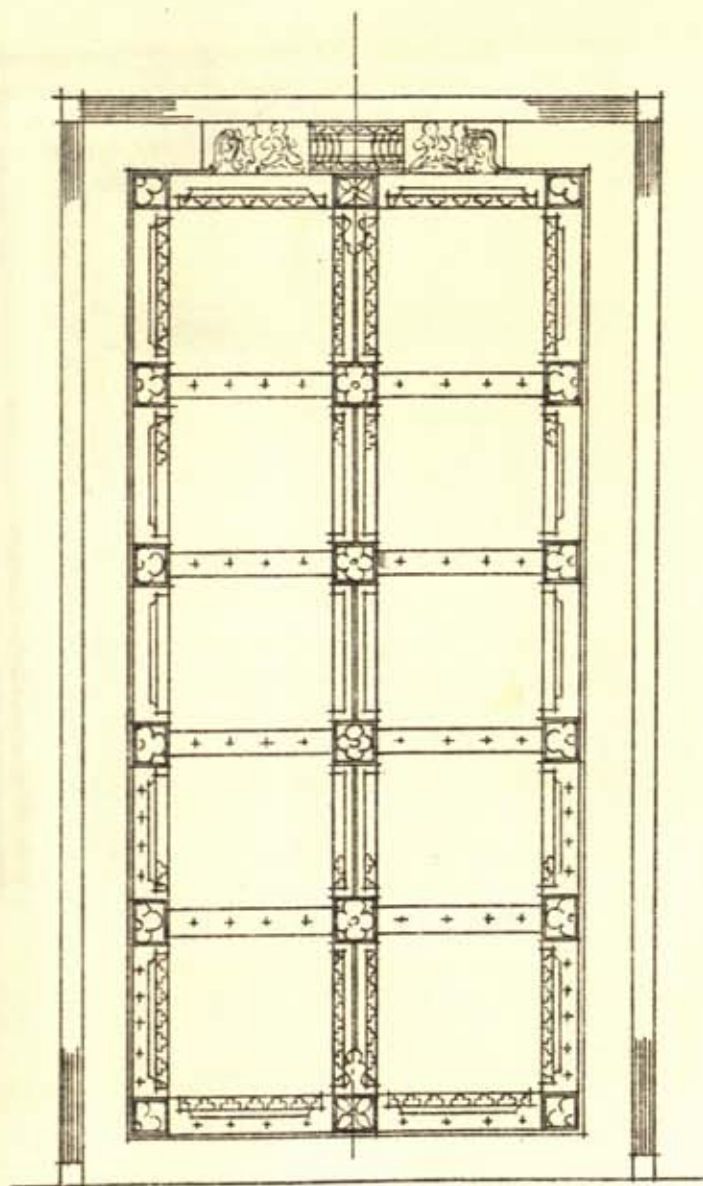
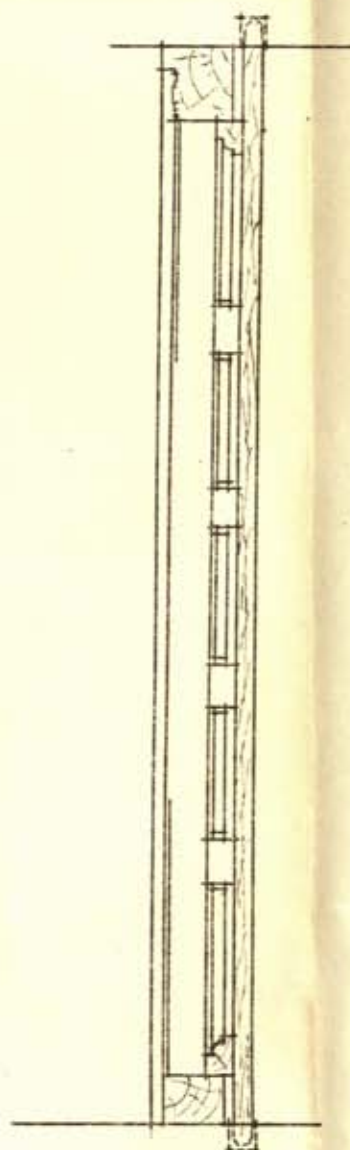
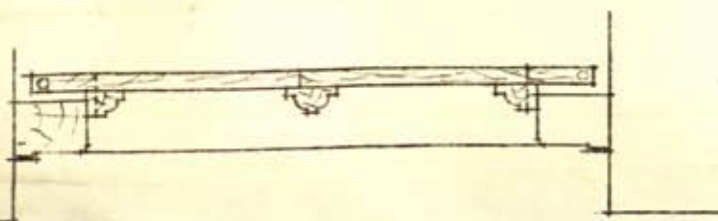
THE HOUSE OF THE LION



THE HOUSE OF THE LION

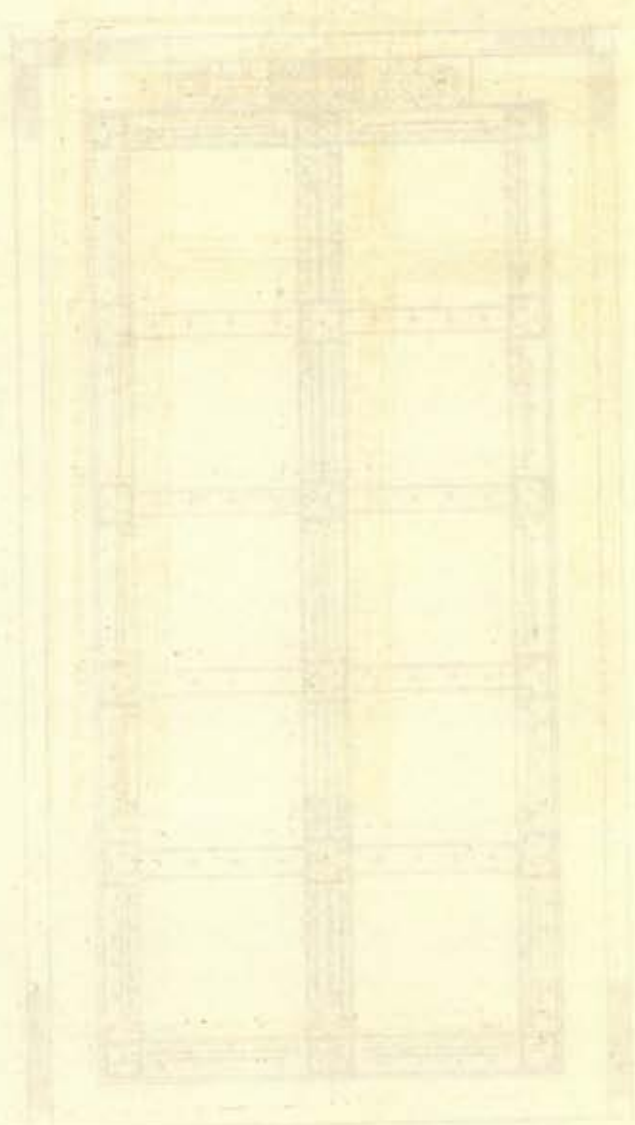


THE HOUSE OF THE LION

THE DOORS — CHAPTER XXXIXSMALL TYPE — SCALE 1 INCH = 1 FOOTHEIGHT = 9 PARTS AND BREADTH = 5 PARTSNOTE :-CHAPTER XXXVIII GIVES ONLY THE POSITIONS  
OF DOORS IN TEMPLES AND RESIDENTIAL BUILDINGSELEVATIONSECTIONPLAN



CHAPTER XXIX — THE INDEX  
CONTAINING THE INDEX TO THE INDEX



SECTION

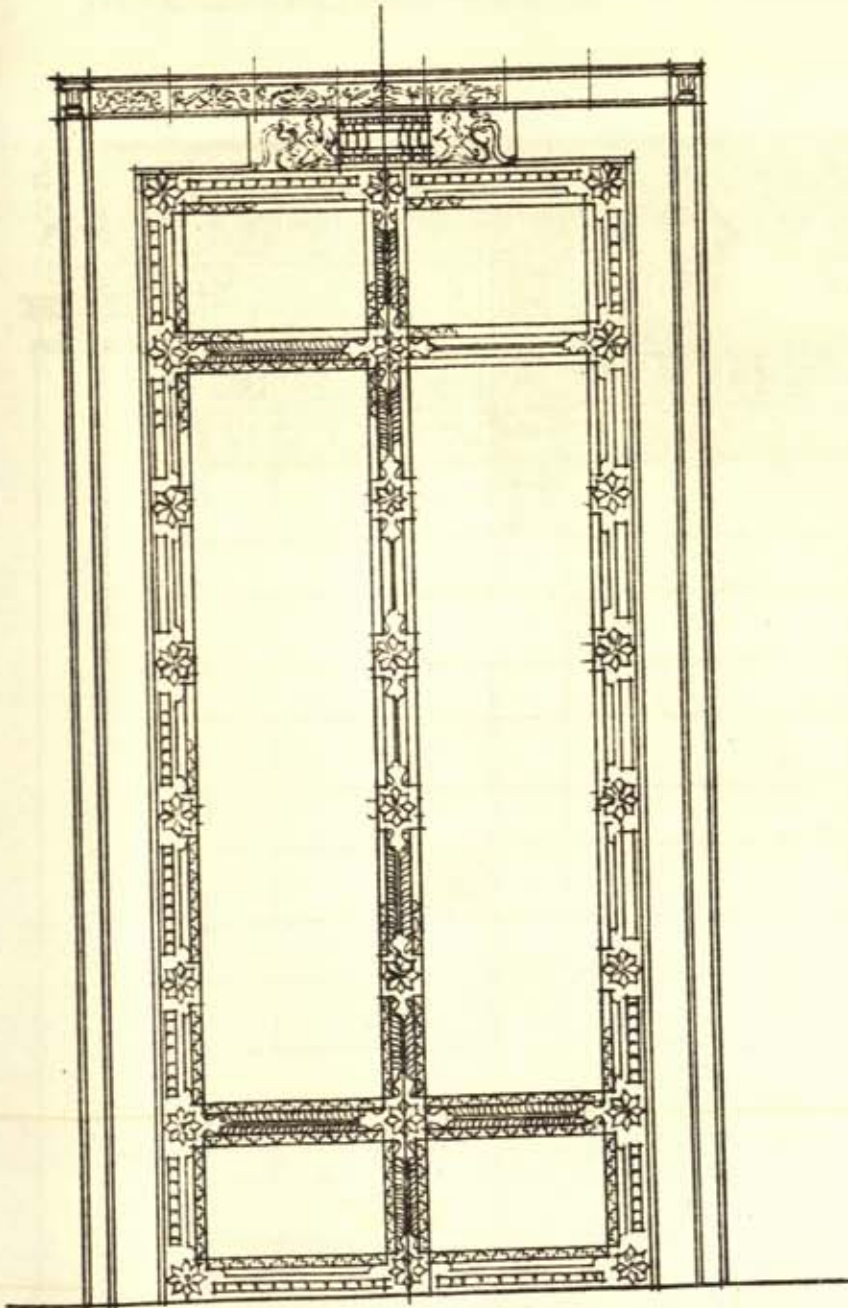


## THE DOORS — CHAPTER XXXIX

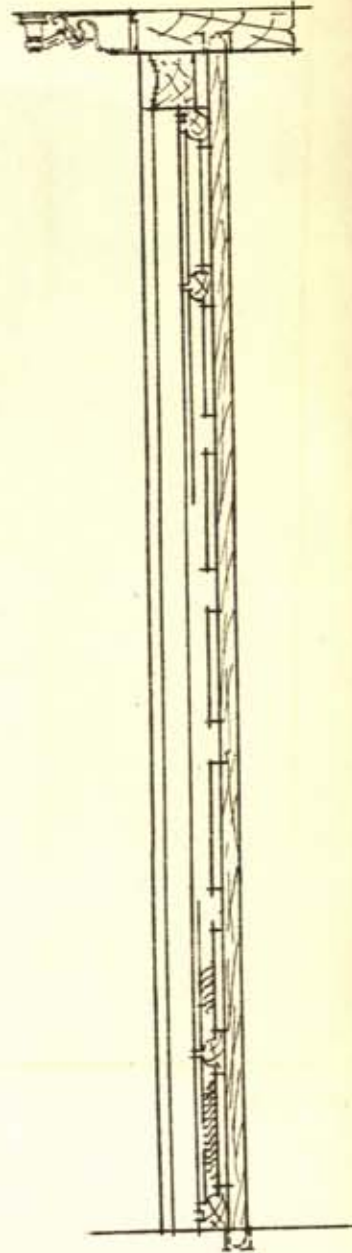
INTERMEDIATE TYPE — SCALE 1 INCH = 1 FOOT

BREADTH = 5 PARTS HEIGHT = 9 PARTS

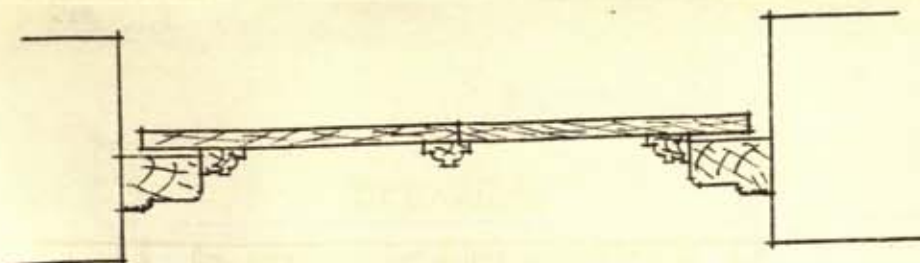
NOTE:-

CHAPTER XXXVIII GIVES ONLY POSITIONS OF  
DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS.

ELEVATION



SECTION



PLAN

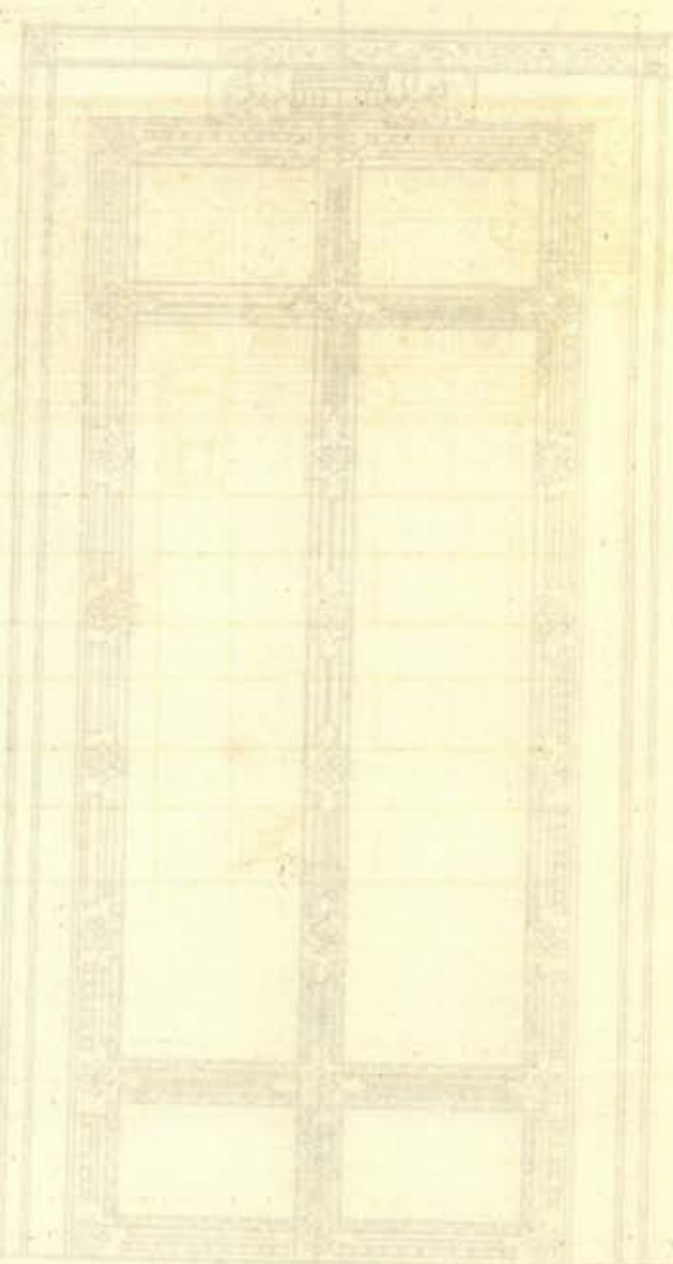


CHAPTER XXIX  
INTERIOR TYPE — CHAPTER XXIX

SECTION



SECTION



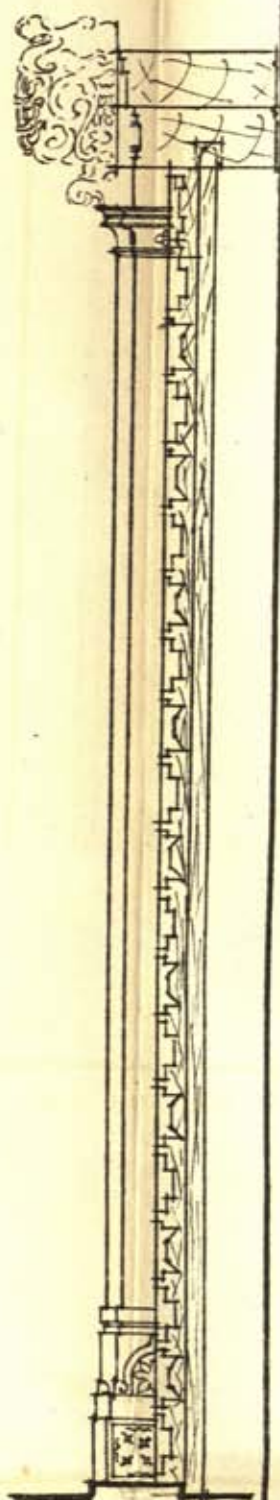
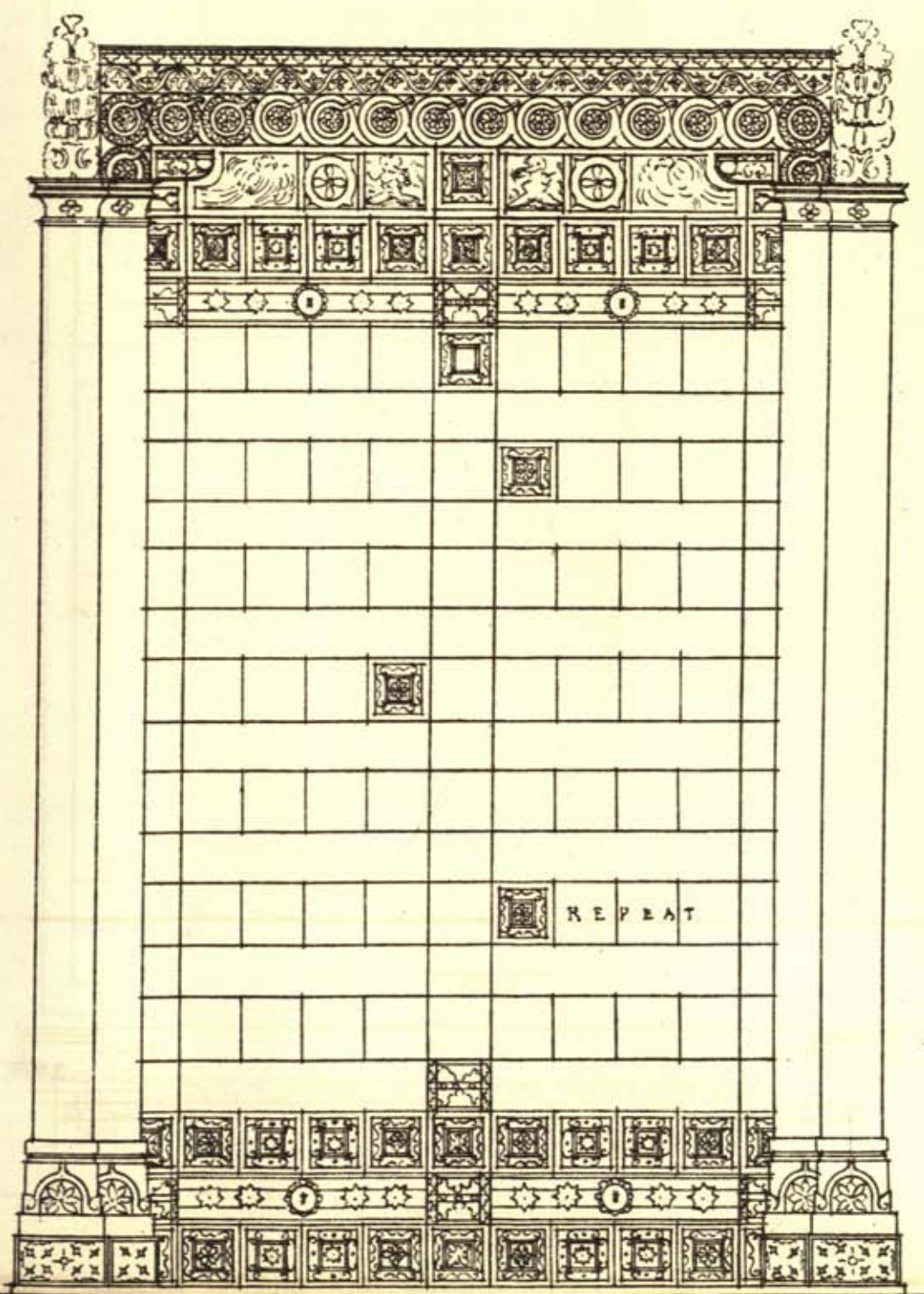
ELEVATION

## THE DOORS — CHAPTER XXXIX

LARGE TYPE — SCALE 1 INCH = 1 FOOT

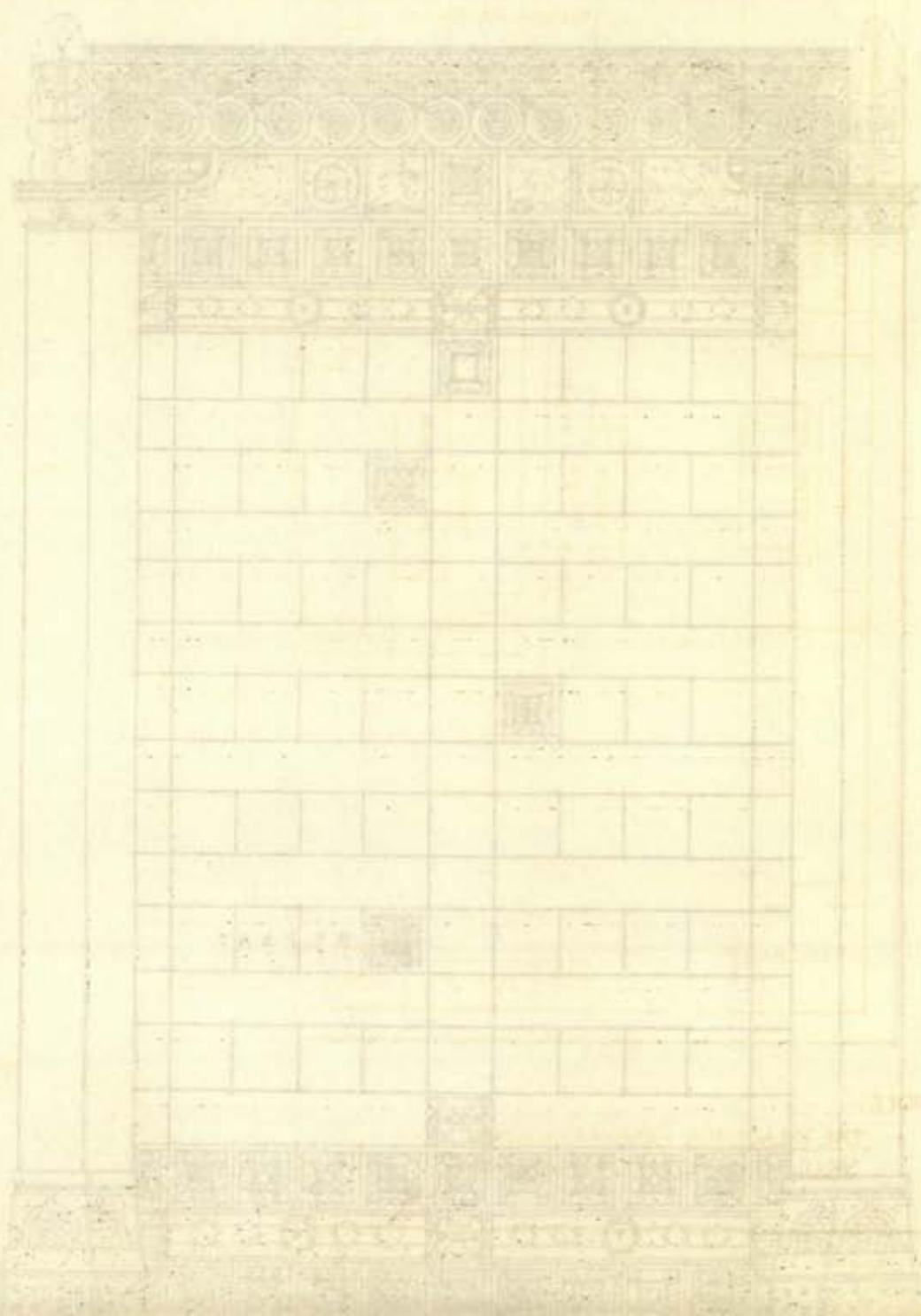
LENGTH = 2 BREADTH

NOTE:—

CHAPTER XXXVIII GIVES ONLY POSITIONS OF  
DOORS IN TEMPLES AND RESIDENTIAL BUILDINGS



THE BOOKS AND TYPE ONLY  
OF THE BOOKS AND TYPE ONLY

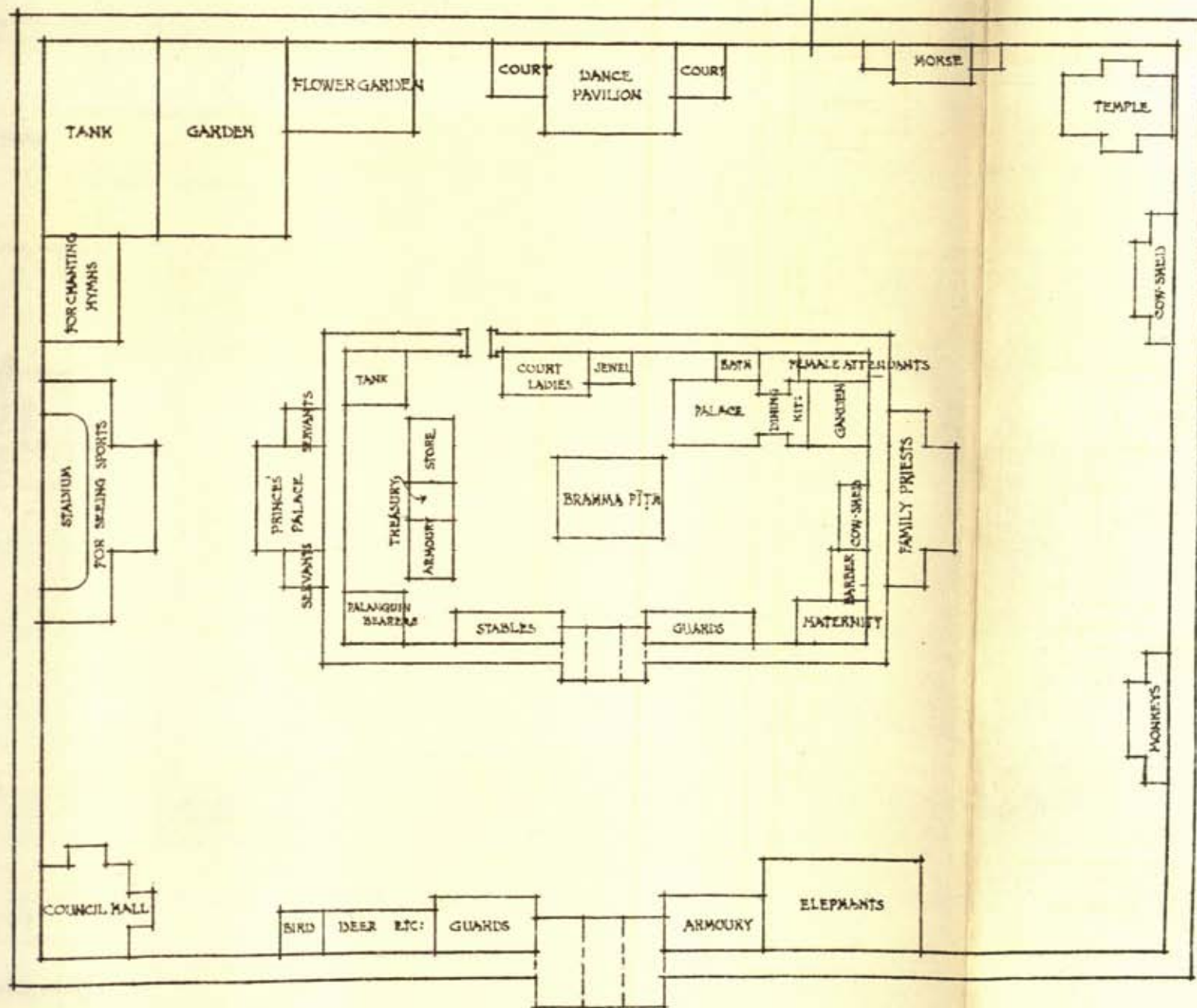
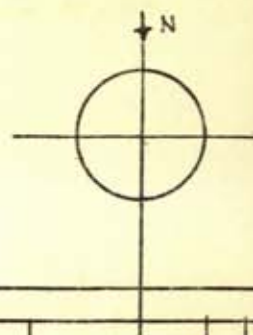


## THE ROYAL PALACES, — CHAPTER XI

## FOR ASTRA-GRĀHA KINGS

BREADTH = 40 DANDAS, LENGTH = 1 1/4 BREADTH

SCALE 1/8 INCH = 1 DANDA = 6 FT

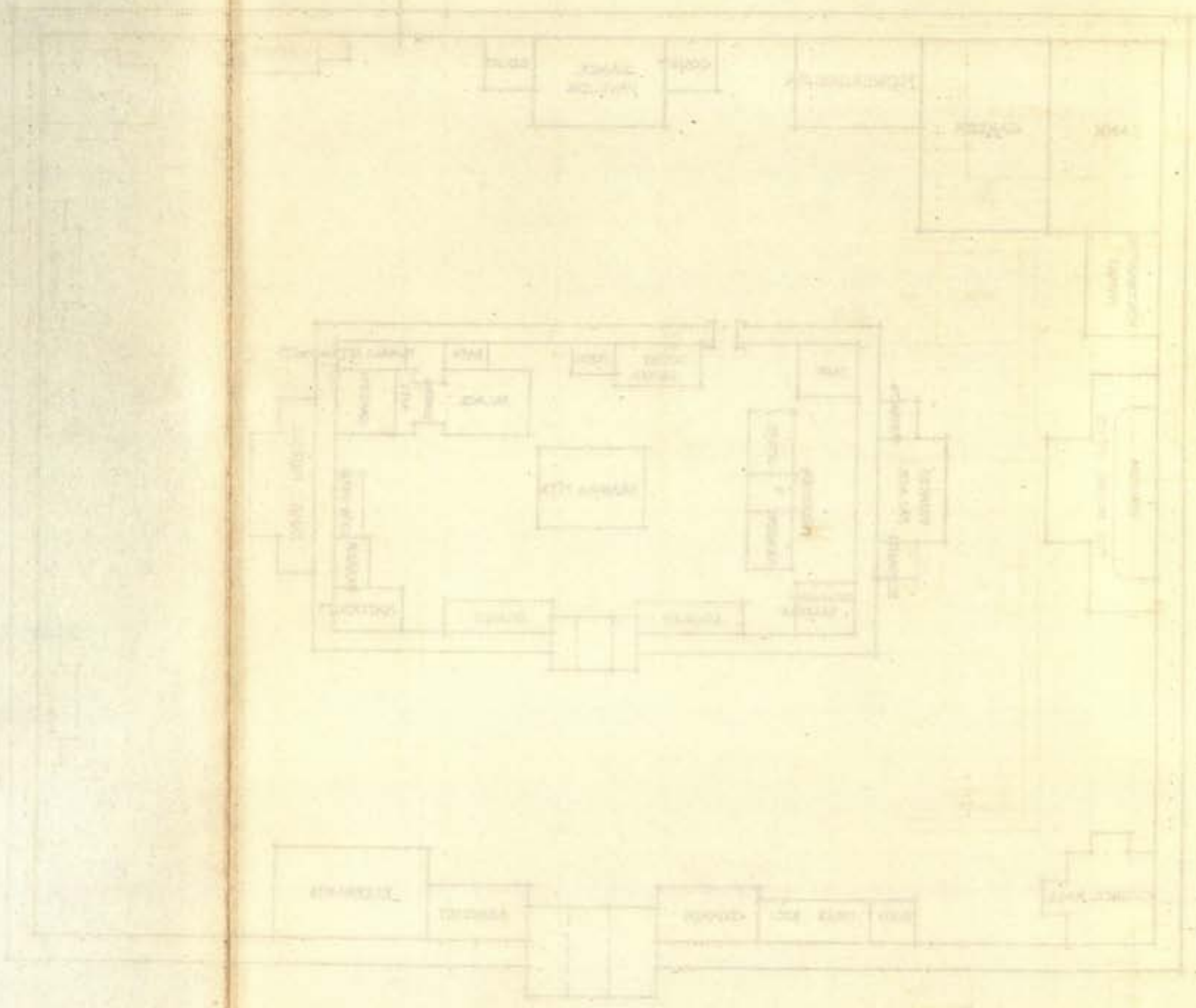


## NOTE:-

THE PALACE FOR PRAMĀRAKA KINGS  
SHOULD ONLY BE BIGGER IN DIMENSION



THE ROYAL PALACE - CONTEXT  
 FOR ASIA - DRAWINGS  
 THE ROYAL PALACE - CONTEXT  
 FOR ASIA - DRAWINGS



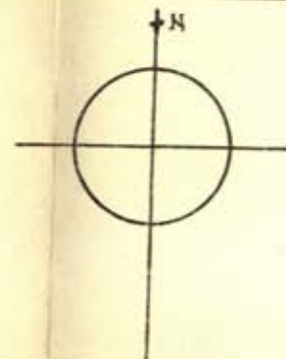
THE ROYAL PALACE - CONTEXT  
 FOR ASIA - DRAWINGS  
 THE ROYAL PALACE - CONTEXT  
 FOR ASIA - DRAWINGS

# THE ROYAL PALACES — CHAPTER XL FOR MANDALESA KINGS

BREADTH=107 DANDAS, LENGTH=1 1/4 BREADTH

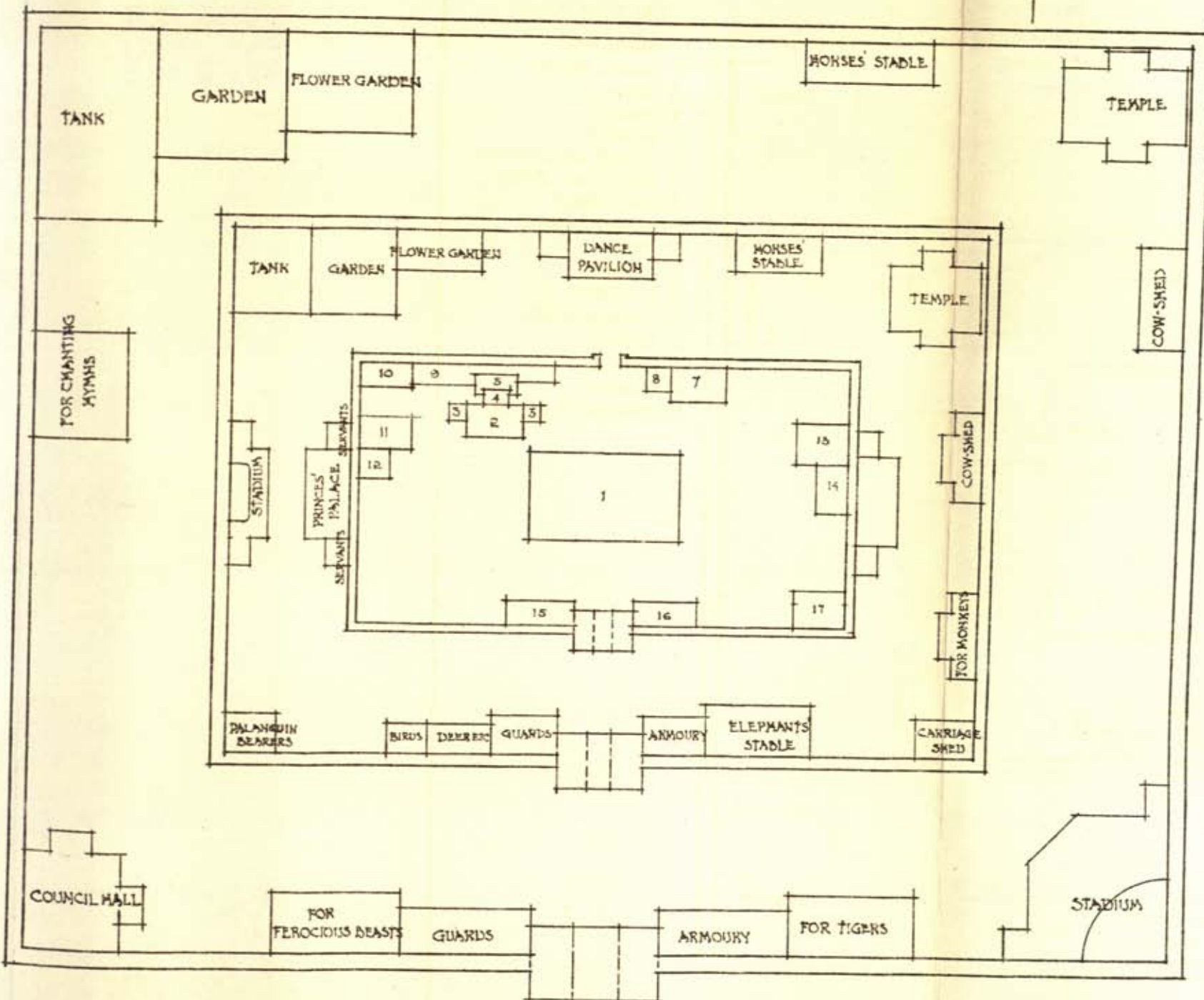
SCALE 1/16 INCH=1 DANDA=6 FEET.

SHEET NO. CXXI



## REFERENCES FOR THE FIRST COURT.

1. BRAHMA PITH
2. PALACE PROPER
3. BATHS
4. DINING
5. KITCHEN
6. FEMALE ATTENDANTS
7. FOR COURT LADIES
8. JEWEL ROOM
9. PALACE GARDEN
10. TANK
11. STORE
12. TREASURY
13. CARRIAGE SHED
14. BARBER
15. STABLES
16. GUARDS
17. MATERNITY HOUSE







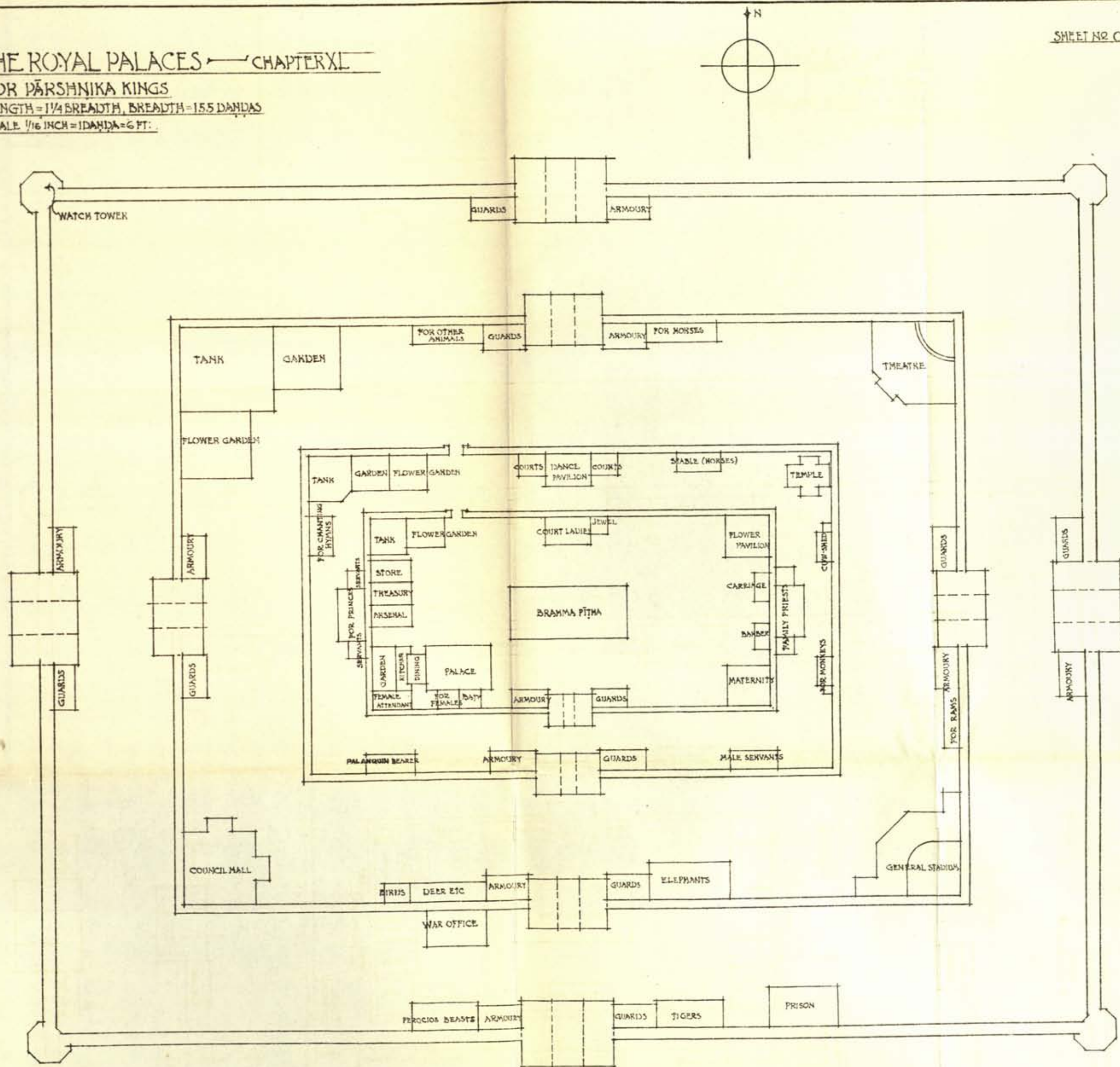
# THE ROYAL PALACES — CHAPTER XL

FOR PĀRSHNIKA KINGS

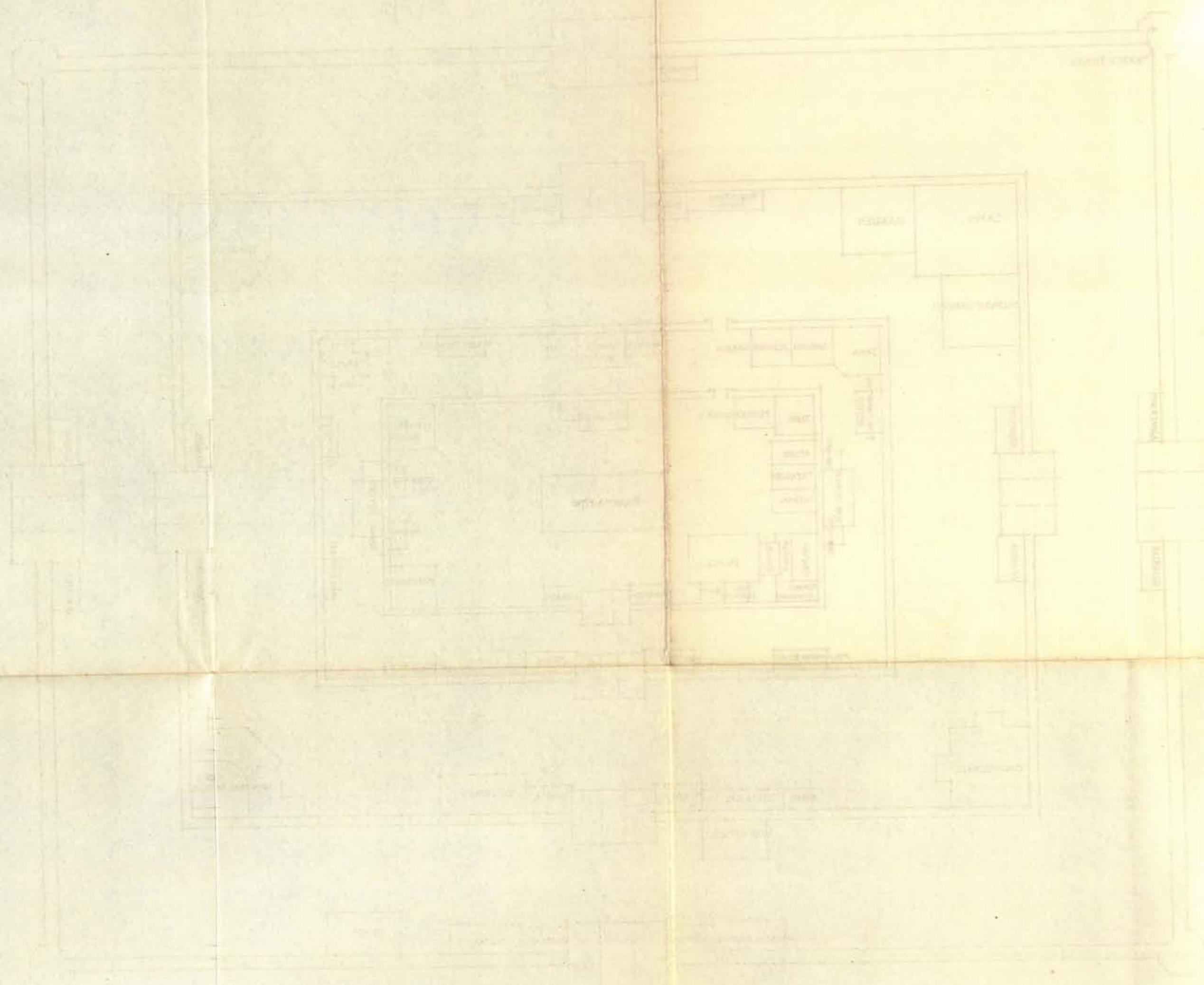
LENGTH = 1 1/4 BREADTH, BREADTH = 15.5 DANDAS

SCALE 1/16 INCH = 1 DANDA = 6 FT.

SHEET NO CXXII









# THE ROYAL PALACES — CHAPTER XL

FOR MAHARAJA KINGS

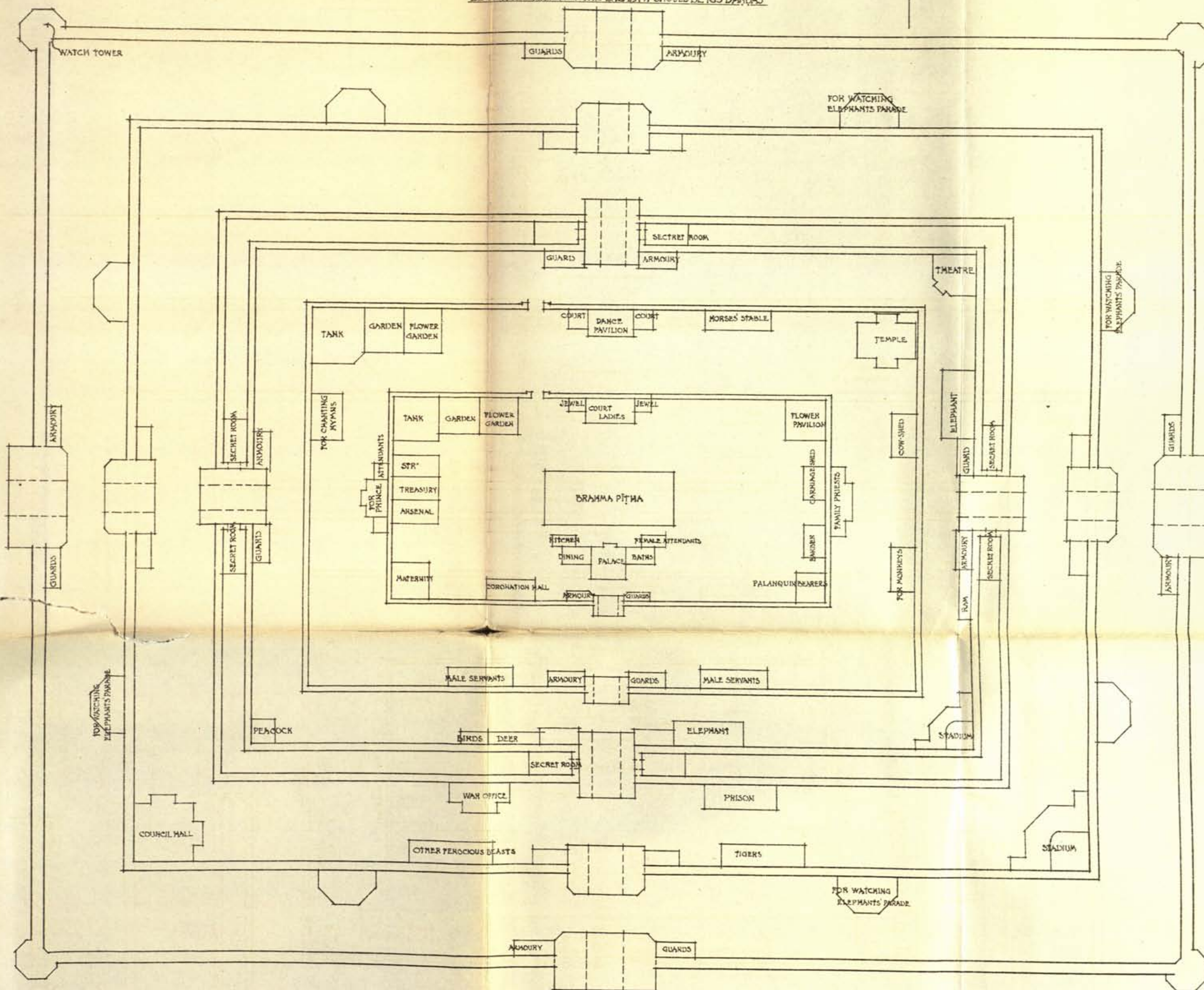
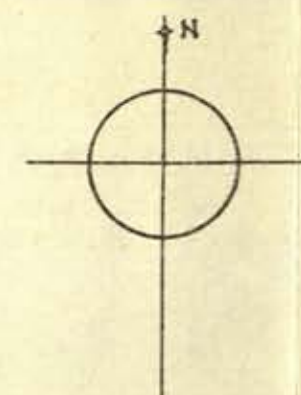
BREADTH = 18 DANDAS, LENGTH = 1/4 BREADTH

SCALE 1/16 INCH = 1 DANDA = 6 FT.

SHEET NO CXXIII

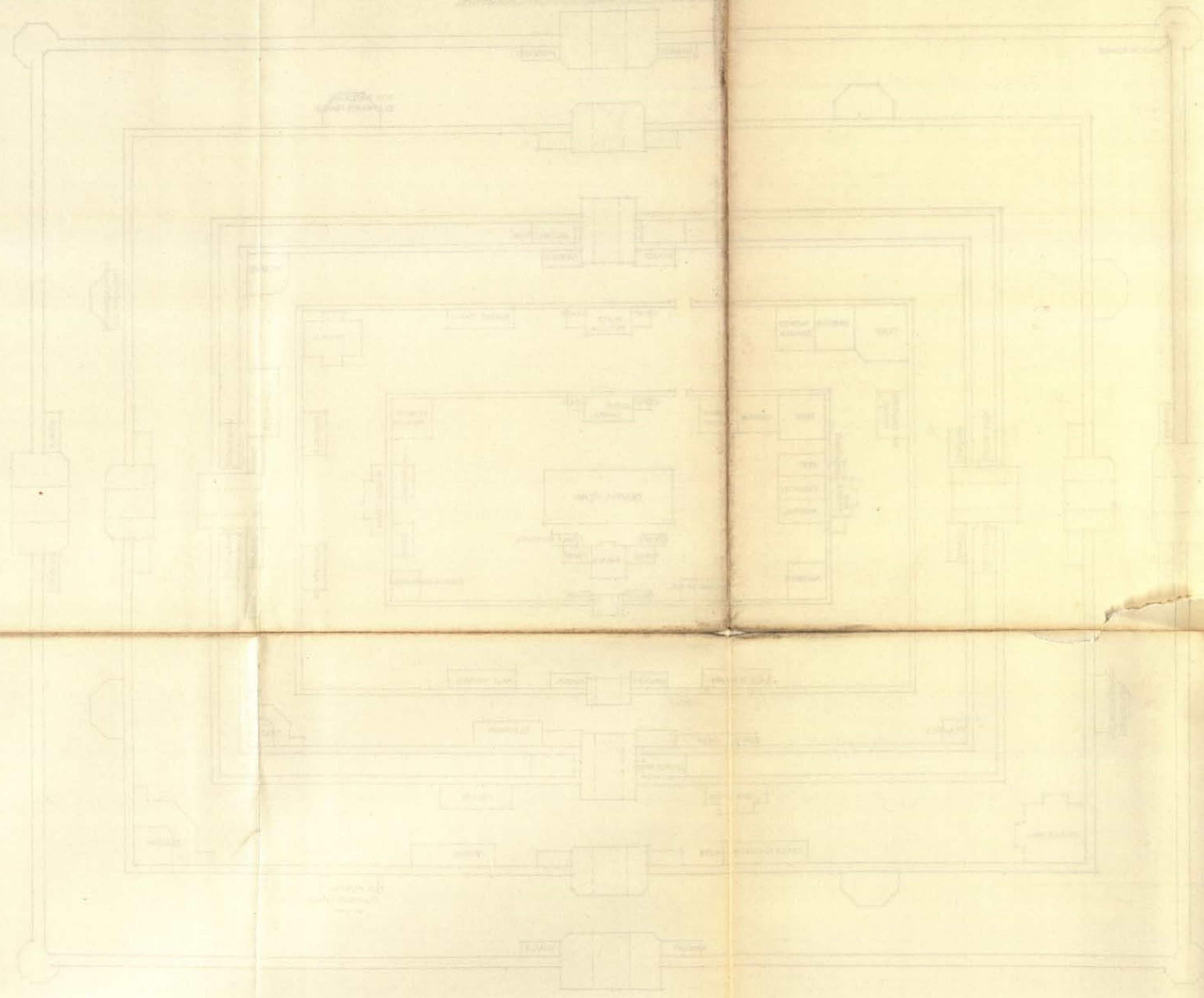
NOTE 2

THE PALACE FOR NARENDRA CLASS OF KINGS IS SIMILAR TO THAT OF MAHARAJA KINGS WITH THIS DIFFERENCE THAT IN THE FORMER THE COURT HAVING SECRET ROOMS SHOULD BE OMITTED AND ALSO THE BREADTH SHOULD BE 160 DANDAS

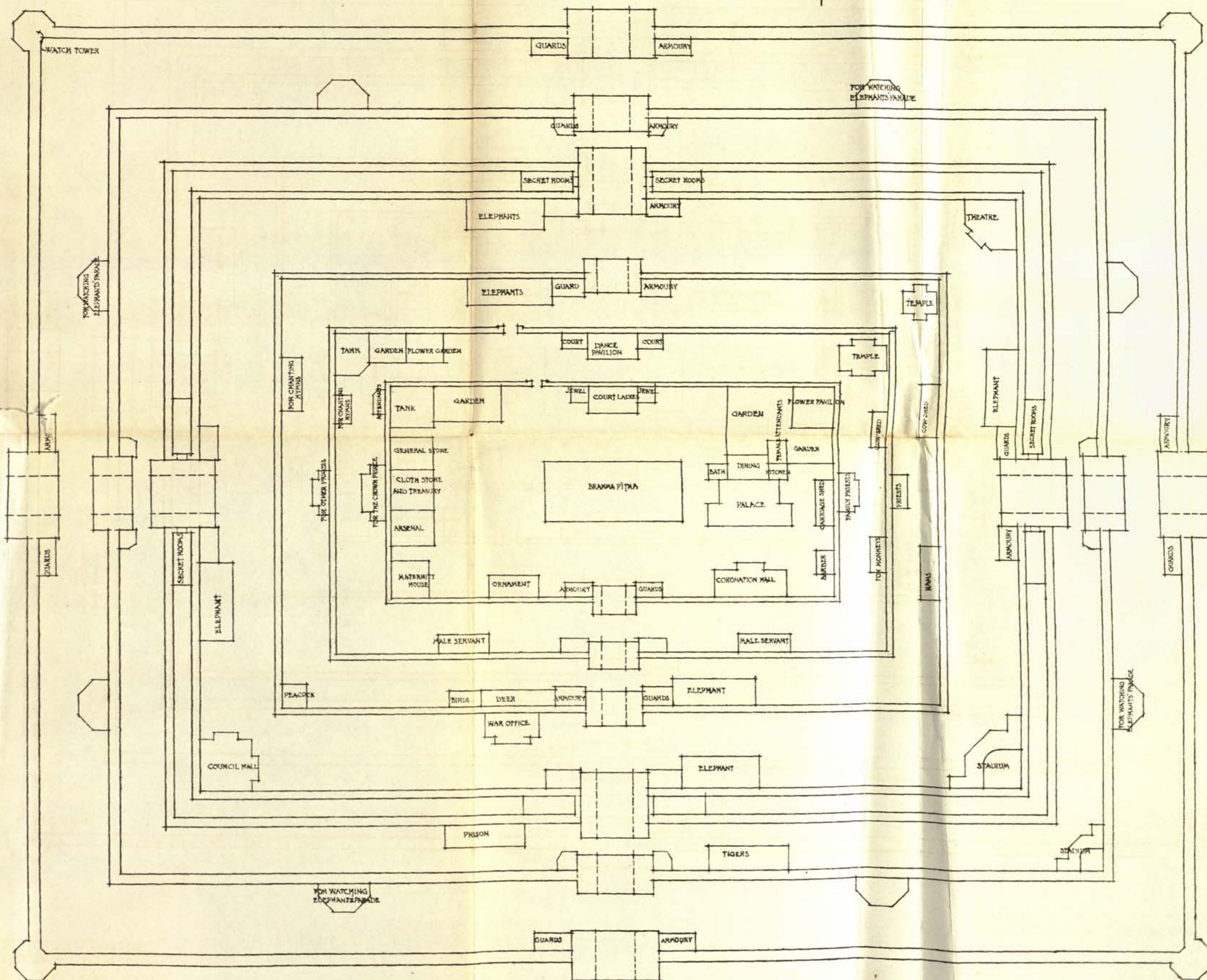
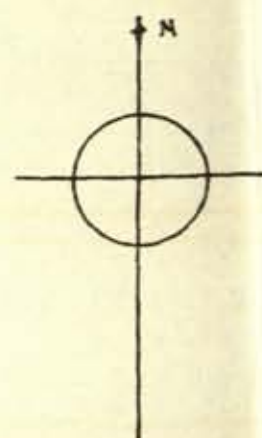




THE ROYAL PALACE  
 THE ROYAL PALACE  
 THE ROYAL PALACE



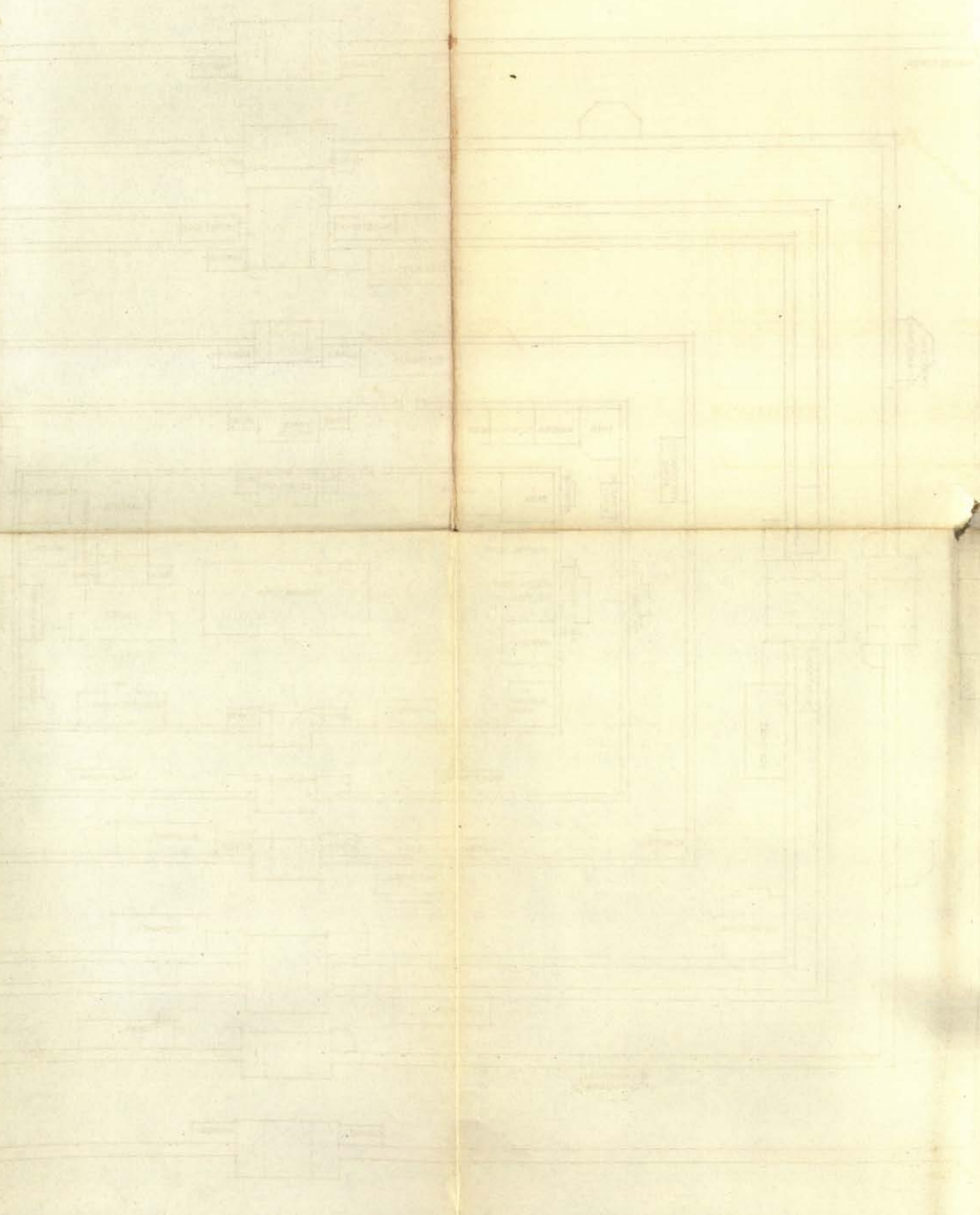






THE ROYAL PALACES

OF THE  
KING OF SWEDEN  
AND  
NORWAY



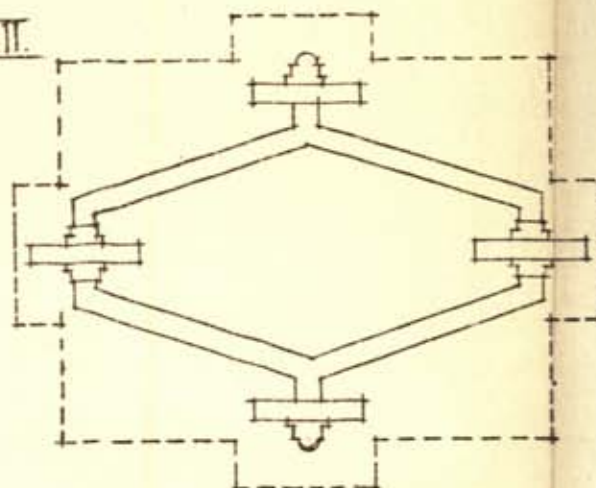


## THE CARS AND CHARIOTS — CHAPTER XLIII.

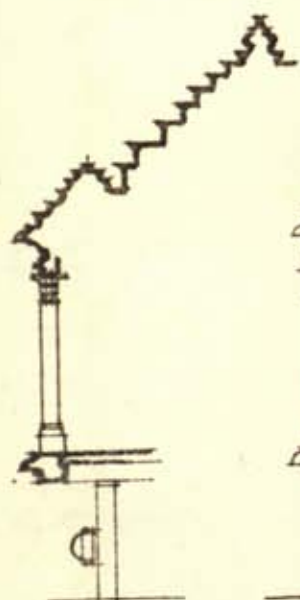
LENGTH =  $1\frac{1}{4}$  BREADTH =  $6\frac{1}{4}$  CUBITSSCALE  $\frac{1}{4}$  INCH = 1 FOOT

NOTE:—

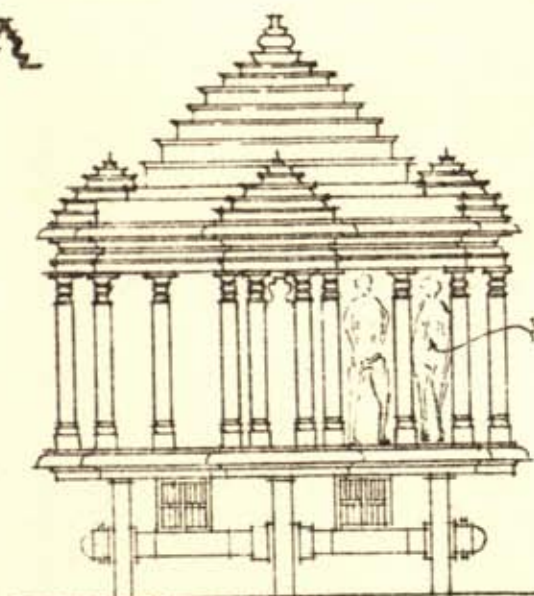
THIS SHOULD BE BUILT IN WOOD



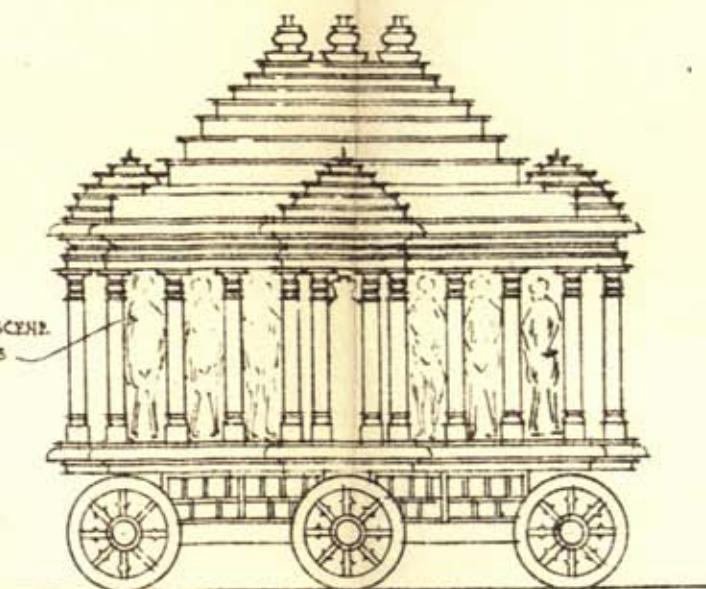
PLAN



OUTLINE SECTION



FRONT ELEVATION



SIDE ELEVATION





## THE CARS AND CHARIOTS — CHAPTER XLIII

## TWO-STOKEYED CHARIOTS

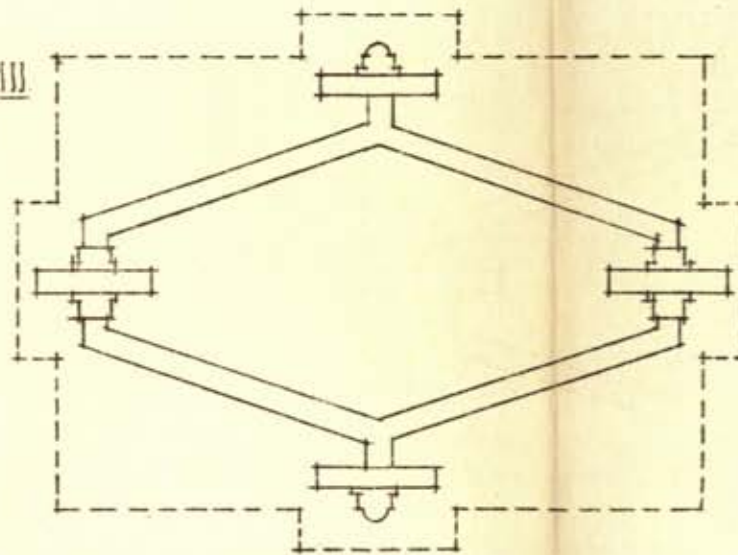
LENGTH =  $1\frac{1}{4}$  BREADTH, BREADTH =  $5\frac{1}{2}$  CUBITS.SCALE  $\frac{1}{4}$  INCH = 1 FOOT

## NOTE:—

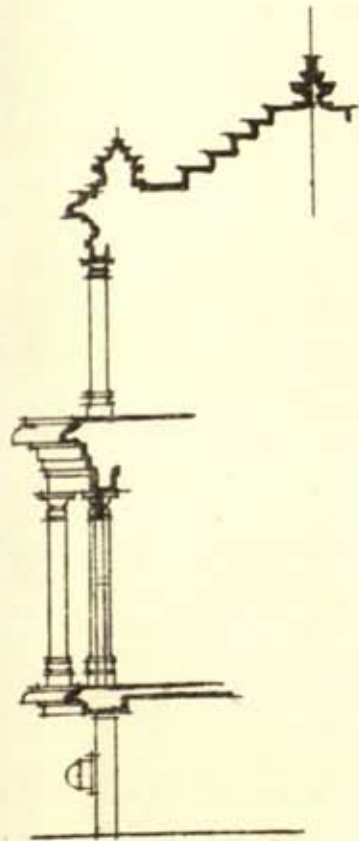
THE CHARIOTS MAY BE UP TO 9 STOKEYS IN HEIGHT.

OTHER STOKEYS WOULD BE SIMILAR IN TREATMENT.

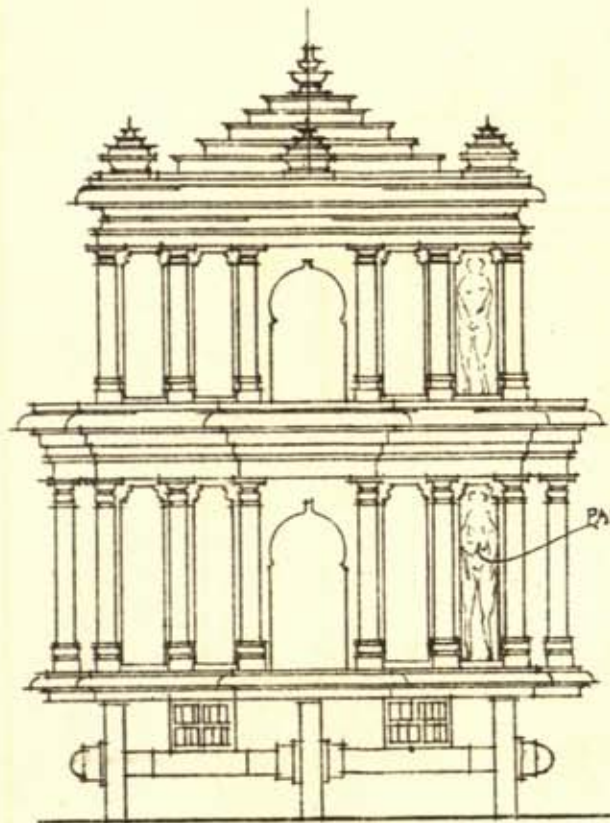
THESE ARE TO BE BUILT IN WOOD



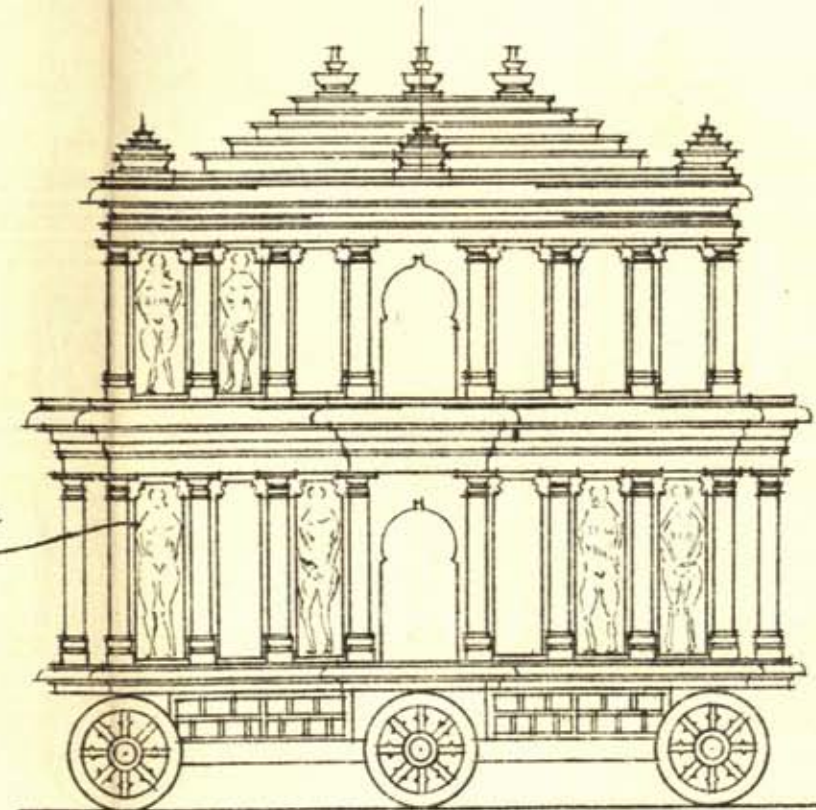
PLAN



OUTLINE SECTION



FRONT ELEVATION



SIDE ELEVATION.

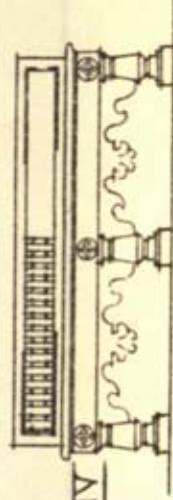




# BED-STEADS, COUCHES AND

## SWINGS — CHAPTER XLIV

SCALE 1/2 INCH = 1 FOOT.

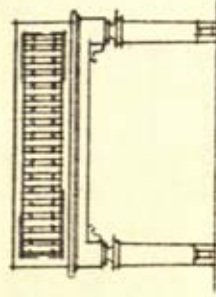


ELEVATION

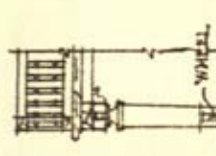
BED-STEAD FOR GROOMS



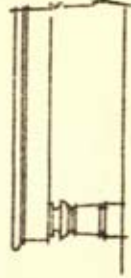
PLAN



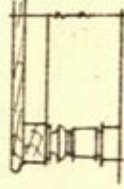
ELEVATION



PART SECTION



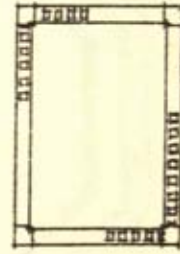
PART ELEVATION



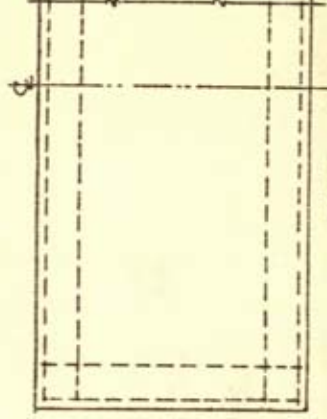
PART SECTION

BED-STEAD FOR

CHILDREN

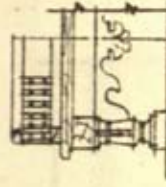


PLAN



PLAN

BED-STEAD FOR  
MEN, SPECIALLY FOR  
BRAHMINS.



SECTION



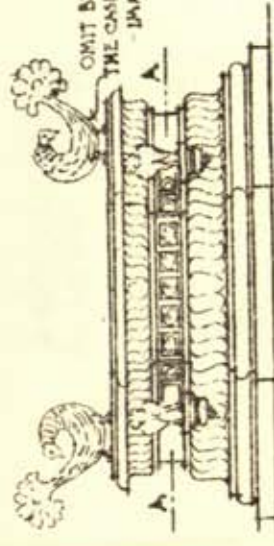


# THE THRONES — CHAPTER XLV.

FOR GODS — SCALE 1 INCH = 1 FOOT

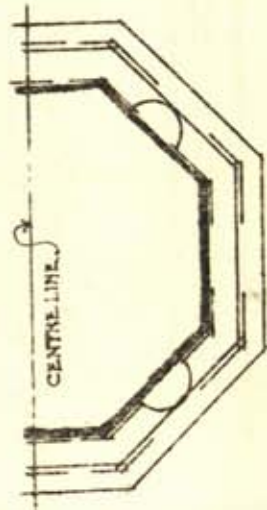
NOTE:—

NITYĀRCHANĀSANA AND OTHERS OF THE SAME GROUP VARY ONLY IN DIMENSIONS AND MINOR DETAILS



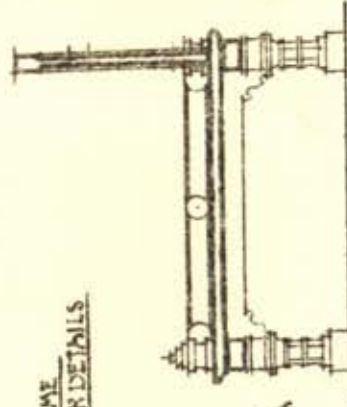
ELEVATION

PAṆḌARĀSANA FOR GODS ŚIVA AND VIṢṆU

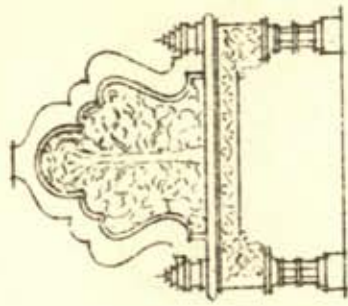


CENTRE LINE.

PLAN

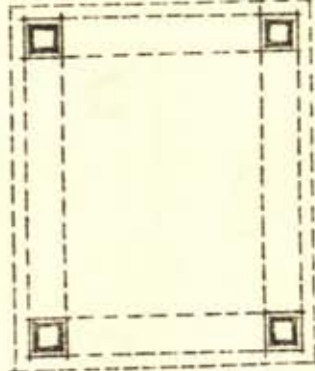


SECTION



ELEVATION

OF MAHOTSAVARĀSANA



PLAN



БЫНДУУ



Архитектура

Урвандын хувьд өөр өөр байдалтай

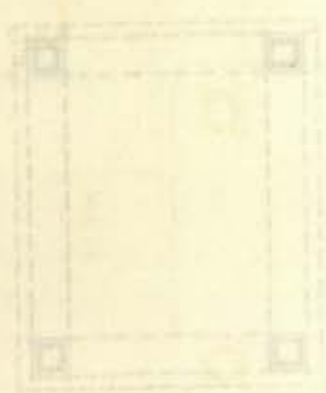
байдаг



Хүндэтгэл



Бэлд



Архитектура

Архитектура



Архитектура

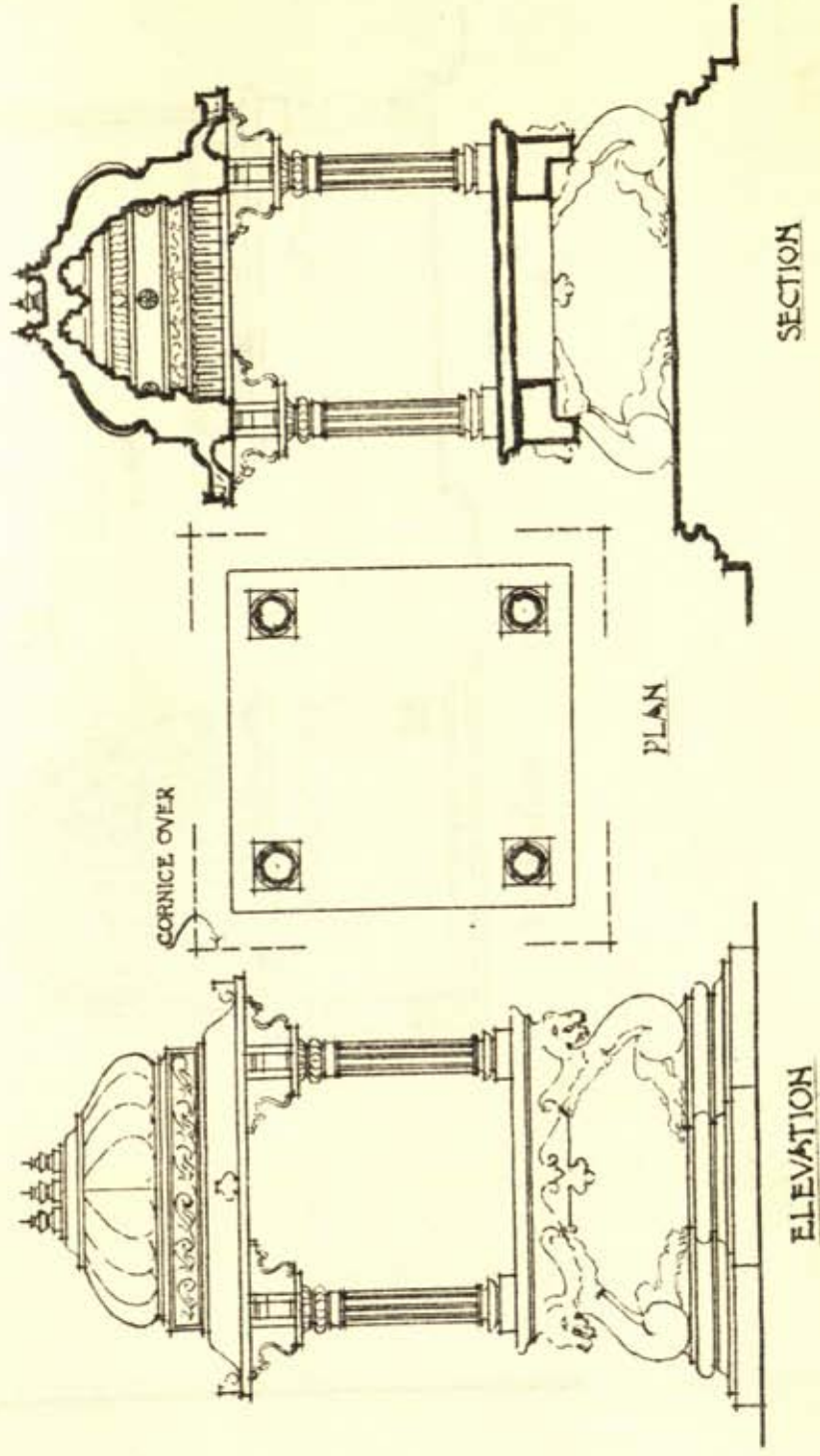
Архитектура

Архитектура

Архитектура

THE THRONES — CHAPTER XLV  
 FOR HIGHER ORDER OF KINGS SUCH AS  
 CHAKRAVARTIN AND OTHERS

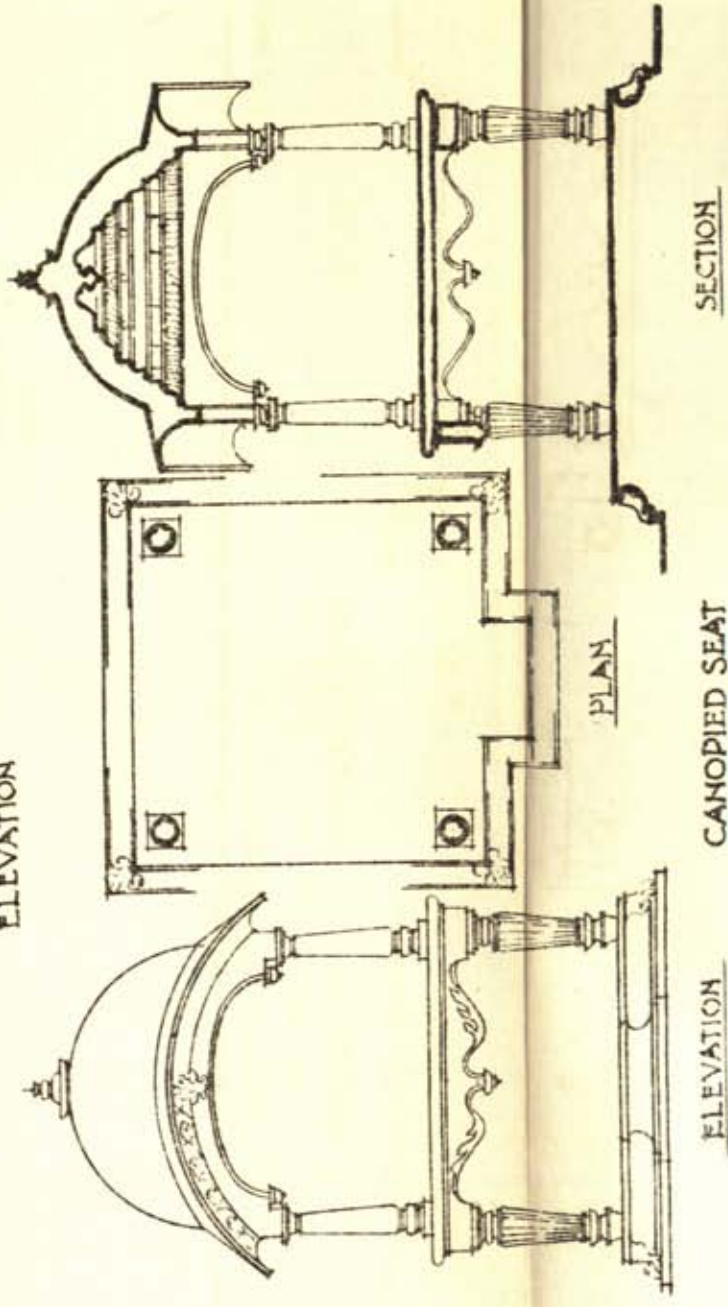
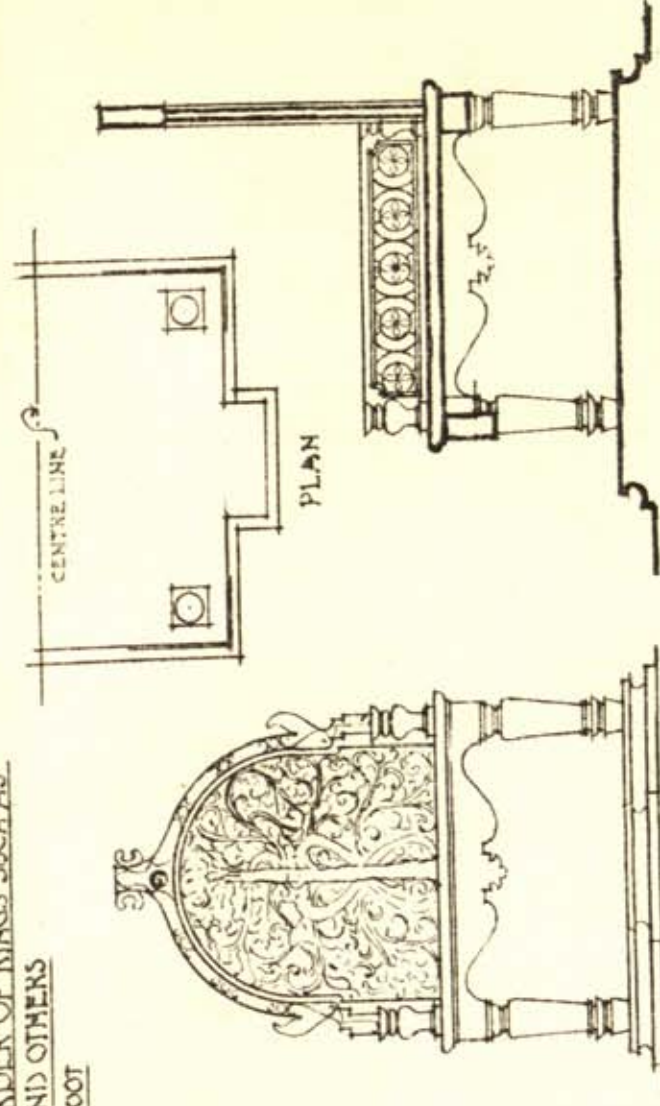
SCALE,  $\frac{1}{2}$  INCH = 1 FOOT





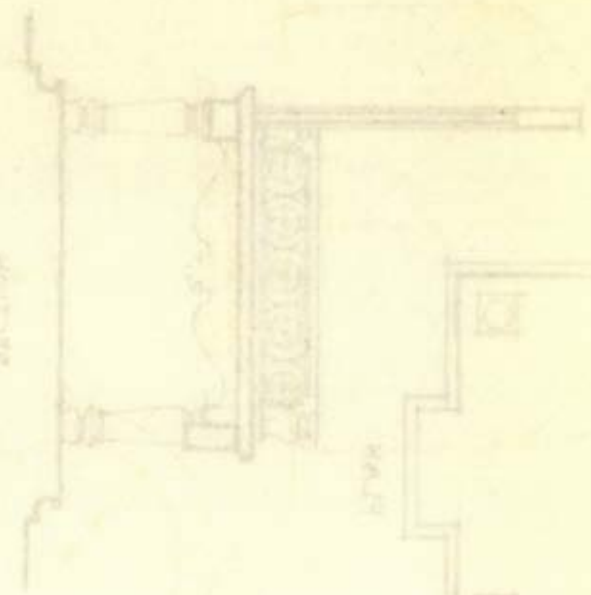


THE THRONES — CHAPTER XLV  
 FOR LOWER ORDER OF KINGS SUCH AS  
 MANDALISA AND OTHERS  
 SCALE 1/2 INCH = 1 FOOT



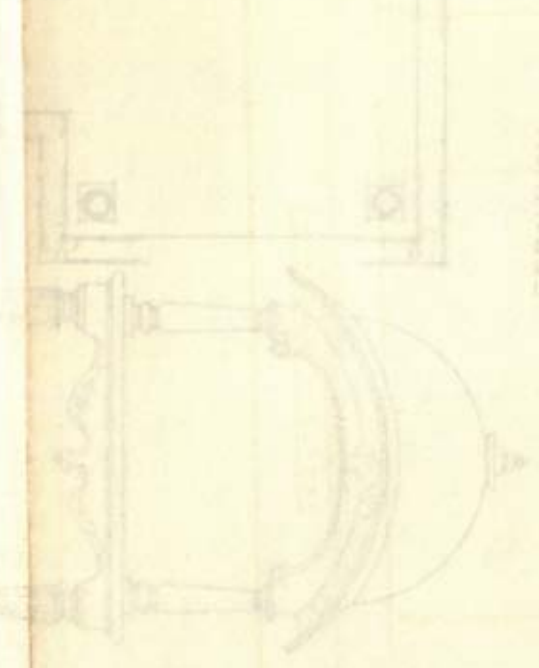
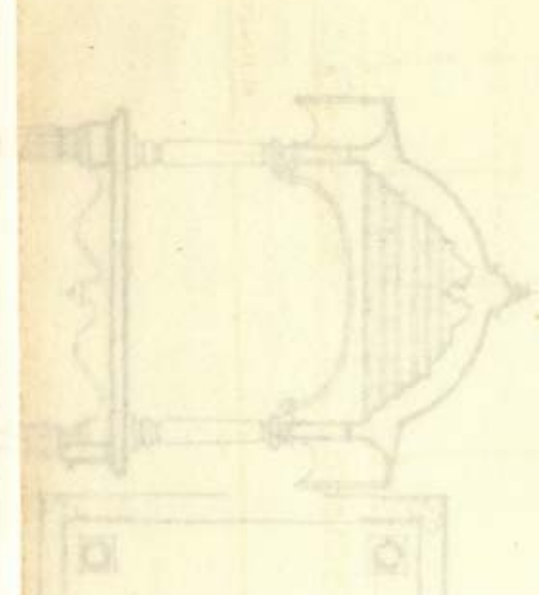


THE LAKSHMI-NARAYANA  
THE LAKSHMI-NARAYANA  
THE LAKSHMI-NARAYANA



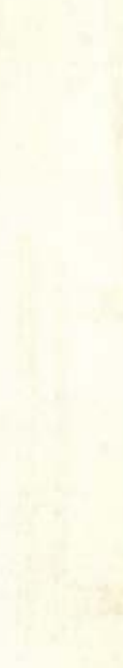
SECTION

SECTION



SECTION

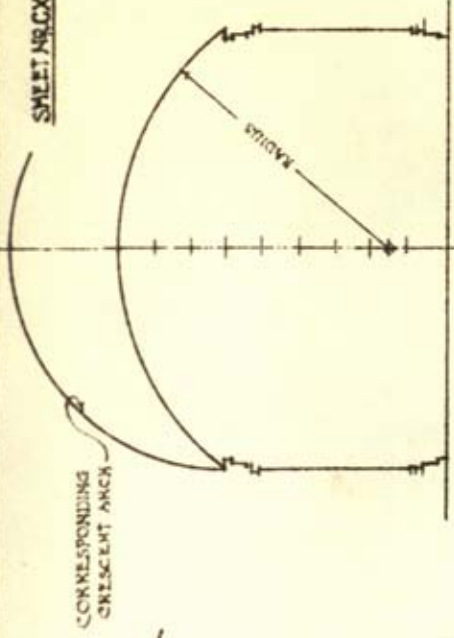
SECTION



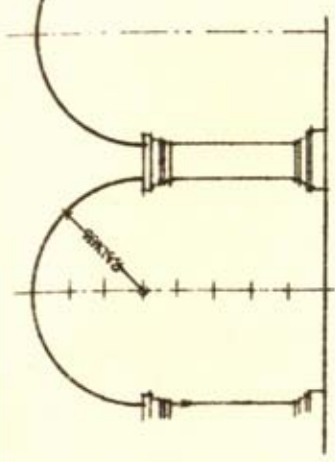
# ARCHES — CHAPTER XLVI

SIMPLE TYPES  
NOT TO SCALE.

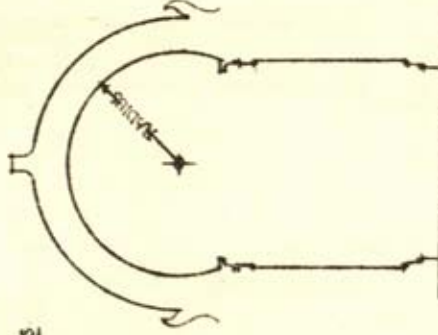
SHEET ARCH XXXI



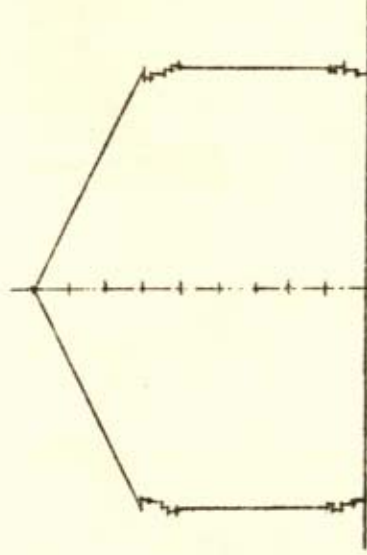
BOW-SHAPED ARCH  
PIER - 6 PARTS, ARCH - 5 PARTS



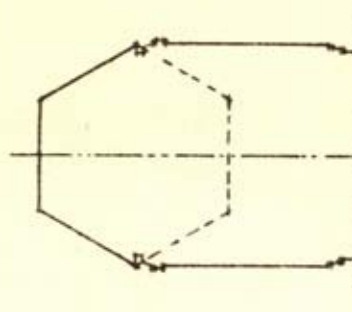
CRESCENT SHAPED ARCH  
PIER - 5 PARTS, ARCH - 5 PARTS



CIRCULAR ARCH



TRIANGULAR ARCH  
PIER - 6 PARTS, ARCH - 3 PARTS



HEXAGONAL ARCH

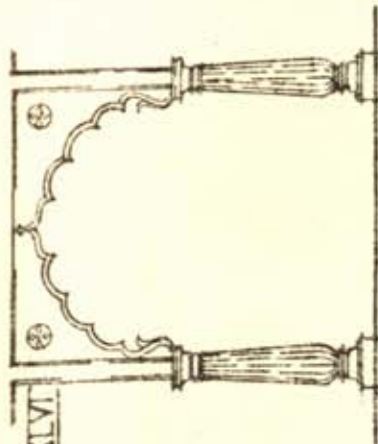




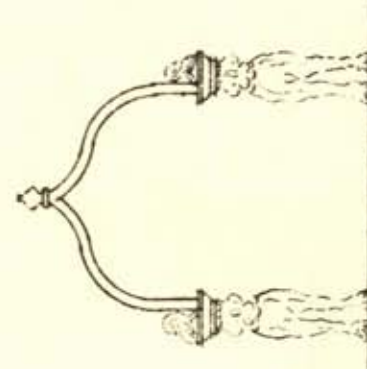
ARCHES—CHAPTER XLVI

DECORATED TYPES

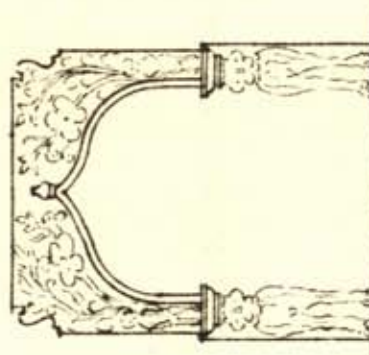
NOT TO SCALE



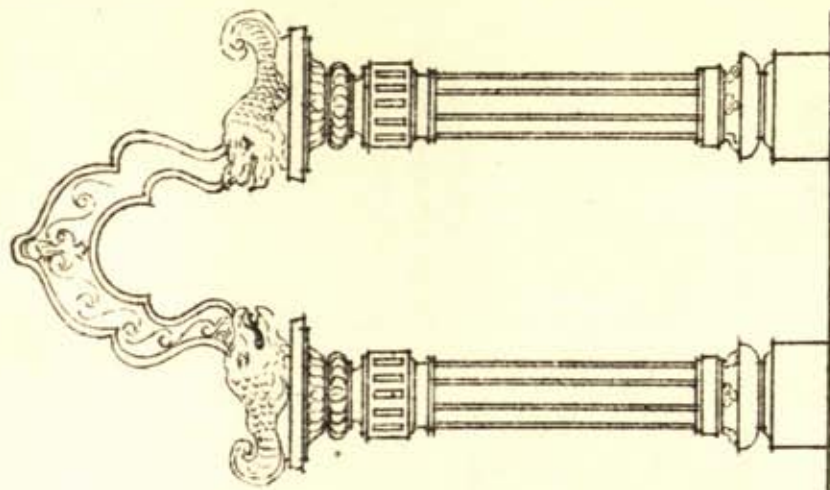
PUSHPA-TORANA  
IT MAY BE MORE ORNAMENTED



PATRA-TORANA



CHITRA-TORANA



KATNA TORANA  
PURELY AN ORNAMENTAL ARCH MEANT  
TO BE USED IN THRONES ETC.

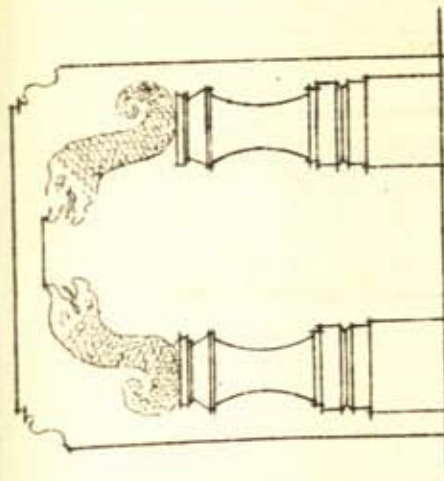




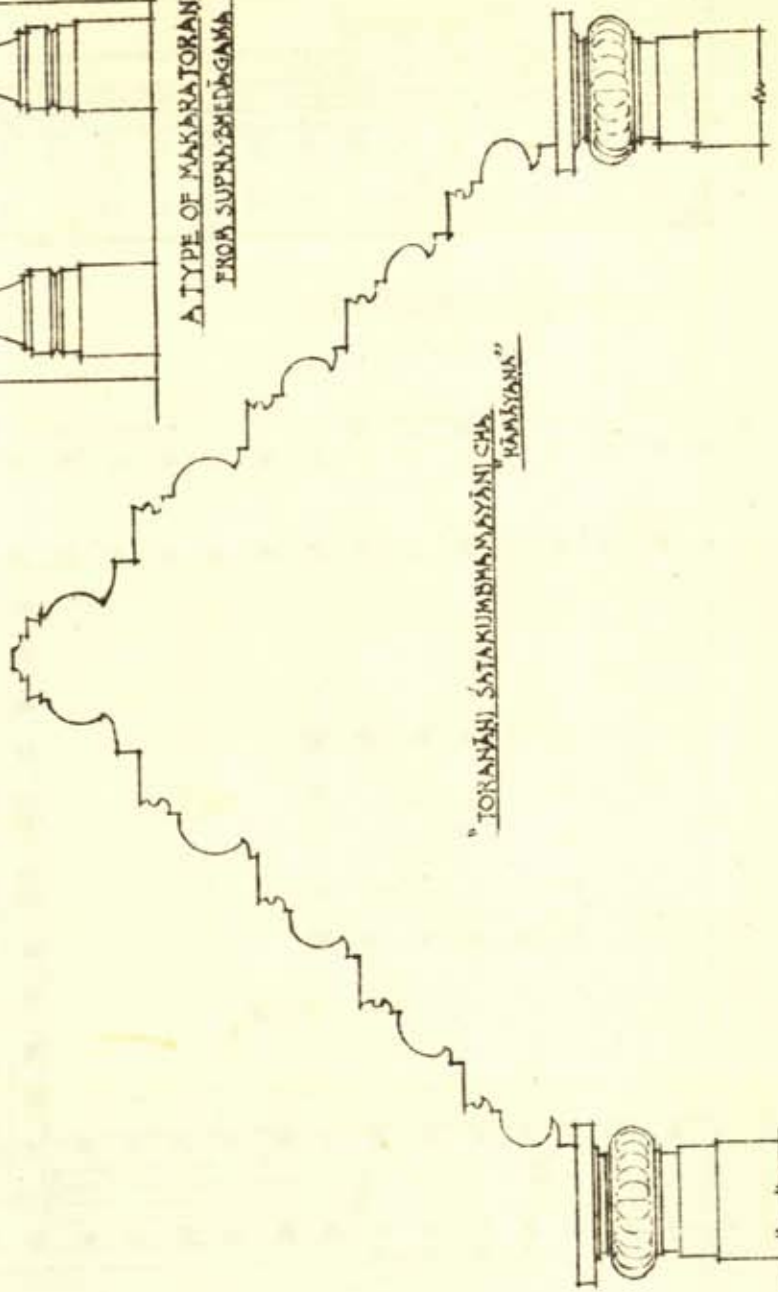
ARCHES — CHAPTER XLVI  
FROM SUPRA-SHEDDĀGAMA AND RĀMĀYANA  
NOT TO SCALE

NOTE:—

THESE ARE PURELY DECORATIVE ARCHES



A TYPE OF MAKARATORANA  
FROM SUPRA-SHEDDĀGAMA



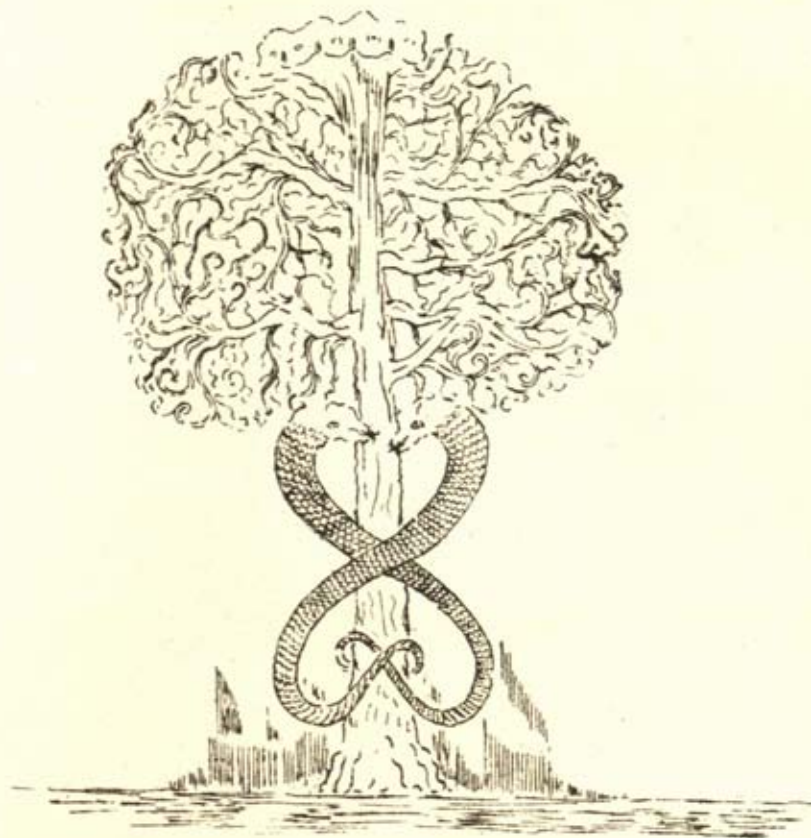
"TORANĀHI ŚATAKUMBHAMĀRĀYĀNI CHA  
RĀMĀYANA"

KUMBHA-TORANA  
FROM RĀMĀYANA





THE ORNAMENTAL TREE. — CHAPTER XE VIII  
FOR THRONES OF GODS AND KINGS  
NOT TO SCALE.





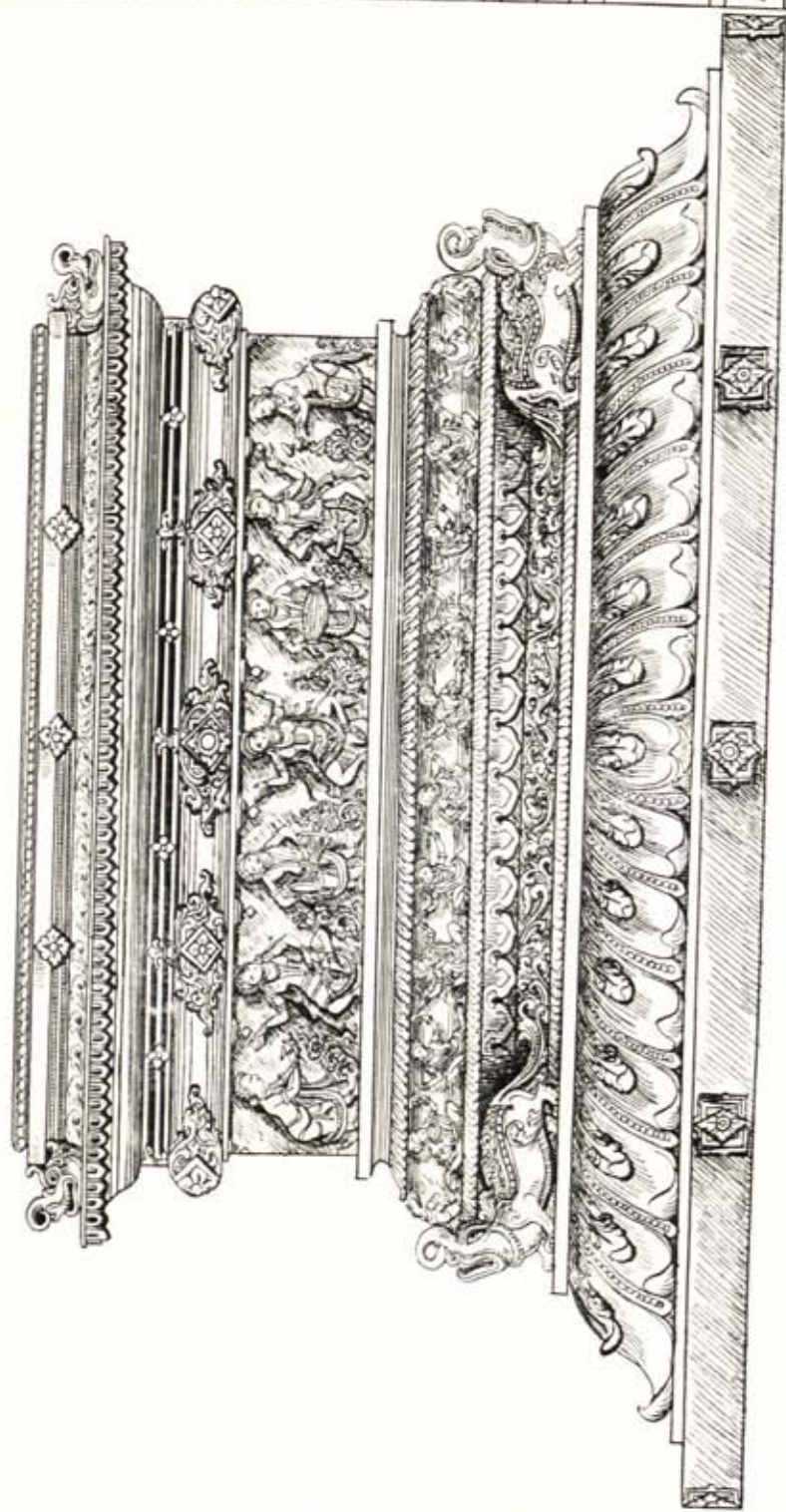


THRONES—CHAP. XLV

FOR GODS AND KINGS AND THEIR CONSORTS;  
EIGHTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS



AND CHRYSTLER  
EIGHTER KING, VARYING IN SIZE FROM  
FOR GODS AND KING AND THEIR CORROSION  
THROES—CHAP. XLV



PADMASANA

1	2	3	4	5	6	7	8	9	10	11	12	12
1/2	1	1/2	1	2	1/2	1	1/2	1	1/2	1/4	1/2	1/2





THRONES—CHAP. XLV

FOR GODS AND KINGS AND THEIR CONSORTS.  
EIGHTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENT



AND ORNAMENTAL  
EIGHTEN KINDS VARYING IN SIZE FROM  
FOR 2008 AND 21008 AND THEIR CORRELATE  
THRONES—CHAP. XLV



PADMAKESARA





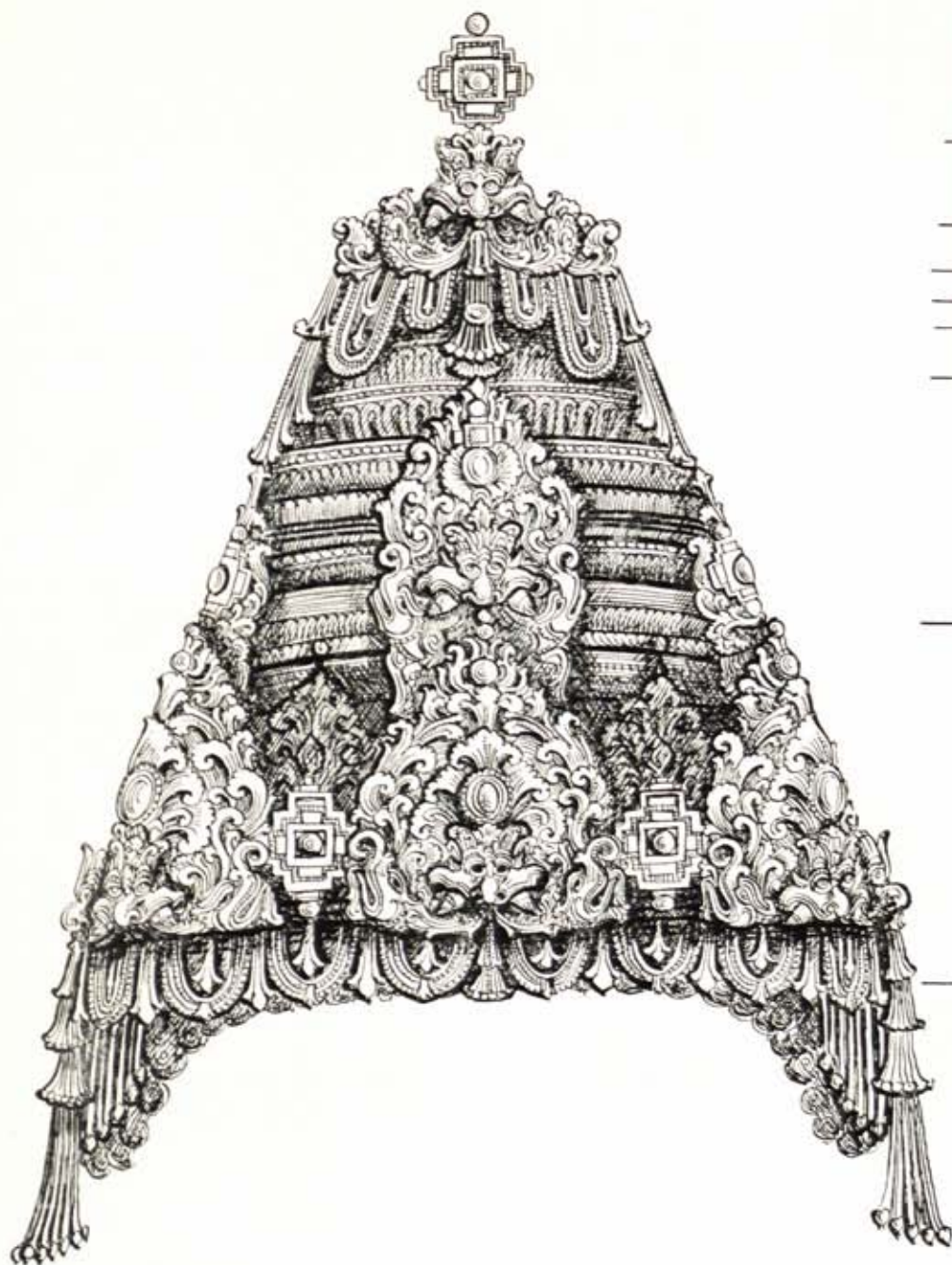
CROWNS—CHAP. XLIX

FOR GODS AND KINGS AND THEIR CONSORTS:  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS.

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CROWNS—CHAP. XLIX  
FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS



	2	1
		2
	1	3
	$\frac{3}{4}$	4
	$\frac{3}{4}$	5
	$1\frac{1}{2}$	6
		7
		8
	6	9
		10
		11
		12
		13
		14
		15
		16
	9	17
		18
		19
		20
		21
	21	

JATA

K. S. Siddalinga Swamy.





CROWNS—CHAP. XLIX

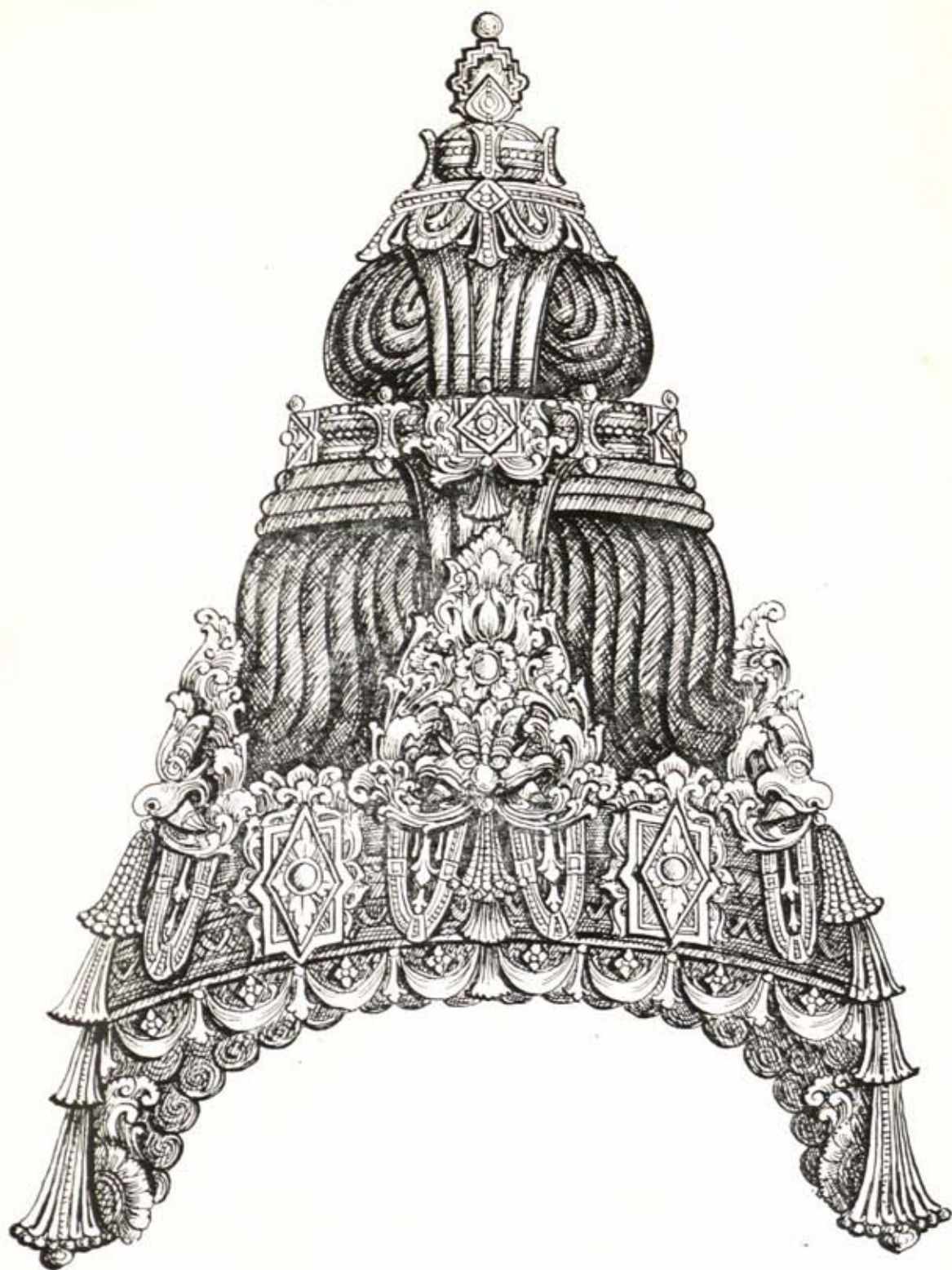
FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS

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CROWNS—CHAP. XLIX  
FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS

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MAULI

*K. S. Siddalinga Swamy.*





CROWNS—CHAP. XLIX

FOR GODS AND KINGS AND THEIR CONSORTS  
FOURTEEN KINDS VARYING IN SIZE, PLAN  
AND ORNAMENTS

5

CROWNS-CHAP. XLIX  
FOR GOES AND KINGS AND THEIR CONJUGES  
FOURTEEN KINGS VARYING IN SIZE, PLAN  
AND ORNAMENTS



KUNTALA

*K. S. Siddalinga Swamy.*





ORNAMENTS—CHAP. L

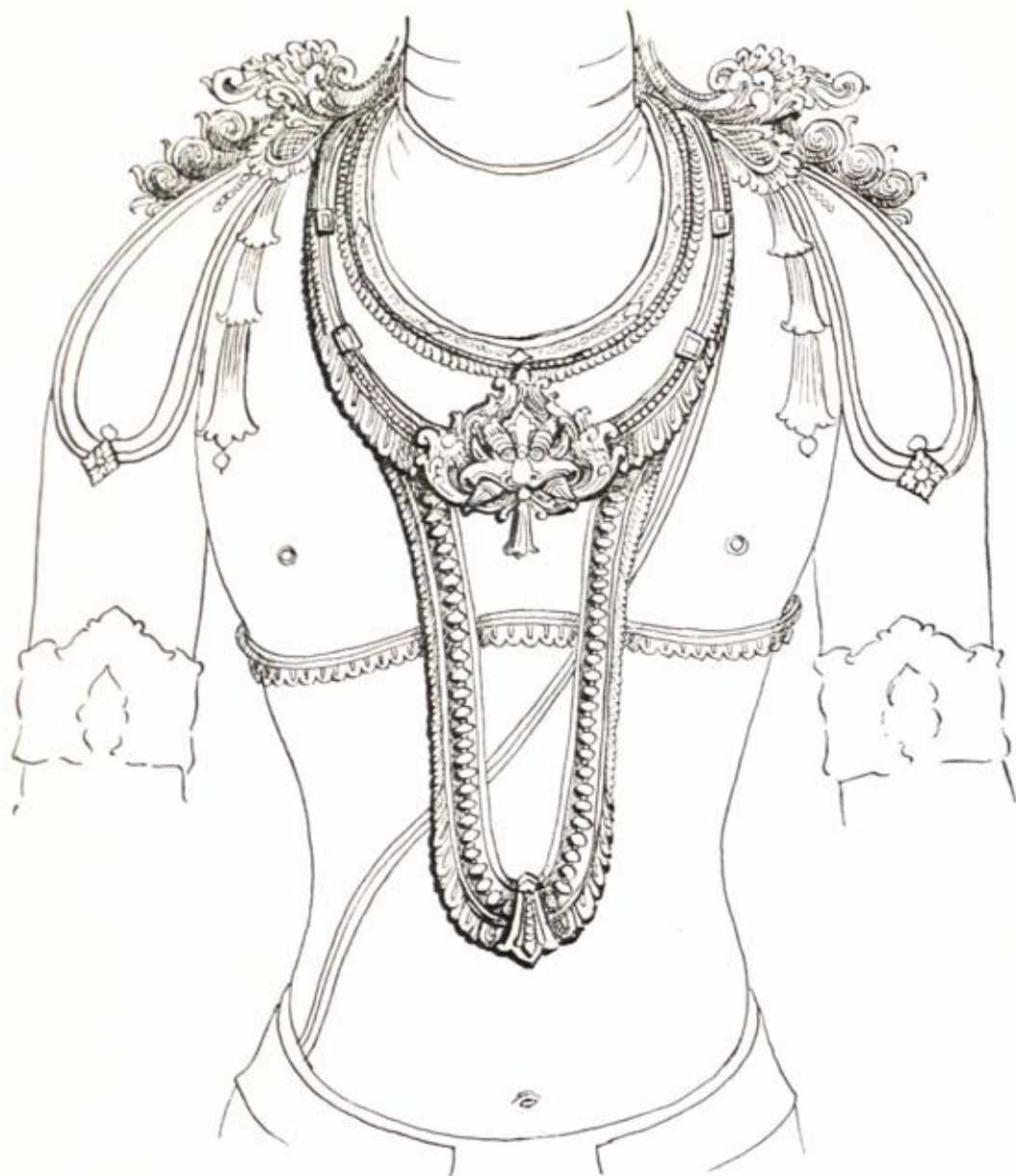
FOUR GROUPS COMPRISING SOME THIRTY  
VARIETIES

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ORNAMENTS—CHAP. I  
FOUR GROUPS COMPRISING SOME THIRTY  
VARIETIES

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HARA  
(CHAIN)



ORNAMENTS—CHAP. L

FOUR GROUPS COMPRISING SOME THIRTY  
VARIETIES

---



ORNAMENTS—CHAP. I  
FOUR GROUPS COMPRISING SOME THIRTY  
VARIETIES

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SUVARNA-KANCHUKA  
(GOLDEN JACKET)

*K. S. Siddalinga Swamy*





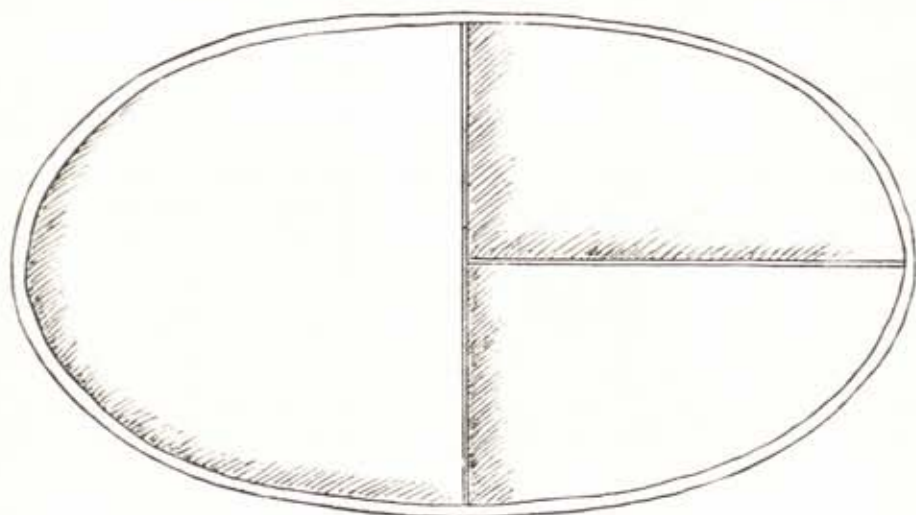
ARTICLES OF FURNITURE—CHAP. L

EIGHT GROUPS COMPRISING SEVERAL VARIETIES  
INCLUDING FIFTEEN TYPES OF CAGES

---

ARTICLES OF FURNITURE—CHAP. I  
EIGHT GROUPS COMPRISING SEVERAL VARIETIES  
INCLUDING FIFTEEN TYPES OF CAGES

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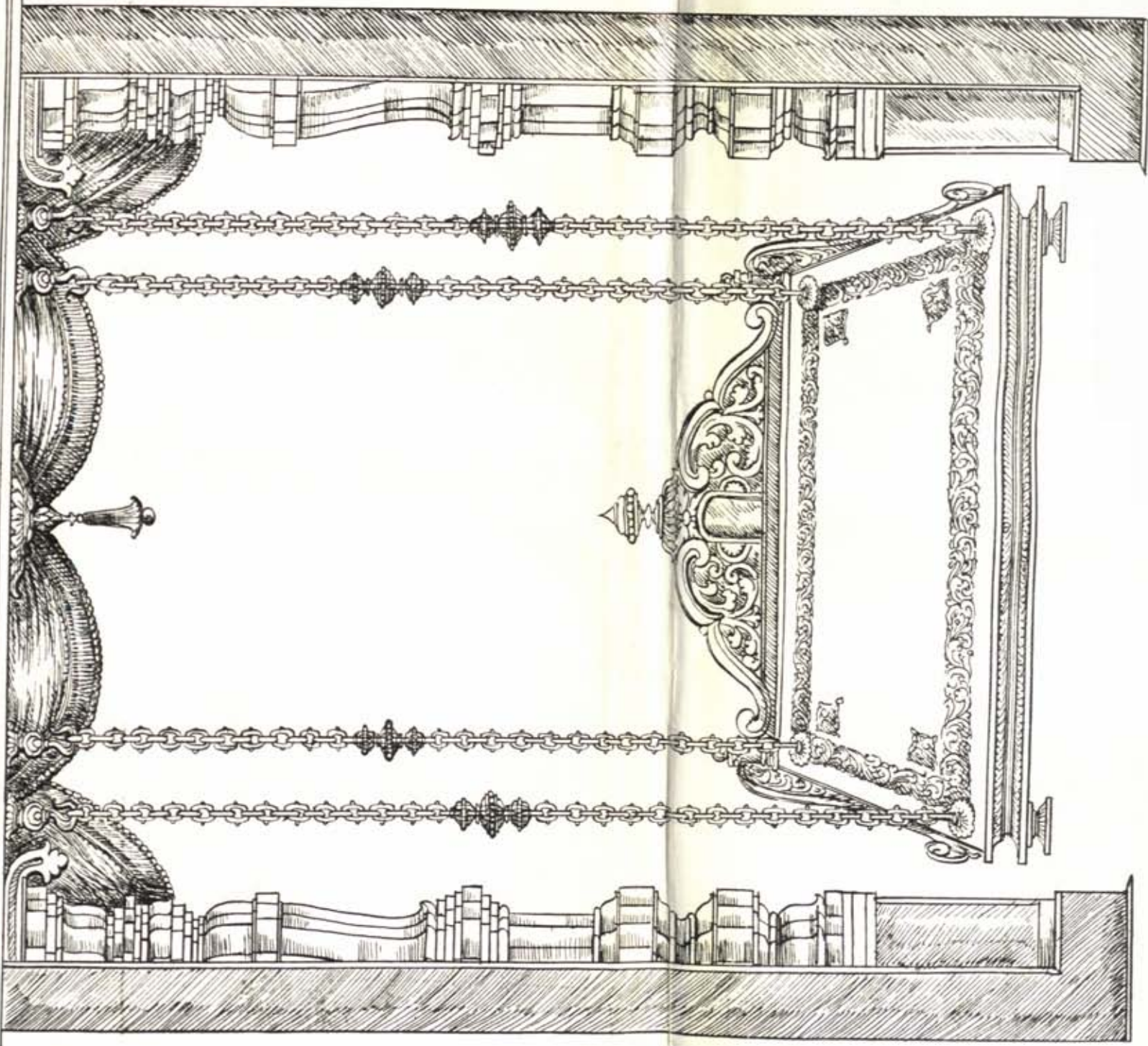
MANJUSHA  
(BASKET)





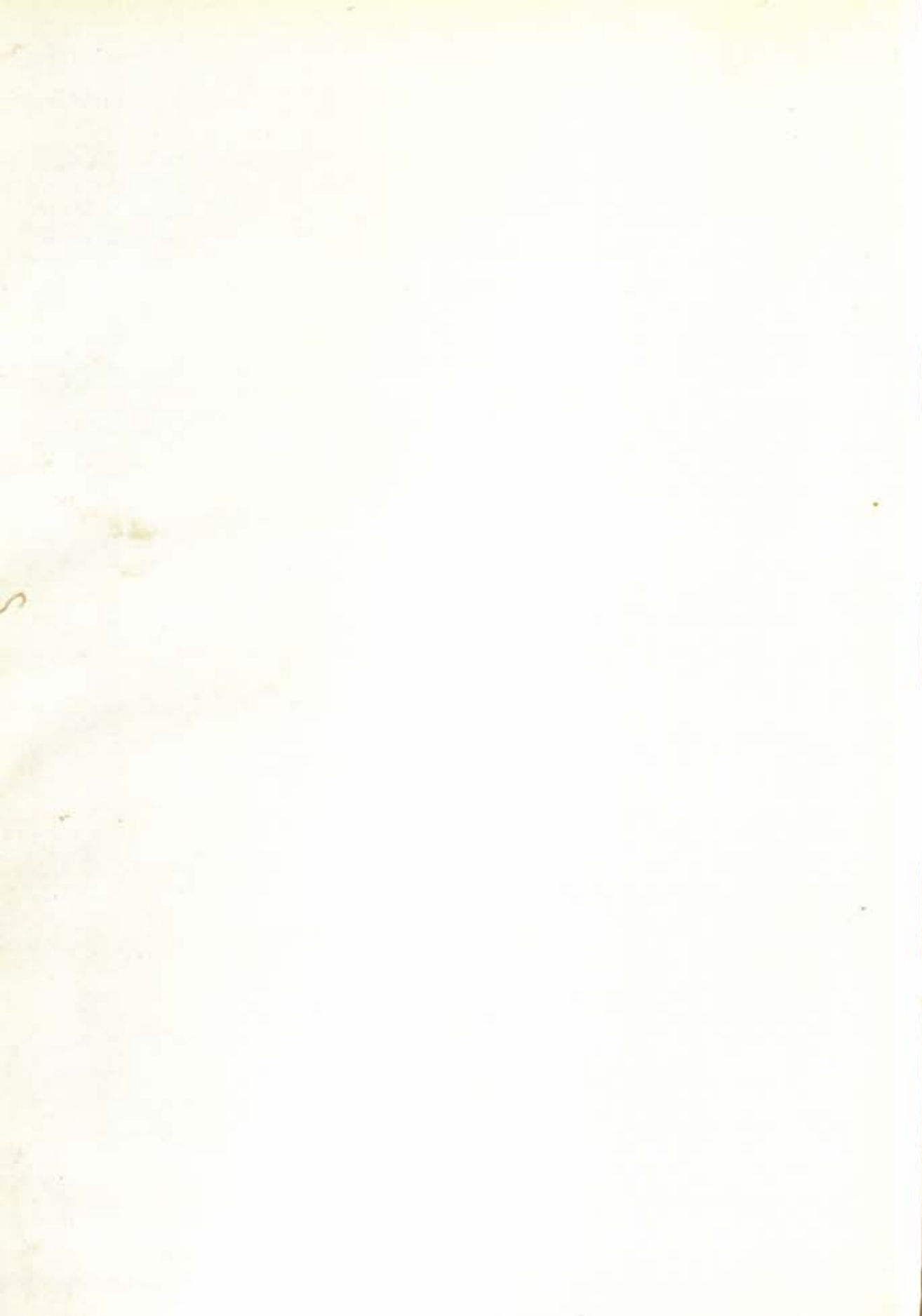
ARTICLES OF EVIDENCE—CHAP. I.  
EIGHT GROUPS COMPRISING SEVERAL VARIETIES  
INCLUDING NINETEEN TYPES OF CYCLES





DOLA  
(SWING)

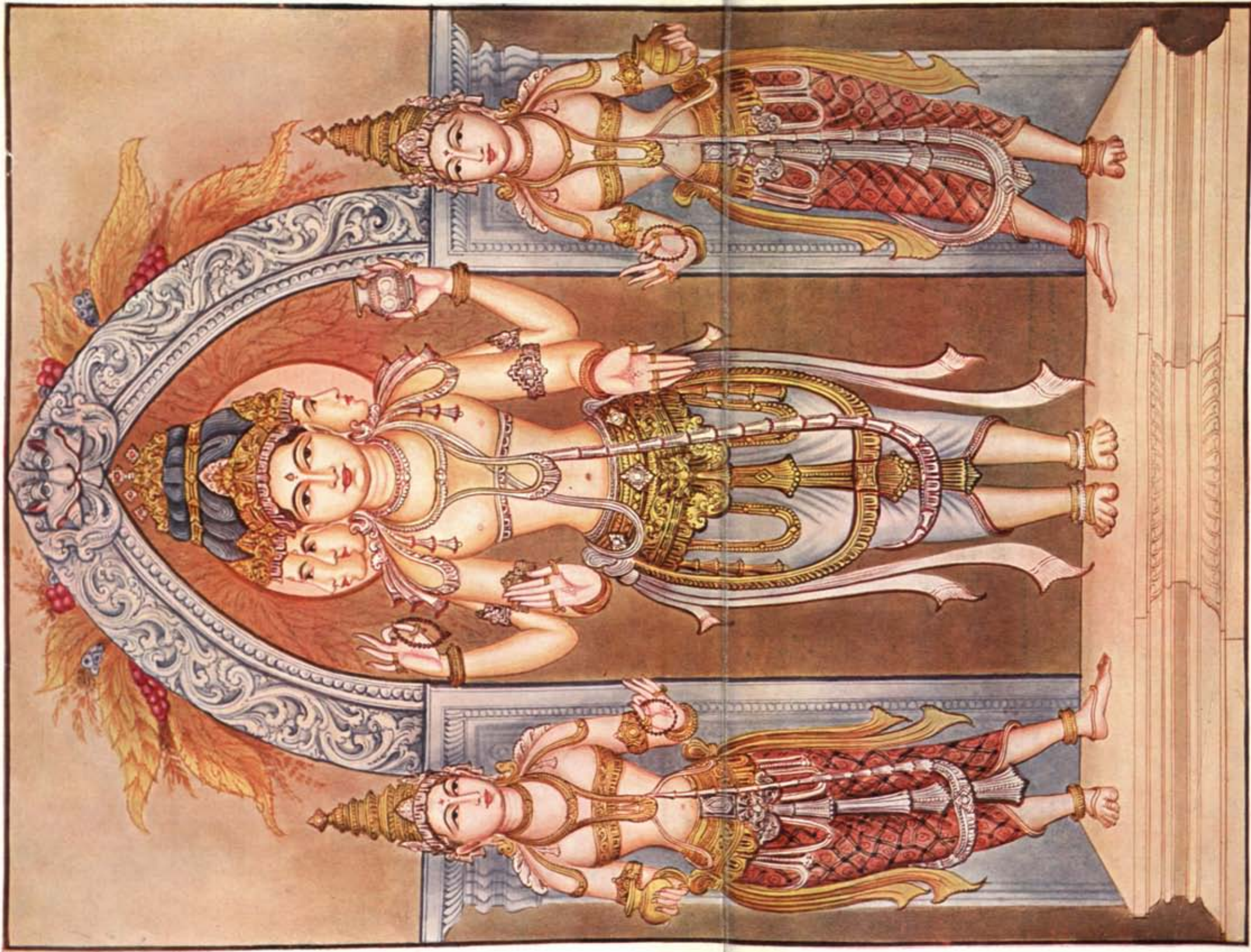




THE TRIAD—CHAP. LI.  
COMPRISING BRAHMA, VISHNU AND SIVA

THE TRIST-CHAP. LI.  
COMING FROM THE LATTER AND MAY





BRAHMA WITH SARASVATI AND SAVITRI  
(OF LARGE TEN TALA)



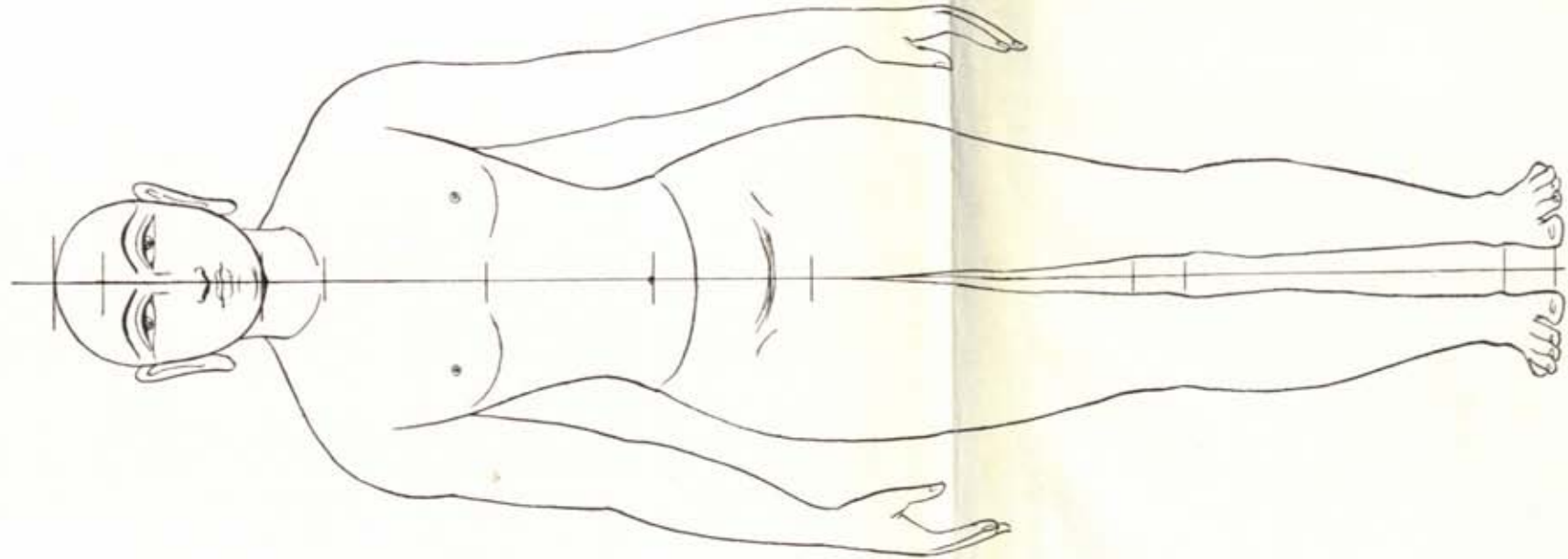


LARGEST TYPE OF DASATALA—CHAP. LXV

WITH COMPARATIVE ILLUSTRATIONS OF THE  
OTHER NINE TALAS



LARGEST TYPE OF BRITISH  
VULCANIZING MACHINES  
AND RUBBER MACHINERY  
FOR SALE



LARGEST  
TYPE OF  
DASATĀLA



NINE TALA

EIGHT TALA

SEVEN TALA

SIX TALA

FIVE TALA

FOUR TALA

THREE TALA

TWO TALA

ONE TALA





THE TRIAD—CHAP. LI  
COMPREISING BRAHMA, VISHNU AND SIVA

THE TRIVIA-CHAMP L.  
AVIATION UNIVERSITY, AMMAN, JORDAN



A. S. Shtadlinsky, Simferopol'.





FEMALE DEITIES—CHAP. LIV

THERE ARE SIXTEEN GREAT GODDESSES

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FEMALE DEITIES—CHAP. LIV  
THERE ARE SIXTEEN GREAT GODDESSES

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SARASVATI—GODDESS OF LEARNING  
(OF TEN TALA)

*K. S. Siddalinga Swamy.*



FEMALE DEITIES—CHAP. LIV

THERE ARE SIXTEEN GREAT GODDESSES

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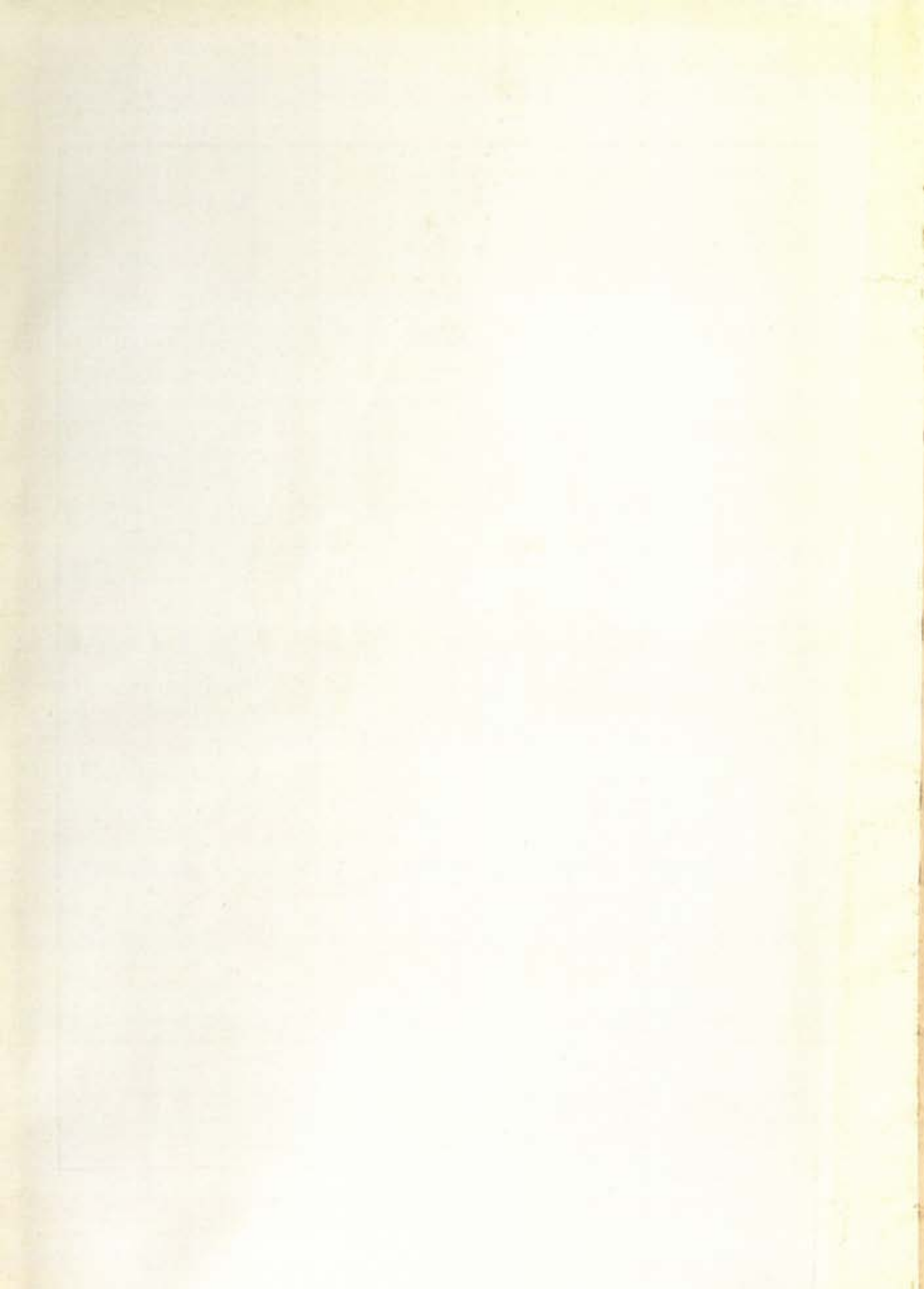


FEMALE DEITIES—CHAP. LIV  
THERE ARE SIXTEEN GREAT GODDESSES

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MAHALAKSHMI—GODDESS OF FORTUNE  
(OF TEN TALA)





JAIN IMAGES—CHAP. LV

COMPRISING FIVE GROUPS:

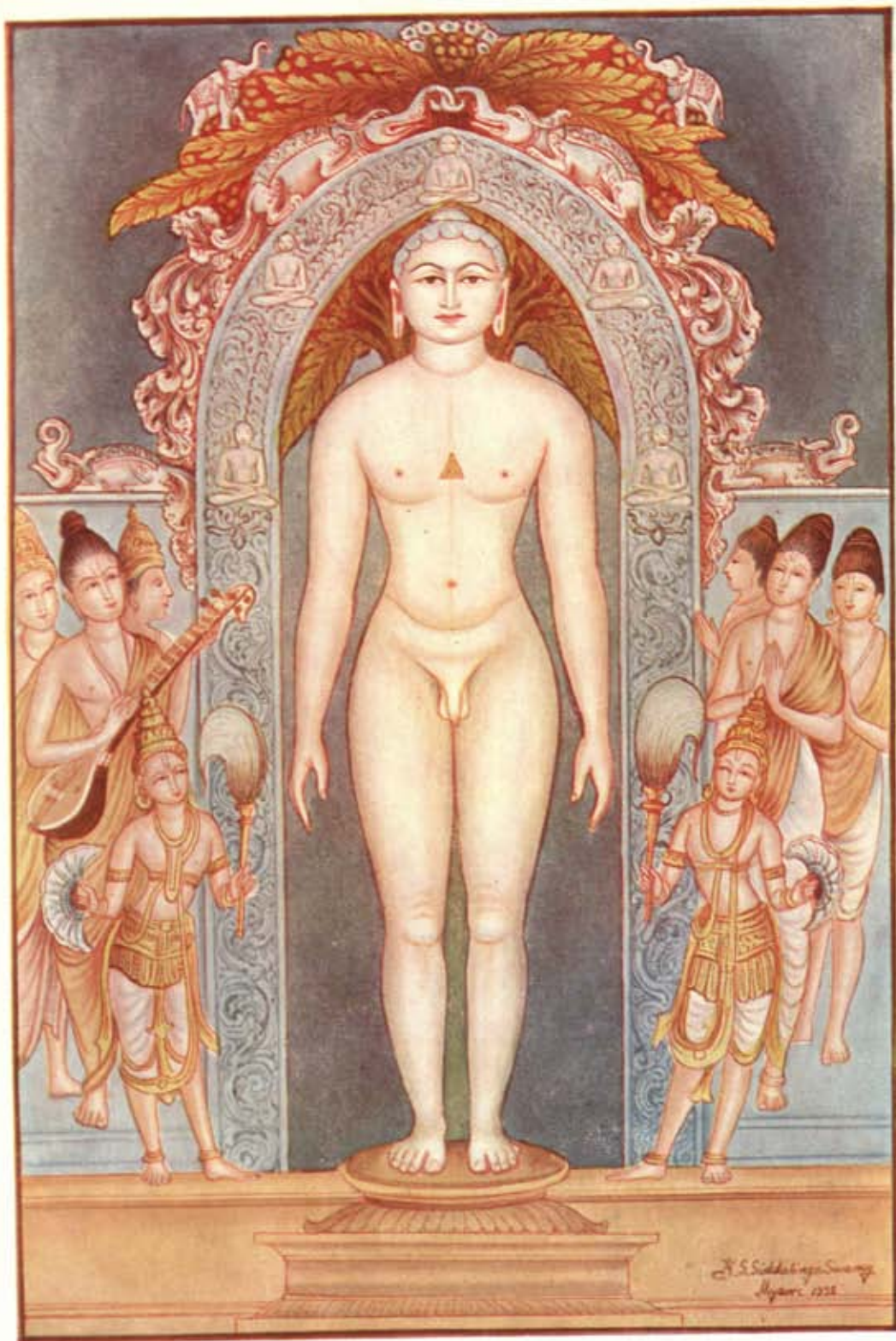
SIDDHAS, SUGANDHAS, JINAS, ARHATS AND PARIVAKAS  
AND INCLUDING TWENTY-FOUR TIRTHANKARAS

---

JAIN IMAGES—CHAP. LV

COMPRISING FIVE GROUPS:  
SIDDHAR, SUGANDHAR, JINAR, ARHATS AND PARSHVARS  
AND INCLUDING TWENTY-FOUR TIRTHANKARAS

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JINA WITH ATTENDANT DEITIES  
(OF LARGE TEN TALA)

K. S. Siddalinga Swamy.





BUDDHIST IMAGES—CHAP. LVI

THERE ARE SEVERAL TYPES VARYING  
IN DETAILS

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BUDDHIST IMAGES—CHAP. LVI

THERE ARE SEVERAL TYPES VARYING  
IN DETAILS

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BUDDHA  
(OF LARGE TEN TALA)



SAGES—CHAP. LVII

SEVEN GREAT SAGES MEASURED IN THREE  
DIFFERENT TALAS AND VARYING  
IN DETAILS

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—  
IN DETAILS  
DIFFERENT TALLS AND VARYING  
SEVEN GREAT SAGES MEASURED IN THREE  
SAGES—CHAP. LVII



4
3
10
3
10
10
5
21
3
21
3
3
96

*K. S. Siddalinga Swamy  
Mysore 1931*

KASYAPA  
(OF EIGHT TALA)

*K. S. Siddalinga Swamy.*





THE MYTHICAL BEINGS—CHAP. LVIII

COMPRISING VIDYADHARAS, YAKSHAS INCLUDING  
RAKSHASAS AND NIGRAHAS, GANDHARVAS  
AND KINNARAS

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THE MYTHICAL BEINGS—CHAP. LVIII  
COMPRISING VIDYADHARAS, YAKSHAS INCLUDING  
RAKSHASAS AND NIDHARAS, GANDHARVAS  
AND KINNARAS

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VIDYADHARA  
(OF NINE TALA)





## DEVOTEES—CHAP. LIX

COMPRISING FOUR CLASSES:

SALOKYA, SAMIPYA, SARUPYA AND SAYUJYA  
WITH HUMAN FEATURES BUT SUPER-HUMAN  
MEASURES

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DEVOTEES—CHAP. LIX

COMPRISING FOUR CLASSES  
SALOKYA, SAMBHYA, SARUPYA AND SAYUKYA  
WITH HUMAN FEATURES BUT SUPER-HUMAN  
MEASURES





SAYUJYA  
(OF TEN TALA)



THE GARUDA IMAGE—CHAP. LXI

MAY BE IN SITTING, ERECT OR WALKING  
POSTURE, AND IN STATIONARY OR  
MOVABLE ATTITUDE

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THE GARUDA IMAGE—CHAP. LXI

MAY BE IN SITTING, ERECT OR WALKING  
POSTURE, AND IN STATIONARY OR  
MOVABLE ATTITUDE



*K. S. Siddalinga Swamy*  
*Apr 1932*

GARUDA  
(OF NINE TALA)

*K. S. Siddalinga Swamy.*



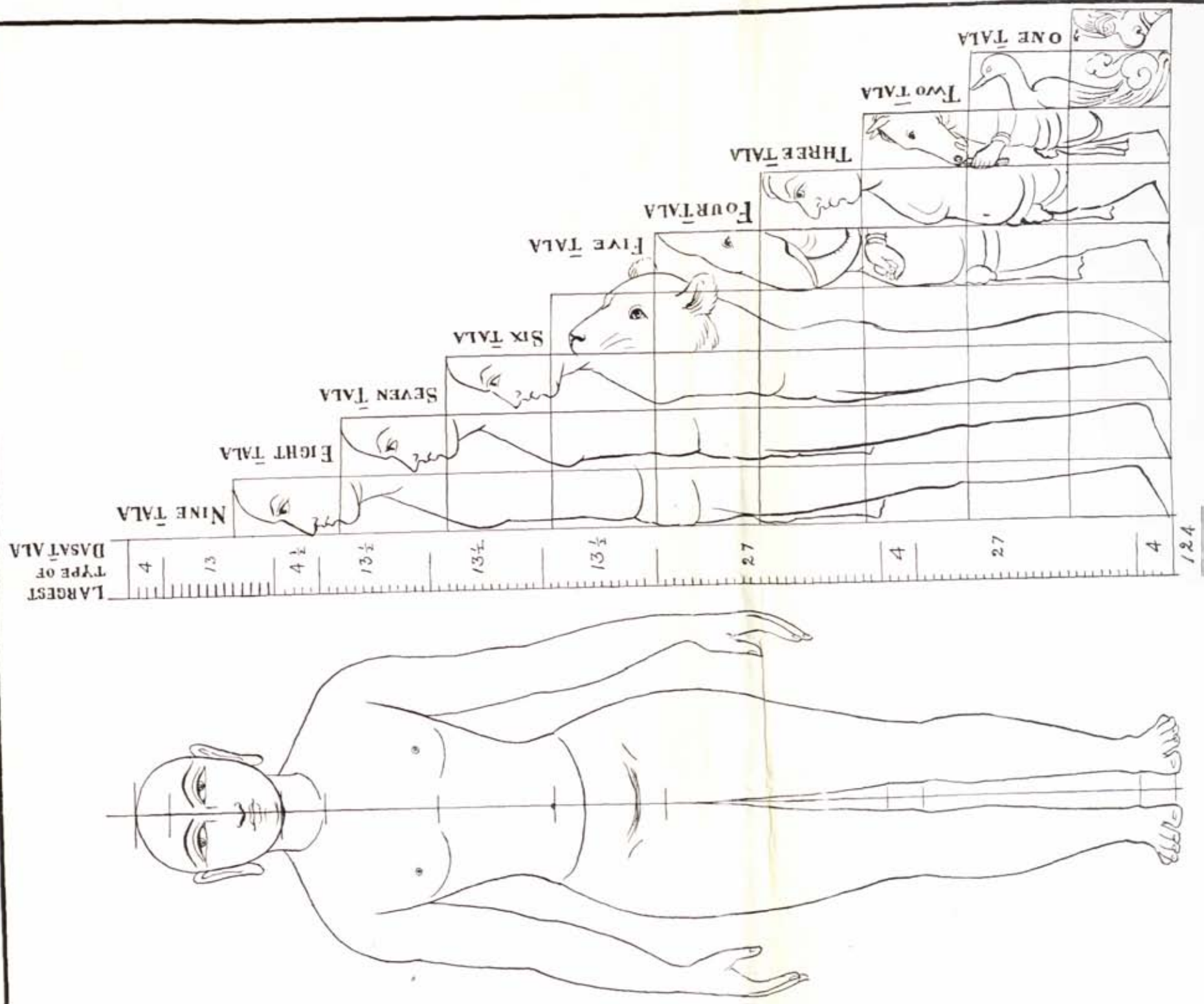


LARGEST TYPE OF DASATALA—CHAP. LXV

WITH COMPARATIVE ILLUSTRATIONS OF THE  
OTHER NINE TALAS

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LARGEST TYPE OF DASH-CHAP. LXV  
SENT TO BRITISH MUSEUM WITH COMPANION  
OTHER MUSEUMS







PLUMB-LINES—CHAP. LXVII

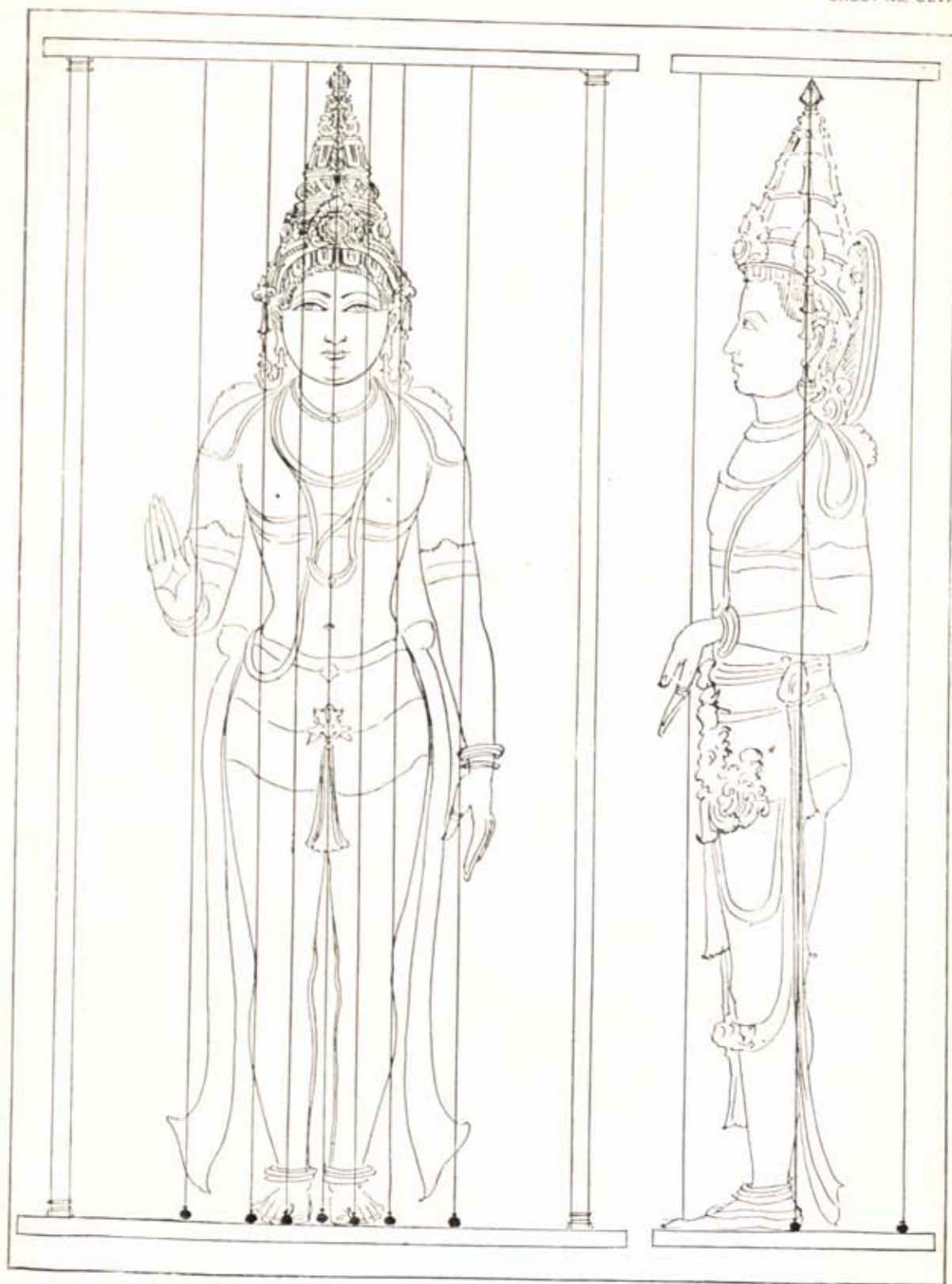
NUMBERING ELEVEN, DRAWN THROUGH THE BODY OF AN  
IMAGE TO FIND OUT THE PERPENDICULAR AND HORIZONTAL  
MEASUREMENT OF, AND DISTANCE BETWEEN, DIFFERENT  
PARTS OF THE BODY IN THREE POSTURES AND  
FOUR POSES

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PLUMB-LINES—CHAP. LXVII

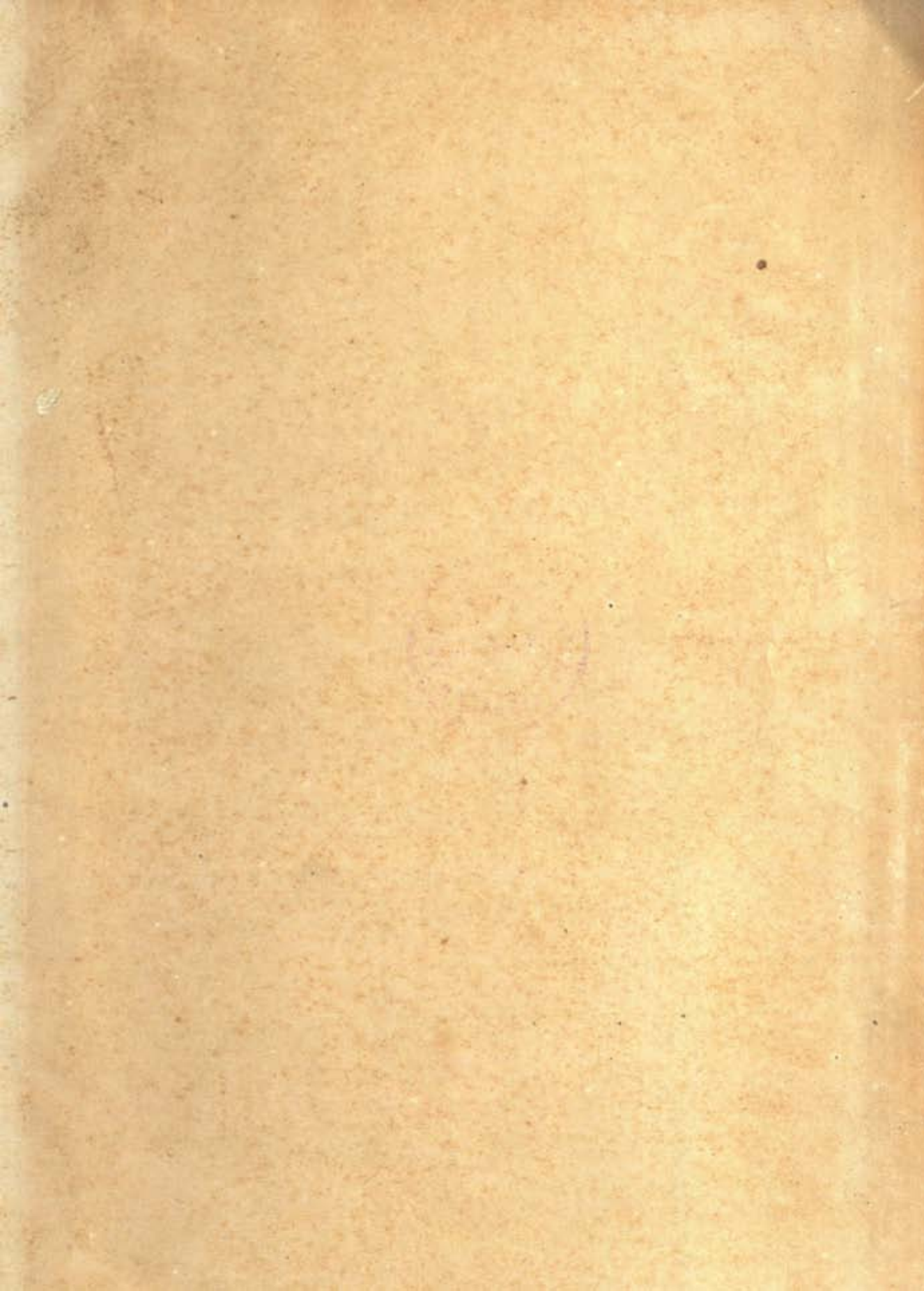
NUMBERING ELEVEN, DRAWN THROUGH THE BODY OF AN  
IMAGE TO FIND OUT THE PERPENDICULAR AND HORIZONTAL  
MEASUREMENT OF, AND DISTANCE BETWEEN, DIFFERENT  
PARTS OF THE BODY IN THREE POSTURES AND  
FOUR ROSES





PLUMB-LINES







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