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Monsara's Seal Vol. 1
A DICTIONARY OF HINDU ARCHITECTURE

TREATING OF SANSKRIT ARCHITECTURAL TERMS, WITH ILLUSTRATIVE QUOTATIONS FROM SILPASĀSTRAS, GENERAL LITERATURE AND ARCHAEOLOGICAL RECORDS

BY

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CALCUTTA MADRAS
PREFACE

Origin and scope of the work—This dictionary owes its name to the University of London. A glossary of the architectural terms used in the Mānasāra, the standard work on Hindu architecture, was prepared for my private use when I found it indispensable after struggling for two and half years to edit the first time and translate into English a text which is written in five different scripts, possesses eleven badly preserved manuscripts, has undergone five recensions and comprises more than 10,000 lines of a language rightly remarked by Dr. Bühler as the "most barbarous Sanskrit." In this connection there arose an occasion for me to express to the University the opinion that an Encyclopedia of Hindu architecture was badly needed. Architectural expressions appear throughout the whole field of general Sanskrit literature and the epigraphical records, as well as in the extensive special branch of literature known as Vāstu-sāstras, more familiarly called Silpa-sāstras. Existing dictionaries, in Sanskrit, English or any other language, do not elucidate architectural expressions; and the texts of the Vāstu-sāstras have been waiting for hundreds of years to be unearthed from manuscripts which are quite inaccessible without the guidance of a special dictionary that would also be instrumental in bringing to light many new things hitherto left unexplained in inscriptions and general literature. The University selected me as the person most immediately concerned and entrusted me with the task suggesting that I should "make a full dictionary of all architectural terms used in the Mānasāra, with explanations in English and illustrative quotations from cognate literature where available for the purpose."

1. It has developed out of a Thesis, which was accepted by the University for the D. Lit. degree.
2. Gana, Tamil, Telugu, Malayalam, and Nāgari.
Thus the terms included in this dictionary are primarily those found in the Mānasāra. But all the new architectural terms of any importance discovered in all the known architectural treatises, epigraphical documents, and general literature have also been added. I should estimate the new terms at about one-fourth of the total numbering approximately three thousand. No record has, however, been kept of the extent of the architectural manuscripts or the general literature searched, but some 50,000 pages of archaeological documents have been gone through almost line by line.

Extent of architectural terms comprehended—In the Vāstu-sāstras architecture is taken in its broadest sense and implies what is built or constructed. Thus, in the first place, it denotes all sorts of buildings, religious, residential, and military, and their auxiliary members and component mouldings. Secondly, it implies town-planning; laying out gardens; constructing market places; making roads, bridges, gates; digging wells, tanks, trenches, drains, sewers, moats; building enclosure walls, embankments, dams, railings, ghāts, flights of steps for hills, ladders, etc. Thirdly, it denotes articles of house furniture, such as bedsteads, couches, tables, chairs, thrones, fans, wardrobes, clocks, baskets, conveyances, cages, nests, mills, etc.

Architecture also implies sculpture and deals with the making of phalli, idols of deities, statues of sages, images of animals and birds. It includes the making of garments and ornaments, etc.

Architecture is also concerned with such preliminary matters, as the selection of site, testing of soil, planning, designing, finding out cardinal points by means of a gnomon, dialling; and astronomical and astrological calculations.

Those and similar matters are expressed by technical names which are to be understood as architectural terms for the purpose of this dictionary.

Principal sources and arrangement of materials—The sources drawn upon in this compilation may be classified under two divisions, namely, literary and archaeological. The former includes all the known
Vāstu-sāstras, mostly in manuscript, which are avowedly architectural treatises, such as the Mānasāra, etc.; architectural portions of the Āgamas and the Purāṇas; cognate portions of the Vedic and Classical literature, such as the Brāhmaṇas, the Sūtras; the Epics, Kāvyas, Dramas, etc. The archaeological records comprise all the inscriptions and other cognate matters published in the following series:—Epigraphia Indica (18 volumes), Indian Antiquary (44 volumes), Corpus Inscriptionum Indicarum (2 volumes), Epigraphica Carnatica (12 volumes, in 15 parts), South Indian Inscriptions of Dr. E. Hultzsch, late Rai Bahadur V. Venkayya, and Rao Sahib H. Krishna Sastri (3 volumes, in 8 parts), General Sir A. Cunningham's Archaeological Survey Reports (23 volumes), Archaeological Survey, new Imperial series (vols. iv, xi, xii, xviii, xx, xxiii, xxiv, xxxiii, xxxiv), and Mysore Archaeological Survey Reports.

Illustrative quotations from these sources are, to speak very generally, arranged in the order in which they are mentioned above. Illustrations from other sources of smaller extent have been given where they seemed most suitable.

Appendices:—A sketch of the important Sanskrit treatises on architecture is given in appendix I. In appendix II is given an alphabetical list of the historical architects mentioned in the archaeological records, together with short notes on their works and dates where available.

Ideal and general method—Dr. F. W. Thomas was the first to suggest the idea of compiling such a dictionary long before I felt the necessity of the glossary mentioned above. In carrying out Dr. Thomas's kind advice it seemed to me that the most natural method was the one suggested by Dr. Burgess (Ind. Ant., vol. xiv, pp. 319-320) for collecting materials for the ancient Geography of India by indexing separately all the geographical words occurring in the archaeological and literary documents. Dr. Fleet illustrated this
principle by making a topographical list of such words found in the 
Bṛhat-saṁhitā (Ind. Ant., vol. xxii, p. 169). This was followed by 
a similar list of words from the Bhāgavata-Purāṇa by Rev. J. E. Abbott 
(Ind. Ant., vol. xxviii, p. 1 f). There such list-making stopped. It 
would have been much easier for me if I could have made use of any 
such list of architectural terms from any of the documents consulted.

Professor L. D. Barnett, M.A., LITT.D., suggested that I should take 
Dr. S. Sørensen’s Index to the names in the Mahābhārata as my model. 
I have followed his method as well as that of Professors Macdonell and 
Keith in the Vedic Index so far as these indexes are concerned in 
bringing together everything useful in the form of a short article.

Despite its bulk, Sørensen’s Index mostly confines itself to 
the proper names contained in the Mahābhārata, and does not 
include any illustrative quotations. But I had to go much beyond a 
single work and consult an extensive field of literature, like the 
veteran workers of the Vedic Index of names and subjects, which 
though it contains subjects in addition to proper names, has not for 
obvious reasons cited the original passages in text or translation in 
addition to giving references to them. In this respect I took the 
largest Sanskrit work, the St. Petersburg Dictionary, as my ideal. But 
there, too, I had to differ from its immortal authors, Messrs. Böhtlingk 
and Roth, the fathers of the most useful Sanskrit researches, in two 
important points. First, the St. Petersburg Dictionary does not, for 
obvious reasons, give in all cases the full context of the passages quoted 
therin. For instance, from the illustrations like ‘prāsādarūḍha’ and 
‘prāsādāṅgana’ (see St. Pet. Dict. under Prāsāda), it is difficult to see 
whether ‘prāsāda’ implies a temple or a palace or an ordinary residential 
building, or the assembly room and confessional hall of the Buddhist 
priesthood. In spite of some tremendous difficulties, I found it un-
avoidably necessary to cite long passages, in text or translation, or 
sometimes both, to illustrate the particular bearing of a term. ‘Pīṭha,’ 
for example, implies a seat, an altar, a platform, the pedestal of a
column, the basement of a building, the plinth, the Yoni part of the Liṅga, etc.; these different shades of meanings cannot be made clear by such quotations as 'piṭhopari' or 'piṭham ashtaṅgulam'. The second point, by far the more significant, will further explain the need of long contexts. The St. Petersburg Dictionary refers only to well known treatises which, though covering an extensive field, are yet easily accessible, and does not deal with manuscripts locked up and preserved as relics; nor has it anything to do with the epigraphical documents. My literary quotations are in most cases from a large number of works and manuscripts, some of which are written in unfamiliar scripts and most of which are neither well known nor easily accessible; and the illustrations from all the published inscriptions and other archaeological records, comprising approximately 50,000 pages, also necessitated the full context, partly for reasons stated above, and partly with a view to avoiding the possibility of distracting the attention of the reader and interfering with his grasping the argument rapidly.

Alphabetical order and transliteration—I could not avail myself of the express advice of Dr. Fleet in his highly appreciative Review of Dr. Sörensen's masterly Index (Ind. Ant., vol. xxxiv, p. 92) to arrange the words according to the European alphabetical order, which in the opinion of the reviewer has enhanced the value of the work. The European alphabet, being more imperfect than the Sanskrit alphabet with regard to the number of characters especially the vowels, and the phonetical arrangement of them, seemed unsuitable for the terms which are included in this dictionary. In either of the alphabets, the transliterated Sanskrit words in some cases would be more or less confusing (e.g., Rishi, Riksha, Rintika, Ripu). But for the difficulties of making type-written copies before the dictionary went to press, I should have preferred to have Sanskrit words written in Sanskrit characters. Following the order of the Sanskrit alphabet, words like 'vaṁśa', and 'saṅku', are given not before 'vakra' and 'saka' (as in the St. Pet. Dict., M. W. Dict. and the Vedic Index), but after 'vahana' and 'sahpa'. The anusvāra is derived from at least four nasal characters of the Sanskrit

1 Four copies of the Thesis referred to above had to be submitted to the University of London.
alphabet (ṅ, ñ, n, m). Logically the anusetra should follow the order of the original letters: 'saṅku' should be where 'saṅku' would be placed; but this is an extremely confusing arrangement (see Apte's Dict.). There is no reason why 'saṅku' should be read before 'śaka', there is also no reason for its being placed after 'śashpa', although one should be quite justified in doing so when he is following the order of a particular alphabet, and does not hesitate to read in another alphabet e after d, i after h, o after n, and u after t, or l after k, h after g, and so forth.

In Transliteration I have followed the system of the Archaeological Survey of India. But I have not made any distinction between e and e, o and ò, simply because there is no such distinction in the Sanskrit language. These deviations from the trodden paths which seem to be untenable, will not, it may be hoped, cause any inconvenience to readers.

Acknowledgment—Except in important cases which deserve special notice, the names of the scholars who have edited a particular inscription or written an article, have not been added after the quotations. This need not offend anybody. I am sincerely grateful to the scholars to whom I owe the quotations. It seems, however, of little interest to know the name or names of the authors or editors of a particular passage, quoted occasionally a dozen times with full references to the article where it occurs. 'Vedi', for example, implying a throne, has a parallel instance in a passage quoted from an inscription. The passage is borrowed from the editors and my indebtedness is shown by the usual quotation marks, and I have stated that this passage occurs in "Inscriptions from Nepal, no. 15, inscription of Jayadeva, verse 25, Indian Antiquary, vol. ix, pp. 179, 182." It, however, in no way enlightens the reader to know the names of the editors, Pandit Bhagwanlal Indraji and Dr. G. Bühler, C.I.E.

Again, a portion of a verse of the Śāṅkhāyana Śrāuta-sūtra is quoted in the St. Petersburg Dictionary, but the full context is
given in our dictionary, and it is stated thus: Śaṅkhāyana Śrautasthra, XVI, 18,13 (St. Pet. Dict.). Beyond this, it seems unnecessary to add the names of Messrs. Böhtlingk and Roth. Lastly, in cases of quotations from general literature, the extent of which cannot be indicated even by an approximate number of books, it was impossible in some instances to mention the author’s name. Compare, for example, a ‘Glossary of Grecian Architecture’, an anonymous work; and Śilpaśāstra-sāra-saṅgrahaḥ Śivanārāyaṇātmajena prāchīna-granthebhyah sāram uddhiṣṭya prakāśitaḥ—‘Śilpaśāstra-sāra-saṅgraha’ compiled by collecting essential portions of the ancient treatises by a son of Śivanārāyaṇa; again, ‘Viśvakarma-jñāna’ corrected (saṃśodhita) by Kuśīra-śaṅkara-śāstri: the author, if there were a real one beyond the mythical Viśvakarman (Creator of the Universe), is not stated anywhere in the treatise itself.

Need of showing the results achieved—Although it would be presumptuous for anybody to say that the subject of a dictionary like this has been exhausted in a pioneer work, I might be permitted, in justice to myself, to add that all the known and knowable materials which were likely to be of any use for this dictionary, have been closely consulted and utilized. Whether the results will justify the great labour involved will have to be left to the actual experiment of those who are in need of such a work. But the tremendous difficulties of a compilation like this will perhaps be not fully brought home to all readers, because “no one but those who have taken part in similar labours, can at all realize the amount of tedious toil, I might almost say drudgery, involved in doing everything ‘singlehanded’, collecting the quotations and verifying references and meanings, making indices and lists of words, sorting and sifting an ever-increasing store of materials, revising old work, arranging and re-arranging new, correcting and re-correcting, writing and re-writing, and interlining the ‘copy’, till reams upon reams of paper have been filled, putting the eye-sight, patience, and temper to a severe trial.”
Aids and encouragement received—My sincere obligations are due to the Secretary of State for India in Council for all facilities and help which I had the privilege of receiving as a Government of India State Scholar and which were needed by a pioneer in this most exacting branch of oriental researches specially during the great European war. I take this opportunity to offer my respectful thanks in particular to Mr. (now Sir) Austen Chamberlain, Mr. (now Sir) T. W. Arnold, C.I.E., and Mr. N. C. Sen, O.B.E. Words fail me to express adequately my gratitude to Dr. F. W. Thomas, the then Librarian of India Office, London. As stated above, I owe to him the inception of the idea and courage to undertake this task. He placed at my disposal all the materials in India Office and procured for me most of the available manuscripts from different libraries in India and Europe. He facilitated my work in Holland. He arranged through the appreciation and kindness of Sir John H. Marshall, C.I.E., D.Litt., the Director General of Archaeology in India, the creation of a prize-post for me directly under the Governor in Madras for the publication of this work; this arrangement unfortunately fell through owing to absence on leave of Sir John Marshall and retirement of Lord Pentland at the time when I went to take up this appointment. It was again through Dr. Thomas's introduction that Sir Claude de la Fosse, C.I.E., M.A., D.Litt., the first Vice-Chancellor of the reconstructed Allahabad University, became personally interested in this work and readily induced the great educationist Governor, Sir Harcourt Butler, to recommend to the Government of the United Provinces of Agra and Oudh to defray the cost of its publication.

I take this opportunity to express my respectful gratitude to Sir Harcourt Butler and his Government. And to Sir Claude I am further indebted for his scholarly sympathy, friendly advice and constant encouragement. To the great lovers of oriental scholarship, Rai Rajeshwar Bai Sahib, O.B.E., the Minister of Education, Kunwar Jagdish Prasad, C.I.E., O.B.E., I.C.S., the Educational (now Chief) Secretary, and Mr. A. H. Mackenzie, M.A., B.Sc., the Director of Public Instruction, I am in a debt of gratitude for further encouragement
which has kept up my energy and spirit needed in bringing out this dictionary after working on it for the past twelve years.

For suggesting many improvements I am indebted to the veteran orientalists, Dr. L. D. Barnett of British Museum, London, and Professor E. J. Rapson of Cambridge University, who examined the whole manuscript before it went to press. I am thankful to Professor J. Ph. Vogel, Ph.D., of Leiden University for helping me with all necessary books during my stay there. To Mr. E. L. G. den Dooren de Jong and Miss Ch. L. Du Ry van Beest Holle of Zoötomical Laboratory, Leiden, I owe many friendly services in connection with this work, but for which it would have been impossible for me to get on in Holland. To another talented lady friend, Miss E. J. Beck, who took the trouble of putting in the diacritical marks to a duplicate type-written copy of this dictionary, I owe, like many other Indian students, more obligations than I can adequately express.

Last but not least I am pleased to record my grateful thanks to Major W. C. Abel, M.B.E., V.D., lately the Superintendent of Government Press, Allahabad, and to his able successor, Mr. D. W. Crighton, and to their staff for their ever sympathetic and kind treatment towards me and their zealous and careful handling which was necessary in printing a dictionary like this.

P. K. ACHARYA.

SANSKRIT DEPARTMENT,
UNIVERSITY OF ALLAHABAD;
August, 1927.
ABBREVIATIONS

[References to the quotations are given in full in all cases. No list of works and authors is, therefore, appended. Abbreviations have been used only in the following cases. The order is that of the English alphabet as the names in the following list are all English.]

Arch., Surv., new Imp. series... Archæological Survey, new Imperial series.

Buddhist Cave Temples... Archæological Survey of Western India, new Imperial series, vol. iv, “Reports on the Buddhist Cave Temples and their Inscriptions,” by Jas Burgess, LL.D., F.R.G.S.

C. I. I. ... Corpus Inscriptionum Indicarum, vol. iii, “Inscription of the Early Gupia Kings,” by Dr. Fleet. (Corpus Inscriptionum Indicarum, vol. i, “Inscriptions of Asoka,” by General Sir A. Cunningham, has not been referred to, neither M. Senart’s editions of the same inscriptions in different volumes of the Indian Antiquary as well as in his French volumes. The only reference to these inscriptions is given from Dr. Bühler’s edition in the Epigraphia Indica; the difference in reading, if any, among the editors has been noted by their names Cunningham, Senart, Bühler.)

C. I. I., F. G. I. ... Corpus Inscriptionum Indicarum, “Fleet’s Gupta Inscriptions.”


Cock ... Een Oud-indische stad Volgens het Epos, by Dr. J. K. de Cock, Groningen, 1899.

Cunningham, Arch, Surv, Reports ... Archæological Survey of India Reports, by General Sir Alexander Cunningham, xvii.
### ABBREVIATIONS

<table>
<thead>
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<th>Abbreviation</th>
<th>Description</th>
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<td>F. G. I.</td>
<td>Dr. Fleet's Gupta Inscriptions.</td>
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*The most arbitrary abbreviations of the names of the Taluqs, approximately 100 in the 12 volumes, have not been followed, first because it seems impossible, at least for me, to read, from his abbreviation 0n. Channarayapattana (in the Introduction, and the table of contents, but indifferently spelt 'Channarayapatna' in the title at the top of each page), from Mj., Manjarabad, etc. (see Introduction, vol. v, part I, p. 1) ; secondly, 100 such abbreviations will be too tedious for any patient reader to remember. These names have, therefore, been written hundreds of times in full.

Again there are as many as 12 kinds of paging sometimes in each part of each volume. Compare, for instance, vol. iii. 'Contents' after one fol. of the fly-leaf, one of the names of the Taluqs, and one of a plate —

1. Preface (page number is not given).
2. List of Illustrations (page number is not given).
3. Introduction
4. List of the Inscriptions classified in chronological order
5. Text of the Inscriptions in Roman characters
6. Translations of the Inscriptions

Text of the Inscriptions:

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<th>Kind</th>
<th>Page</th>
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<tr>
<td>7. in Kannada characters</td>
<td>1-381</td>
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<tr>
<td>8. in Grantha and Tamil characters</td>
<td>1-33</td>
</tr>
<tr>
<td>9. in Arabic and Persian characters</td>
<td>1-4</td>
</tr>
<tr>
<td>10. Addenda et Corrigenda</td>
<td>1-2</td>
</tr>
<tr>
<td>11. Alphabetical list of towns and villages where the inscriptions were found</td>
<td>1-4</td>
</tr>
<tr>
<td>12. Index to Introduction</td>
<td>1-11</td>
</tr>
</tbody>
</table>

This is not a solitary instance: compare also vol. v, part I, which bears 9 kinds of paging exclusive of the fly-leaf, names of Taluqs, and a plate; vol. vii has 10 kinds of paging.

There is yet another difficulty, perhaps the most irritating one, of consulting and referring to this extensive work comprising approximately 12,000 pages. Many of the readers for whose service this dictionary is made are not expected to be familiar with the various South Indian scripts. It is for this reason and also for sparing readers the troubles of confusing pagings that I have referred to the Roman text only. But neither the Roman text nor the translation even of the largest inscriptions covering sometimes 10 pages of 40 lines to a page (cf. vol. v, part I, pp. 362, 364, 380, etc.) has been numbered by verses, lines or paragraphs. Consequently, no one convenient method could be followed in referring to a particular passage in the Roman text and in the corresponding translation. I might have counted, from the beginning of the inscriptions, the lines in both the places (which I have actually done in referring to the smaller inscriptions), but that would not save troubles of readers, as they would themselves be required to count say 400 lines twice, once in the text and secondly in the translation. In such cases my references to a particular passage have been thus: Ep. Carnat., vol. v, part I, Channarayapattana Taluo no. Roman text or Translation, p. line (of that particular page, and not from the beginning of the inscription), sometimes from the bottom upwards, stated distinctly in so many words (e.g., line 2 from bottom upwards, instead of saying line 48, i.e., from the top downwards); occasionally it appeared more convenient to say p. 43, para. 7, line 9, instead of counting all the lines from the top or bottom of the page.
ABBREVIATIONS


H. S. I. I. .. South Indian Inscriptions, by Dr. Hultzsch.


Hist. of Arch. Fletcher .. A History of Architecture, by Fletcher, 1908.

Ind. Ant. .. The Indian Antiquary.*

J. A. S. B. (followed by volume and page, etc.). Bengal Asiatic Society’s Journal.


* In the earlier volumes of this series, pages are divided, not invariably, however, into two columns, which are abbreviated thus: Ind. Ant., vol. v (preceded by the name of the article or the inscription), p. 210, cl. 1 or 3 (=column 1st or 2nd), para. 1 or 3 (where there is more than one), line, say, 7 (of the para. when it is followed by any, or simply lines be counted from the top: in cases where it appeared more convenient, it is stated thus: line 7 from bottom upwards). In the earlier volumes the foot-notes are not marked by the numerical figures, 1, 2, 3 and so forth; they are indicated by some inconvenient signs, e.g., *, †, ‡, etc. It was not possible to refer to these notes by any particular name. Some of the inscriptions published in this series have been given three different titles in three places of reference, namely, one in the table of contents, a different one as the heading of the inscription in the body of the volume, and a third one on the top of the pages wherein it is described. Compare, for example, the following:

(1) Two Prāsāstis of Nanak, a court poet of Viśāladeva of Gujarata (Ind. Ant., vol. xi, contents, at the end of the volume).

(2) Sanskrit Grants and Inscriptions of Gujarat Kings, nos. iii. and iv, Prāsāstis of Nanak, a court poet of King Viśāladeva of Gujarat (in the heading of the article, p. 96).


I have generally referred to the last named title, i.e., the one occurring on the top of the pages.
ABBREVIATIONS

The Mānasāra, edited and translated by P. K. Acharya, F.E.S., M.A., Ph.D., D.Litt.
Archaeological Survey of India, new Imperial series, vol. XII, "The Monumental Antiquities and Inscriptions in the North-Western Provinces and Oudh," by A. Führer, Ph.D.

A Sanskrit-English Dictionary, by Sir Monier Williams, m.a., 1872.
Sanskrit-Worterbuch von Böhtlingk and Rudolf Roth, 1855.
South Indian Inscriptions, by Rai Bahadur V. Venkayya.

K. S. I. I. ... ... Monumental Antiquities and Inscriptions, North-Western Provinces, Arch. Surv., new Imp. series (followed by volume, page, etc.).
M. ... ... Muhammadan Architecture of Bharoch, etc., Burgess, Arch. Surv., new Imp. series (followed by volume, page, etc.).
Mysore Arch. Surv. Report, Narasimhachar (followed by year, page, etc.).
M. W. Dict. ... ... Pallava Architecture, Rea, Arch. Surv., new Imp. series (followed by volume, page, etc.).
Pet. Dict. ... ... Rām Rāz Ess, Arch. (of) Hind.
Sharqi Arch. of Jaunpur, Führer, Arch. Surv., new Imp. series (followed by volume, page, etc.).
V. S. I. I. ... ... Vedic Index, Macdonell and Keith.
Vitruvius (followed by Book and chapter).
The Dictionary Order of the Roman Alphabet

a, å; i, ñ; u, ù; ð, ñ; e, aë; o, au;
k, kh; g, gh; ñ; ch, chh; j, jh; ñ;
t, ñh; ð, ðh; ñ; t, th; d, dh; n;
p, ph; b, bh; m; y, r, l, v;
s, sh, s; h; ŭ; ũ.
A

DICTIONARY
OF
HINDU ARCHITECTURE

A

AKSHA—The eye, a die, the base of a column.

(1) The base of a column:
Athavākṣham (=adhishṭhānam) navāmśochehāṃ janma chai-
kena kārayet !

(Mānasāra, xiv. 17, note.)

(2) The eye:
Asyāyāmas tri-mātram syād vistārama chaika-mātrakam !
Akshāyāmārdha-mātram syād vistārama yuktito nyaset !

(M. lx. 29-30.)

(3) A die:
Akshaiḥ sphaṭika-saṁyuktam tula-bhājanam eva cha !

(M. lxxviii. 28.)

(4) Referring to the window-like part of a dolā (swing, hammock, 
palanquin), and of chariot:
Purataḥ prishṭhato madhye parva(darpa)nam bhadra-
saṁyutam !
Pārśvayor vā(dvā)raṇam kuryāt tasyādho'kṣham susainyutam !

(M. l. 165-166.)

Tasyādhaḥ karṇanam kuryād akshotsedhdrham eva cha !

(M. xli. 51, see further context under Aksha-bhāra.)

See Gavākṣha.
Akshah pāda-stambhayor upari-nivishta-tulādhāra-paṭṭah !
Akshāgra-kīla !
Pushkarākṣha (see Pāṇini, 5, 4, 76).
Dhārābhīr aksha-mātrabhīḥ (Arjunasamāyama, ed. Bopp, 8, 4).
AKSHA-BHĀRA—A lower part of a chariot:
Tasyādhō (=below the pāda or pillar) karnāṁ kuryād
akshotsedhārdham eva cha
Tat-tad-deśe tu chhidrāṁ syād aksha-bhāre rathāṅtakam!
Chhidre praveśayet kilam yuktyā cha paṭṭayojitam!
(M. xlii. 51—53.)

AKSHI-SŪTRA—The line of the eyes:
Mukhāyāmaṁ tridhā bhavet!
Akshi-sūtrāvasānam cha tasyādhō(ας) tat-padāṅtakam!
Hikkā-sūtrād adho bāhu-dirgham pikshāṅgulaṁ bhavet!

AGNI-DVĀRA—The door on the south-east:
Chatur-dikṣhu cātussu-kone mahā-dvāram prakalpayet!
Pūrva-dvāram athaisāne chāgu-dvāram tu dakshīnē!
Pītura-dvāram tu tat-pratyag vāyau dvāram tathottaram!
(M. ix. 292, 294-295.)

AGRAHĀRA—A village inhabited by the Brāhmaṇaśas:
Viprāir vidvaddhi abhogyam maṅgalaṁ cheti kirtitam!
Agrahāras tad evam uktam vipreṇḍrah Kāmikāgama II
(Kāmikāgama xx 3.)
Agrahāram vināyeshu sthāniyādīshu vāstushu!
Prāg-adīshu chatur-dikṣhu vāyan ēṣe śivālayaḥ II
(Ibid. xxvi. 32.)

Nilakauṭha, 16. 3. (Pet. Dict.):
Agraṁ brāhmaṇa-bhojaṇāṁ tad-arthaṁ hriyante rāja-dhanat
prithak kriyante te agrahārāḥ kshetradayaṁ!
Chatur-bhūja (comm. Mbh.): Agrahāra = sāsana.

AGHANA—Not solid, a hollow moulding, column or pillar:
Ghanam chāpy aghanam chaiva vinyāsam atha vakshyate!
(Vistārāyāma-sobhādi-puravavad-gopurāṅtakam!)
Yaṁ mānaṁ bahir anyena chulikā-māna-sāṁmitam!
(M. xxxiii. 290—292, see also 293—309.)
Referring to windows (or rather pillar of windows):
Tad-vistāra-ghanam sarvaṁ kuryād vai śilpi(a)vit-tamah!
Gopure kuṭa-kosht (h)adī-grive pādāntare tathā!
Ghanē vāpy aghanē vāpi yathā vātayanair-yutam!
(ibid. 592-594).
cf. Vistāraṁ cha dvi-mātram syād agram ekāṅgulaṁ bhavet ।
Ghanam ekāṅgulaṁ chaiva ।
(M. LX. 17-18).
Referring to the image of a bull:
Ghanāṁ vāpy aghanām vāpi kuryāttu śilpi(a)-vit-tamah ।
(M. LXII. 17).

AGHANA-MĀNA—(see aghanā.) Measurement by the interior of a structure.
Evāṁ tat(d) ghanamānam uktam aghanām vakshyate dhunā ॥
Vistārayāṁa-bhaktih syād uktavat yukttito nyaset ।
Dvi-triḥāgam-visāle tu āyataṁ tat prakalpayet ।
Bhakti-tri-bhagam ekāṁśaṁ bhitti-vistāram eva cha ।
Śeshāṁ tad garbha gehāṁ tu madhya-bhāge tu veśanam ।
(M. XXXIII. 331-335 f.).

ĀΝKĀ(GA)ṆA—(see praṅgaṇa.) Same as Aṅgaṇa, a court, a courtyard.
Yathā madhye'ūkanam kuryāt pañcha-bhāgena vistrītam (M. xxxiv. 143).
Kalpa-drūmasya purato bahir aṅkanam syāt (M. XLVIII. 72).
Athātaḥ sampravākshye'ham aṅgaṇasya tu lakṣhaṇam ।
Aṅgaṇaṁ dhvaja-yonih syān mukhyāmabhisaṁyutam ॥
Pādakāṇāṁ bahir-bhagam aṅgaṇāṁ tat vidur budhāḥ ।
Dhvajah sarvatra sampanna iti śāstra-nidārsanam ॥ (Vāstu-vidyā ed. Ganapati Sāstri. vi. 1-2).
Madhye tu praṅgaṇaṁ kāryaṁ viśālenaika-paṁktyam ।
Ardha-paṁkty-vivridhya tu trimśat paṁkty antam ishyate ॥ 40.
Āyāme chaika-paṁkty ādi tri-guṇāṁtaṁ viśālata ॥
Evāṁ brahmāṅgaṇaṁ kāryaṁ jala-pāta-yutaṁ nava ॥ 41.
Madhyamaṁ chaṅgaṇa-sthānaṁ maṇḍapena yutaṁ tu va ॥ 66.
Prāg aṅgaṇaṁ pradhanam syāt prāgayāṅgaṇaṁ jvarah ॥ 131.
(“Kānikāgama”, xxxv):
Aṅga-Dūśana—The defects of the limbs; the penalties of a defective construction.

“Mānasāra”., Chap. lxxix., 1–73:

The chapter is named Aṅgadūṣana in the colophon. The term would literally mean the defects of the limbs. The chapter opens with the proposal that the penalties on the master, the king, and the kingdom following a defective construction will be described:

Ālayādyāṅga-sarveshu hinādhiyam bhaved yadi
Rāja-rāṣṭrādi-kartṛṇām dosha-prāptim(-r)hochyate (1–2).

There should not be, as stated, any defect in the width, height, plinth, lintel, pillar, entablature, finial, dome, door, adytum, staircase, terrace, gate house, pavilion, wall etc. (3–10).

Cf.: Tasmāt tu dosha samprāptih śilpidṛṣṭih (r) nivārayet (11).

The illustrations too of penalties for defective construction are taken from the different architectural objects, such as door, staircase, pillar, wall, dome, spire, etc., etc. Thus it is stated that if the altar (vedikā) be defective, the master would lose his eyesight (36); if the dome be larger or shorter, the people would suffer from poverty (29); if the pillars be larger or shorter, the race of the master would be exterminated (23), and so forth.
Aṅgula—A finger, a finger-breadth, a measure of about three-fourths of an inch; one of some equal parts, into which an architectural or sculptural object is divided for proportional measurement.

(1) "Mānasāra", Chap. II:

The definition of paramāṇu or atom:

Munināṁ nayanodvikshya(s) tat paramāṇur udāḥritam (40),
cf.: Brihat-saṁhitā (below).

Paramāṇu or atom is the lowest measurement.)

The details of the aṅgula-measure (41—46):

8 Paramāṇu (atoms) = 1 Ṛatha-dhūli (cardust),
8 Cardusts = 1 Vālāgra (hair's end),
8 Hair's ends = 1 Līkshā (nit),
8 Nits = 1 Yāka (louse),
8 Lice = 1 Yava (barley corn),
8 Barley corns = 1 Aṅgula (finger).

Three kinds of aṅgulas are distinguished, the largest of which is equal to 8 yavas, the intermediate one 7 yavas, and the smallest one 6 yavas (47—48).

Further details (49—53):

12 Aṅgulas = 1 Vitasti (span),
2 Spans or
24 Aṅgulas = 1 Kishku-hasta (smallest cubit),
25 " = 1 Prājāpatya-hasta.
26 " = 1 Dhanur-mushti-hasta.
27 " = 1 Dhanur-graha-hasta.
4 Cubits = 1 Dhanuḥ or danda (bow or rod).
8 Danda (rods) = 1 Rajju (rope).

Direction is given with regard to the use of the cubits of different lengths and other measures (54—58): conveyances and bedsteads etc. are stated to be measured in the cubit of 24 aṅgulas, buildings in general (vimānas) in the cubit of 25 aṅgulas, the ground or land (vāstu) in the cubit of 26 aṅgulas, and the villages etc. in the cubit of 27 aṅgulas. The cubit of 24 aṅgulas can, however, be employed, as stated in measuring all these objects.
Chap. LV:

Three kinds of the Aṅgula-measure:
Mātrāṅgula-gatam proktam aṅgulam tri-vidham bhavet।(53).
The mānaṅgula is the standard measure; it is equal to eight barley corns:
Yava-tārāṣṭa-mātram syān mānaṅgulam iti smṛtam।(56).
The mātrāṅgula is the measure taken in the middle finger of the master:
Kartur dakṣiṇa-hastasya madhyamāṅgula-madhyame।
Parva-dirgham tan-nāham mātrāṅgulam udāḥṛitam।(57-58).
The details of the 'deha-labdhaṅgula' are left out; but this measure is frequently referred to:
Trayas-триśach chhatāntam syād deha-labdhaṅgulena vā)।(64).
The 'deha-labdhaṅgula' is to be understood as the measure, which is equal to one of the equal parts, into which the whole height of a statue is divided for sculptural measurement. This alone should otherwise be called aṁśa (part); but the term (aṁśa) is indiscriminately used for all the three aṅgula-measures, as well as for the term 'mātra.' Compare, for example, chap. LXV:
Mūrṭh(n)adi-pāda-parṇantam tuṅga-mānam praśasyate।(2).
Chatur-viṁśach-chhataṁ kṛitvā tathaivāṁśena mānayet।(3).
Uṣṇishāt keṣa-parṇantam chatur-mātraṁ praśasyate।(4).
Ardhāṁśaṁ gala-mānam syād vedāṁśaṁ gala-tuṅgakam।(6).
Sa yava-tryaṁśakaṁ chaivāṁśamikāyāmam ishyate।(26).
Medhrāntam āru-dirgham syat sapta-viṁśaṅgulam bhavet।(9).
The 'deha-labdhaṅgula' is also called the bera (idol)-aṅgula and the liṅga (phallus)-aṅgula, chap. LXIV. 49-53:
Aṁśakaṁ mānam evoktam aṅgulair mānam uchyate।
Yal-liṅga-tuṅgaṁ saṁgrāhya chatur-viṁśach-chhatāntakam।
Liṅgaṅgulam iti proktam beraṁ tālavasād-api।
Kṛitvā beraṅgulaṁ proktam mānaṅgulam ihochyate।
Yava-tārāṣṭa-mātraṁ syād devāṁnam aṅgulaṁ bhavet।
The 'deva (god's)-aṅgula' mentioned in the last line (53) is apparently the māna (standard) aṅgula.
(2) "Brihat-Samhitā", LVIII. 1—2:
Jalāntarage bhānau yad-anutaram darṣanam rajo yāti
Tadvindyāt paramāṇum prathamam tad-dhi pramāṇānām II
Paramāṇu-rajo-vālāgra-likhā-yūka yavo'ṅgulaṁ cheti II
Ashta-guṇāṁ yathottaram āṅgulam ekaṁ bhavati mātṛā II
"Commentary quotes a parallel passage, the former stanza of
which recurs in Manu, viii, 132 (cf. below), whereas the
latter wholly differs:
Tathā cha jalāntara-gate bhānau yat sūkshmaṁ dṛṣṭyate rajah
Prathamam tat pramāṇānām trasa-reṇum prachakshate II
Tasmād rajah kachāgram cha likhā yūka yavo'ṅgulam l
Kramād ashta-guṇāṁ jñeyāṁ jina-samkhyaṅgulaṁ samah II
From an unknown author are the verses quoted by
(3) Bāpū-Deva in his edition of the Siddhānta-bhṛomanī", p. 52:
Veśmāntaḥ patīteṣu bhāskara-kareshvālokṣyate yad-rajah
Sa proktaḥ paramāṇur ashta guṇitais tair eva reṇur bhavet II
Tair vālāgram athaśṭabhīḥ kacha-mukhair likhā cha yūka
śṭabhīḥ l
Syat trihiścha tadashtakena cha yavo'sṭabhīḥ cha tair
āṅgulam II
"Digit (āṅgula) has here (B.S. LVIII 4) no absolute, but a
relative value; it is the module and equal to ṛṣi of the
whole height of the idol, or ṛṣi of idol and seat together".
Commentary: yasmāt kāṣṭhāt pāśaṇadikād vā pratīmā kriyate
tad daighyāṁ pitha-pramāṇa-vivarjitaṁ dvādaśa-bhāga-
vibhaktāṁ kriyā tatraiko bhāgo navadha kāryaḥ, so'ṅgula-
sajñako bhavati, yasmād ashtadhikam āṅgula-satam
pratīmā pramāṇaṁ vakṣhyati.
(Kern. J. R. A. S. (N. S.) volume vi, p. 323, notes 1,2).

(4) Introduction (pp. 8-9) to "Rājavallabha Manḍana", Ed.
Nārāyaṇa Bhārati and Yaśovanta Bhārati

| 1 āṅgula | = mātṛa. | 5 āṅgula | = tala. |
| 2 " | = kalā. | 6 " | = kara pāda. |
| 3 " | = parvan. | 7 " | = drishṭi. |
| 4 " | = mushti. | 8 " | = tūṇi. |
9 aṅgula = prādeśa.
10 " = saya tāla.
11 " = go-karna.
12 " = vitasti (span).
13 " = anāha-pada.
14 " = ratni.

21 " = aratni.
42 " = kishku.
84 " = purusha (height of a man).
96 " = dhanus.
106 " = danda.

This is apparently taken from the Brahmāṇḍa Purāṇa. (See below.)

(5) "Brahmāṇḍa Purāṇa," chap. 7 (Vāyu-prākta pūrva-bhāge dvitiye annuṣṭanāpade) gives a curious origin of the aṅgula measure:

It is stated (in v. 91-95) that people at first used to live in caves, mountains and rivers etc. They began to build houses in order to protect themselves from cold and heat (sitoshṇa-vāraṇat). Then they built khetas (towns), puras (houses), grāmas (villages) and nagaras (cities). And to measure their length, breadth, and the intermediate distance between two settlements (sanniveśa) the people instinctively (yathājñānam) employed their own fingers. Thence forward the aṅgulas are used as standard of measurement.

Then follow the details of the aṅgula measurement (V. 96-101)
Jayāṅgula-pradeśaṁ trīṁ hastah kishkuni dhanuṁshi cha.
Daśatvaṅgula-parvāṇi pradeśa iti saṁjñātaḥ || 96.
Aṅgushṭhāsa pradesīnāṁ vyāsa(h) pradeśa ucyate.
Tālaḥ smṛito madhyamayaṁ gokarnaṁ chāpyanāmayā || 97.
Kanishṭhāyaṁ vitastiś tu dvādasāṅgula ucyate.
Ratnir aṅgula-parvāṇi saṁkhyayaṁ tvekaviṁśatīḥ || 98.
Chattvārī-vimśatis chaiva hastah syād aṅgulaṁ tu.
Kishkhuṁ smṛito dviratnis tu dvi-chatvārimśad aṅgulaṁ || 99.
Chatur hasto dhanur danda naśikā yugam eva cha.
Dhanuḥ sahasre dve tatra gavyutīs tair kṛtā tada || 100.
Ashtau dhanuḥ sahasrāṁ yojanaṁ tair vibhāvitam.
Etanāt jojanenehā sanniveśaṁ tataṁ kṛtāḥ || 101.

(6) "Matsya Purāṇa", chap. 258, v. 17-19:
Jalāṇta-pravishṭānāṁ bhānuḿ yad rajah sphuṭam.
Trasa-reṇuḥ sa vijñeyo vālagram tair athaśṭabhīḥ || 17.
Tad-ṣaṅkhaṇena tu likhyātu yūkā likhyāṣṭakair matā ।
Javo yūkāṣṭakair tad-vaḍ asṭabhis tais tad aṅgulam ॥ 18. ।
(Svakṣaṅgula-mānena mukhāṁ svād dvādaśaṅgulaṁ ।
Mukha-mānena kartavyā sarvāvataya kalpanā ॥ 19). ।
(7) Vāstuv-vidyā, Ed. Ganapati Sāstri, 1. 3-5 l:
Tatrādau sampravakṣhyaṁ sarveshāṁ māṇa-sādhanam ।
Māṇenaivakhilaṁ loke vastu samsādhyate yataḥ ॥
Paramānuḥ kramād vyṛddho māṇāṅgula iti smṛtah ।
Paramānur iti prokto yogināṁ dhṛṣṭi-goccharaḥ ॥
Paramānur asṭabhīs trasa-reṇur iti smṛtah ।
Trasa-reṇus cha romāgram likṣā-yūkā-yavās tatha ॥
and so forth (see Mānasāra). ।
(8) "Bimbamāna ", Ms. (British Museum 558, 5292), V. 9:
Yad-bimba-pramāṇena māṇāṅgula(m) vibhājite ।
Tena bimbasya mānaṁ tu tatra(m) ayāmam ishyate ।
(9) "Suprabhedāgama," Paṭala, xxx:
Athātāḥ sampravakṣhyaṁ aṅgulāṇāṁ tu lakṣhaṇam ।
Māṇāṅgulaṁ tu prathamaṁ syāt mātrāṅgulaṁ dvitiyakam ॥ 1.
Deha-labdha-pramāṇam tu tritiyam aṅgulaṁ smṛtatam ।
Yasmāt param anur nāsti paramāṇuḥ tad ucyate ॥ 2.
Paramānur adhaś chaivāpi cha keśāgra eva cha ।
Māṇāṅgulaṁ iti proktām tata mātrāṅgulaṁ śrīṇu ।
Āchārya-dakṣaḥ śuve haste madhyamāṅgula-madhyame ॥ 4.
Parva(m) mātrāṅgulaṁ jāeyam deha-labdhaṅgulaṁ śrīṇu ।
Pratimāṁs tathātṣeṣdhe tāla-ganyena bhājite ॥ 5.
Teshvekaṁ bhāga-van-mānaṁ deha-labdhaṅgulaṁ smṛtām ।
The objects measured in the three kinds of aṅgulas:
Prāśāda-maṇḍāpāṁs chaiva prākārāṁ gopurān api ॥ 6.
Grāmādyā-kṣetra-ganyeshu māṇāṅgula-vidhanataḥ ।
Āchārya-dakṣaḥ śuvaṁ mite vyāsa-mitādhikaiḥ (sic) ॥ 7.
Kārche pavitrake chaiva sruve srugbhīr athāvyakaḥ ।
Yāgē pryojetāṁ aṅgula-vidhiś chariṣ ॥ 8.
Atha māṇāṅgulaṁ vāpi kārayed yāga-karmanī ।
Deha-labdhaṅgulaṁaiva pratimāṁ kārayed budhakāḥ ॥ 9. ।
Then follow the technical names of the aṅgulas (v. 10—16):
One aṅgula is called—bindu, moksha.
Two aṅgulas are, —kalā (elsewhere it is the name of one aṅgula), kolaka, padma, akshi, aśvini.

Three ..., —rūdrākshi, agni, guṇa, śūla (and) vidyā.
Four ..., —yuga (and) bhāga, veda, and turiya.
Five ..., —rūdrānana, indriya, bhūta, and vāna.
Six ..., —karman, aṅga, ayana, and rasa.
Seven ..., —pātāla, muni, dhātu, and abdhi.
Eight ..., —basu, loka-(iṣa?), and mūrti.
Nine ..., —dvāra, sūtra, graha, and sakti.
Ten ..., —dis, nādi, āyuḥda, and prādurbhāva.
Twenty ..., —trishu (and) vishku.
Thirty ..., —gati.
Forty ..., —trijagat (?).
Fifty ..., —śakvari.
Sixty ..., —atiśakvari.
Seventy ..., —yashṭi.
Eighty ..., —atyashti.
Ninety ..., —dhṛiti.
Hundred, ..., —atidhṛiti.
The cardinal numbers are described (v. 17—20):
Ekaṁ daśaṁ sataṁ chaiva sahasram ayutaṁ punaḥ ॥ 17 ॥
Niyutaṁ prayutaṁ chaiva koṭiṁ chaiva yathārbudam ।
Brindam kharvaṁ nikharvaṁ cha saṁkhaṁ padmaṁ atah
param ॥ 18 ॥

Samudra-madhyaṁntarakhyāṁ aparam tathā ।
Parārdham evākhyātaṁ daśa-vṛtt(-ddh)yuttarottaram ॥ 19 ॥
Evam etāṁ choktāṁ saṁkhyā-sthānam vimśatīḥ ।

Three kinds of the vitasti (span), which is equal to 12 aṅgulas,
are distinguished by their technical names:
Tālaṁ yamaṁ tri-bhāgaṁ cha šat-kalāṁ cha vitastakam ॥ 20 ॥
Shaṭ-kolakāṁ mukhaṁ chaiva dvādasāṅgula-saṁjñakam ।
Aṅgusṭha-tarjani-yuktāṁ prādesāṁ iti kirtitam II 21.
(Madhyaṁaṅgusṭha-saṁyuktāṁ tāla-mānaṁ iti śāṁritam)
Aṅgusṭha-nāmikā-yuktāṁ vitastir iti chokyate II 22.
Kanishṭhāṅgusṭhahayor yuktāṁ go-karmān iti saṁjñikam-
The correct reading of the last two lines should be:
Aṅgusṭha-nāmikā-yuktāṁ go-karmān iti saṁjñikam II 22.
Kanishṭhāṅgusṭhahayor yuktāṁ(-tā) vitastir iti chokyate

Compare: Brahmanḍa purāṇa I, VII, 97, 98 (see under gokarna
and vītasti).
Prādesāṁ cha vītastis cha gokarnaḥ cha ime trayah II 23.
The two kinds of the measure by the fist:
Jajñadike pratyaktaṁ prasaṅgāṃ na māpayet
Ratnīṁ saṁvṛita-mushtiḥ syād aratnīṁ prasṛśaṅgulīṁ II 24.

Different kinds of the hasta or cubit measures:
Kishkūs cha prājāpatyaṁ cha dhanaḥ-mushtiḥ-dhanaḥ(r)grahau I
Aṅgulas tu chatur-vīṁśat kishkur ityuchyate bhumih II 25,
Paṇcha-vīṁśatibhiḥ chaiva prājāpatyaṁ udāhritam I
Śaṭṭi-vīṁśatibhiḥ dhanam-mushtiḥ sapta-vīṁśadh-dhanaḥ(r)grahau
II 26.

The objects measured in these cubits:
Kishkū-hastādi-chatvāri-mānāṅgula-vasāt-tamaḥ (? !)
Ebhīr hasta-pramānais tu prasaṅgadhiṁ kārayet II 27,
Śayanaṁ chāsanaṁ chaiva kishkū-māna-vasāt kuru I
Liṅgam cha piṇḍikāṁ chaiva prāsadan gopurāṁ tathā II 28.
Prākāra-maṇḍapam chaiva prājāpatya-kareṇa tu I

The higher measures:
Dhaṇu(r)grahau chaṭushkam yaṁ daṇḍa-mānaṁ prakṛtitam
II 29
Sahasra-daṇḍa-mānena kroṣa-mātraṁ vidhīyate I
Gavṛūṁr dvi-guṇam jñeyaṁ tad-dhi(dvi)-guṇam cha ghata-
kam II 30.
Ghatakasya chaṭushkam tu yojanā parikṛtīṁ II 31.

(10) “Manu-saṁhitā”, VIII. 271 (cf. under “Brīhat-saṁhitā” above):
Nikshepyo’yoṣāya saṅkūr jvalannayāṃ dāsāṅgulaḥ.
(11) Rāmāyana, vi. 20, 23: Na hya viddhain tayor gatre babhūvāṅgulam antaram.

(12) "Aratni, cubit". According to the Šulvasūtra of Baudhāyana (Fleet, J. R. A. S., 1912, 231, 2), this measure is equal to 24 aṅgulas or 'finger-breadths'. The Śatapatha Brāhmaṇa (x. 2, 1, 3) also mentions 24 aṅgulas or 'finger-breadths' as a measure, but without reference to the aratni (see below), cf. Eggeling, Sacred Books of the East, 43, 300, n.3:"

(13) "Prādeśa frequently occurs in the " Brāhmaṇas " (Vedic Index ii, 152). ("Aitareya," viii 5; "Śatapatha," iii. 5, 4, 5; "Chhandogya upanishad", v. 18, 1, etc.,) as a measure of length, a span", (ibid. II-50.)

(14) "The " Śatapatha-Brahmana ", 10, 2, 1, 2:—Tasy-aish-āvamā mātrā yad aṅgulayah;—this is his lowest measure, namely the fingers."

(15) "In some table the aratni is distinguished from the hasta, and is defined as measuring 21 aṅgula. But the "Śulvasūtra" of Baudhāyana defines it as equal to 2 prādeśa each of 12 aṅgula, and so agrees in making it equal to 24 aṅgula. In any case, our present point is that the "Kauṭiliya-Arthaśāstra" gives its value as 24 aṅgula."

(Fleet J. R. A. S., 1912, p. 231 notes 1, 2.) Compare also ibid. pp. 231, 232, 233:

(16) "Like some of the other Hindu tables, it (Kauṭiliya-Arthaśāstra") starts (p. 106, line 3) with the paramāṇu or 'most minute atom.' It takes its measures up to the aṅgula, through four intermediate grades, by "eights": it defines the aṅgula (line 7) as being equal to 8 yava-madhya, or 8 barley-corns laid side by side; and it further defines it as the middle breadth of the middle finger of a middle-sized man. It tells us (line 11) that 12 aṅgula are 1 vītasti or "span" and (line 13) that 2 vītasti are 1 aratni: here, by its aratni of 24 aṅgula it means the measure which in other tables is usually called hasta or kara, "the fore-arm, the cubit"; and, in fact, it adds prājāpatya hasta as another name of its aratni."
"In the regular course of the table it tells us next (line 20) that 4 aratnī (i.e. 4 hasta or cubits) are 1 danda, 'staff', or dhanus, 'bow' (from which it follows that 1 dhanus = 96 aṅgula.)."

"Now the aṅgula or finger-breadth may be the theoretical unit; it may well have been originally the actual unit and the source of the other measures. But we can hardly doubt that the hasta or cubit eventually took its place as the practical unit; and that a correct scale was maintained by keeping in public offices a standard hasta marked off into 2 vitasti and 24 aṅgula. At any rate, the hasta is the practical measure to which we must attend in estimating all the others."

(17) "Following Colebrooke ("Essays," I. 540, note), I take the hasta for easy computation at exactly 18 inches, which gives \( \frac{3}{4} \) inch as the value of the aṅgula."

Aṅghri—A foot, generally a small (dwarf) pillar constructed on a larger one, or in the upper parts of a storey; a pilaster:

Tad-dvayaṁ chāṅghri-tuṅgaṁ syād ekāṁśāṁ prastāraṁvitām

(Chatush-pādam tri-pādam cha dvi-pādaikāṅghrim eva vā (M. lxxvii. 8).

Tatra hīnādhikāṁ chet pāda-sthānāṁghirikāśrayām!

Sarveshāṁ bhītti-maneshu tatra dosho na vidyate (M. lxix. 60-61).

As a synonym of the pillar:

Jaṅghā cha chaṟaṇaṁ chaiva sthali stambhamāṅghrikam

(As a pillar of the first floor:

Tadurduṛhve'ṅghri śaṛaṁśaṁ syāt (M. xx. 16).

Adri-sopāna-pārśve tu na kuryāt pārśvayaṁ aṅghrikam (M. xxx. 163).

As a dwarf pillar placed upon a larger column:

Aṭṭhāva sapta-saptāṁśaṁ vibhajet tritalodaye!

Chatur-bhāgam adhishṭhānam tād-dvayaṁ pāda-tuṅgakam!"
Adhishthāna-samāṁ maṇḍrāṁ maṇḍchordhevrddhena vapi-ray-uk
Sa-tripāḍa-shaḍāṁśena chohve pādodayāṁ bhavet
Tadurdhve prastarottungaṁ sa-tri-pāḍaṁ tri-pāḍakam
Tadurdhvevrddhena vapiṁ syat tadurdhveṅghri shaḍāṁ-sakam
(M. xxI. 12-17).

A subordinate pillar:
Mūla-pāda-viśālaṁ vā tat-tri-pāda-viśālakam
Etat kumbhāṅghrikam proktam antarālaṁ cha yojayet
(M. xv. 228-229).

Āṅghrika-Vāri—A moulding of the lamp-post (dīpa-danda):
Agre cha phalakāntam cha tāṭikādyair vibhushitam
Athavāṅghrika-vārim syād urdhve cha kuḍmaλānvitam (M. L. 78-79).

Achalā-sopāna (see Sopāna)—a flight of stationary or immovable steps:
Achalāṁ cha chalāṁ chaiva dvidhā sopānam īritam (M. xxx. 90).

See the contents of 93-124 under Sopāna.

Cf.: Evaṁ tu chalā-sopānam achalāṁ tat pravakshyate (151).
Then follows the measurement (152-154).

Aṭṭa, Aṭṭala—High, lofty.

Aṭṭālaka—"an apartment on the roof; an upper storey," a tower, a military post.

Aṭṭālikā—"a house of two or more storeys, a lofty house, palace" (M. W dict).

(1) "Kauṭilya-Arthaśāstra:"
'Vishkambha-chaturāṣrama aṭṭālakaṁ utsedha-samāvakshepa-sopānam kārayet.'
'Trimśad-dañḍāntaram cha dvayer aṭṭālakayor madhye sa-harmyā-dvi-talām dvyaṛdāyāmāṁ pratoliṁ kārayet.'
'Aṭṭālaka-pratoli-madhye tri-dhānushkādhisṭhānaṁ sāpīdvāna-chochhidra-phalaka-samhatam itindrakoṣam kārayet,' (Chap. xxiv. 53).
(2) "Kāmikāgama," xxxv:
Agrato'lindakopetam aṭṭālam sālakāntare !
Gopurasya tu ........................................ II 126.

(3) "Rājataraṅgini:"
I. 274 : prakārattāla-maṇḍalam ....kinnarā-puram !
I. 301 : nagaryah..................trutyaḥ aṭṭāla-mekhalāḥ !

(4) "Mahābhārata" (Cock):
II. 80,30 : prakārattālakeshu !
III. 15,16 : purī................sattālaka-gopūra !
III. 160,39 : Vaiśravaṇāvāsām......prākāreṇa parikṣiptam !
..................chayatāḷalaka-sobhinam !
III. 173,3 : puram..............gopurattālakopetam !
III. 207,7 : Mithilām..............gopurattālakavatim !
XV. 5,16 : puram aṭṭālaka-sambādhham (with very high storey).
XVI. 6,24 : nagarim..............prakārattālakopetam !

(5) "Rāmayāṇa":
I. 5,11 : Uchchhāṭala-dhvaja-vatim sataghni-sata-sāmkulām !
Commentary : aṭṭāla upari griham (lit. house at the top).
II. 6,11 : Chaityeshvattālakeshu cha !
Commentary : aṭṭālakah prākāroparitana-yuddhasthānam=aṭṭālakas imply the military towers built on the top of the enclosure walls.
V. 3,33 : laṅkām ..............sāṭṭa-prākāra-torāṇām !
V. 37,39 : sāṭṭa-prākāra-torāṇām laṅkām !
V. 55,32 : laṅkā sāṭṭa-prākāra-torāṇā !
V. 51,36 : purīṃ sāṭṭa-pratoliṅkām !
V. 58,158 : purīṃ sāṭṭa-gopūram !
VI. 75, 6 : gopurattā-pratolishu cha ārāya cha vividhāsu cha !
V. 2,17 : laṅkām..............aṭṭālaka-satākīrnām !
V. 2,21 : purim..............vapra-prākāra-jaghanām !
sataghni-

(6) Turrets:
Giri-sikhara-taru-taṭa-aṭṭālak-opatala-dvāra-saranochchhraya-
compare with : Raghuvamśa. xvi. 11, viśirṇa-talp-aṭṭa-sato

**ANDA**—A cupola, cf. Shodasaṇḍayutah, furnished with 16 cupolas; vibhūshitotṇḍais cha viṃśatī—adorned with 20 cupolas


Sobhamaḥ patri-vallibhir andakaiś cha vibhūshitaiḥ

("Matsya Purāṇa." Chap. 269. v. 20; see also : v., 37).

**ATI-BHAŃGA**—(See Bhaṅga) A pose, in which the idol is bent in more than two or three places. cf:

śarvēṣaṁ deva-devīnāṁ bhaṅga-mānām ihochyate

Abhaṅgam sama-bhaṅgam chye ati-bhaṅgam tridhā bhavet (M. LXVII, 95-96).

Evaṁ tu sama-bhaṅgam syād ati-bhaṅgam ihochyate

Pārṣhnyantaraiṁ śarāṅgulyāṁ tat-pārāṅgusūṣṭhavaiṁ antare

Tad dvavaiṁ madhyame viṃśad aṅgulyāṁ dvyaṁantaraiṁ bhavet

Taj-jānu-dvavaiṁ madhye dvyaṁantaraiṁ dvādesaṅgulaiṁ

Ūrũ-mūḷa-dvavaiṁ madhye sārdha-dvyaṅgula-kāntakaiṁ

Evaṁ ati-bhaṅgam syād etāṁ yuktīṁ nyaset (ibid. 117-122).

**ADBHUTA**—(see *utsedha*) One of the five proportions of the measurement of the height; in this proportion the height is twice the breadth, cf:

(1) Pañcadvadhotserharm ukṛśitaṁ mānāt pañcavidaṁ näma

Śaṅktikāṁ pausṛṣṭikāṁ sṛṣṭhaṁ pāṛṣhnikāṁ (also, jayadam) madhye-māne tu

Hinam tu dvavaiṁ ta(d)-dvi-gūnaiṁ chāḍbhutaiṁ kāthiṁ 

Karādhikodaiṁ harmye sarvakāmikaiṁ udīritaiṁ (M. XI. 20-23).

Śaṁtikāṁ pausṛṣṭikāṁ jayadam chāḍbhutaiṁ uttṛṅgaṁ sarvakāmikaiṁ (M. XI. 76).

A clear statement of the rule:

Tad-vistāra-samottuṅgaṁ sapādārdham tu tuṅgakaiṁ

Tri-pādādhiṁ utsedhaṁ vistāraṁ dvi-gūṇodaiṁ 

Prathamaṁ śaṁtikotsedhaṁ dvitiyāṁ pausṛṣṭikodaiṁ
ADHISHTHĀNA

(2) “Kāmikāgama”, L. 24-23:
A measurement of the height, cf:
Śāntikām puṣṭi-jaya daṁ adbhutaṁ sarvakāmikām
Utsedhe dvi-guṇa-vyāsah pādābhikyāṁ cha sammatam ॥ 24
Vistāra-dvi-guṇād ashtāṁśādhibhikāṁ vādhiyojaye ॥
Kṣudrāṇāṁ evam uddhiṣṭhaṁ kanishṭhāṇāṁ atthocyate ॥ 25
Saptāṁse tu krite vyāsā saptāṁśaṁ vā shad-amāśakam ॥
Vistārād adhikas tuṅgo madhya-māṇam atthocyate ॥ 26
Vistāram pūrvavat kṛitva chatush-pañcādhihikāṁ tu yat ॥
Madhya-māṇam idam proktām uttamāṇāṁ trayāṁśakam ॥
Pūrvam uddesa-māṇam syād etaiṁ nirṛdesa-māṇakam ॥ 27
Eka-dvi-trī-karayor yuktaṁ māna-hūnāṁ tu vādhikām ॥
Utsedhaṁ kalpayed dhīmāṁ sarveshāṁ api sadmanāṁ ॥ 28

(3) A class of the two storeyed buildings (see M. xx. 94, 28-33, under Prasāda).
A class of buildings (see “Kāmikāgama”, xlv. 61a, under mūlikā)

ADRI-SOPĀNA—(See Sopāna)—A flight of steps for a hill, cf:
Adri-sopāna-pārśve tu na kuryāt pārśvayo aṅghrīkaṁ (M. xxx. 163)
Adri-sopāna-deśe tu dirgha-māṇam yatthesṭakam (ibid. 136)
Adri-deśe samārohya yatra tatraiva kārayet (ibid. 118)

ADHIMAṆḌAPĀKĀRA—Having the shape of the adhimāṇḍapa
(outside pavilion):
Kshudra-devālayaṁ sarvāṁ pūrvavaj janmādīṁ uditaṁ
Maṇḍapāṁ nava-talāṁ kuryād bhavanāṁ anya-raṅgāṁ vādhimaṇḍapākāram ॥ (M. xii. 143—144).

ADHISHTHĀNA—Etymologically (“adhi-sthā,” to stand) it denotes
an object on which something stands. Hence it is the basement
or the lowest member of a building. In the same way, it implies
the stand or base of the column, being the member between the
shaft and the pedestal if there be any. Its identification with
the base and the basement need not be questioned. It is clear beyond doubt by a comparison of the component parts and the offices it serves with the corresponding details (quoted below) of the Grecian and Roman architecture.

(1) "Kāmikāgama" xxxv;
Yajamānasya jānvantam nāvyantam hṛdayāvadhii
Galāvadhī sīro'utam cha pādārtham vā tri-bhāgikam || 22
Tri(trajādi-shodāsa-bhāgānām adhikām vokta-mānataḥ ||
Adhīṣṭhānāsyā śāyu|m syāt ........................................ || 23
Tālādhiṣṭhānā-pādebyāḥ kiṃcchid-ūna-pramāṇakam || 114
Mūla-dhāma-talottūngādhiṣṭhānā-tala-sāmyutam !
Tad-vihīna-talām vāpi sama-sthala-yutau tu vā || 116
Adhīṣṭhānādī shad-vargām tān-mānān apāpiṭhake !
Dvārotsdhāya dātavyaṁ samaṁ vápyadhikam tu vā || 123
ibid, lv. 202 ;
Masūrakam adhīṣṭhānāṁ vastvādhāraṁ dharātalām !
Talām kuṭṭimāydaṅgam adhīṣṭhānāsyā kirtītam !
These are stated to be the synonyms of ‘adhīṣṭhānā’.
But they appear as the component parts of it.

(2) "Suprabhedāgama" xxxi :
Tato jāṅgala-bhūmiṁ ched adhīṣṭhānāṁ prakalpayet !
Tach-chatur-viḍham akhyātaṁ iha sāstre viśeshataḥ || 16
Padma-bandhaṁ chāru-bandhaṁ pāda-bandhaṁ prati-kramam !
Vistārasya chaturthāmśam adhīṣṭhānohchhhrayaṁ bhavet || 17
(See the mouldings of these four bases under those terms).
Pādāyānam adhīṣṭhānāṁ dvi-guṇam sarva-sammatam ! 28

(3) "Mānasāra", Chap. xiv (named Adhīṣṭhānā), 1—412 :
Twelve kinds of heights (from one large span to four large cubits) to be employed in twelve storeys, one above the other:
Trayodaśaṅgulam ārabhya-shat-shad-āṅgula-vardhanat !
Chatur-hastāvasānam syāt kuṭṭima(=adhīṣṭhānā)-dvā-
daśonmatam !
Eka-dvā-daśa-bhūmyantam harmyantam tat kramāt nyaset !
(2—4).
These heights vary in buildings of the different castes and ranks:
Viprāṇāṁ tu chatur-hastāṁ bhū-patīnāṁ tri-hastakāṁ!
Sārdha-dvi-hastam uṭsedhāṁ yuvā-rājasya harmyake!
Dvi-hastāṁ tu visāṁ proktāṁ eka-hastāṁ tu śudrake!(5—7)
These heights are stated to be proportionate to the heights
of the buildings:
Harmany-tuṅga-vasāt proktāṁ tasya māsu(u)rakonnatam!
Janmādi-vājanāntam syat kutṭimodayam iρitam!(8—9)
The height of the base as compared with that of the pedestal:
Adhishṭānānne deśe chopapīthaṁ hi samśritam!
Ete tat-tvam adhishṭānāṁ tuṅgāṁ tae chatur-āṁṣakāṁ!
(xiii. 2-3).

The comparative heights of the base, pedestal and shaft
or pillar:
"In a Tamil fragment of a manuscript, purporting to be a
translation of Māyāmata (?Mayamata), it is said—"The
height of the shaft or pillar is to be divided into four
parts, and one to be given to the base, which may or
may not be accompanied by a pedestal; and in the
case where a pedestal is joined to the base, the height
of the pedestal may be either equal to that of the base,
or twice or three times as much". (Rāma Rāz. "Ess.
Arch. of Hind." p. 26).

According to Rāma Rāz, the passage xiii, 2-3, quoted above, is
meant to imply that the height of the pedestal consists "of
from one quarter to six times the height of the base".
(ibid. p. 26).

According to the "Mānasāra" (xxi, 13; see below) and the
"Suprabhedāgama" (xxxi, quoted above) the base is half of
the pillar (pāda). The "Kāmikāgama" does not give exact
proportion but says (xxxv, 114; see above) that the tala (the
lowest part or the pedestal and the base) is a little less
(kimchid āna) than the pillar or shaft (pāda).
Compare also verses 22, 23 of the same Āgama quoted above.
The height of the base is sometimes included in that of the pillar:

Pādāyāmāvasānam cha adhishthānodayena cha! (M. xvi, 9).

Further comparative measurement of the base:

Athavā sapta-saptāmāṃ vibhajet tri-talodaye!

Chatur-bhūgam adhishthānam tad-dvayam pāda-tuṅgakam!

Adhishthāna-samānā-māṅchaṁ maṅchordhve[r]dhena vapravyukā (M. xxi, 12-14).

'Adhishthāna' implying the basement of a building:

Garbhāvātasya (= of the foundation pit) nimnaṁ syād adhishthāna(m)-samonnatam

Ishṭakair api pāṣaṇais chaturāśram samāṁ bhavet (xii, 6-7).
The employment of various bases recommended; referring to the building of three storeys:

Nānādhishthānam-saṁyuktām nānā-pādaṁ alaṁkṛitam

The penalty for having a disproportionate base:

Adhishthānottuṅga-hīnam syāt sthāna-nāśam dhana-kshayam (M. lxix, 20).
The 64 types of bases:

Evaṁ chatush-shaśṭhi-maṣārakāni =adhishthānāni) kṣa-trokta-māṅena vibhijitāni

Jñātā prakurvan iha śilpi-varyas tad vāstu-bhartuḥ pradaḍati sampat (M. xiv, 393-396).

These 64 bases are described under 19 technical class names (10-372); the details thereof are as follow:

Mānasāra. Chap. xiv.: (The mouldings are arranged in the successive order, as given in the text, from the bottom upwards).

I.—Pāda-bandha (10-22):—

(a) 24 parts:

(1) Vapraka (cavetto) .... .... 8
(2) Kumuda (astragal) .... .... 7
(3) Kampa (fillet) .... .... 1
### ADHISHTHĀNA

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Number</th>
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</thead>
<tbody>
<tr>
<td>(4)</td>
<td>Karna (ear)</td>
<td>3</td>
</tr>
<tr>
<td>(5)</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(6)</td>
<td>Paṭṭikā (band, fillet)</td>
<td>3</td>
</tr>
<tr>
<td>(7)</td>
<td>Kampa (fillet)</td>
<td>1</td>
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#### (b) 29 parts:

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<tr>
<td>(1)</td>
<td>Janman (plinth)</td>
<td>2</td>
</tr>
<tr>
<td>(2)</td>
<td>Padma (cyma)</td>
<td>2</td>
</tr>
<tr>
<td>(3)</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
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</table>

The rest as before.

#### (c) 29 parts:

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The rest as before.

#### (d) 28 parts:

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<td>2</td>
</tr>
<tr>
<td>(2)</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(3)</td>
<td>Vapra (cavetto)</td>
<td>1</td>
</tr>
<tr>
<td>(4)</td>
<td>Kandhara (dado)</td>
<td>2</td>
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</table>

The rest as before.

### II.—Uruga-bandha (23-43):

#### (a) 18 parts:

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<tbody>
<tr>
<td>(1)</td>
<td>Vapra (cavetto)</td>
<td>7</td>
</tr>
<tr>
<td>(2)</td>
<td>Kumuda (astragal)</td>
<td>6</td>
</tr>
<tr>
<td>(3)</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(4)</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>(5)</td>
<td>Paṭṭa } (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>(6)</td>
<td>Paṭṭikās } (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(7)</td>
<td>Kampa (fillet)</td>
<td>1</td>
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</table>

#### (b) 20 parts:

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<th>Description</th>
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<tbody>
<tr>
<td>(1)</td>
<td>Vajana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(2)</td>
<td>Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>(3)</td>
<td>Vajana (fillet)</td>
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#### (c) 22 parts:

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<tr>
<td>(1)</td>
<td>Kampa (fillet) above Kumbha (pitcher)</td>
<td>1</td>
</tr>
<tr>
<td>(2)</td>
<td>Karna (ear)</td>
<td>1</td>
</tr>
</tbody>
</table>
(3) Kampa (fillet) .... 1
(4) Kampa (fillet) .... 1
(5) Kandhara (dado) .... 1
(6) Vājana (fillet) .... 1
(7) Kandhara (dado) .... 3
(8) Gopānaka (beam) .... 2
(9) Pratīvājana (cavetto) .... 11
(d) 24 parts:
(1) Vapra (cavetto) .... 7
(2) Kumuda (torus) .... 6
(The peculiarity of this part is that it is decorated with makara (shark) etc. (40).
(3) Vājana (fillet) .... 1
(4) Kampana (fillet) .... 1
(5) Kampa (fillet) .... 1
(6) Pratīvājana (cavetto) .... 8

These four types of bases are shaped like the face of a snake and furnished with two Prattis at the top (44); and their Kumbha (pitcher) is circular (45). These are employed in the buildings of Gods (i.e. temples), Brāhmans and Kings (46).

III.—Prati-krama (44—64):
(a) 21 parts:
(1) Kshudrāpāna (small plinth) .... 1
(2) Padma (cyma) .... 2½
(3) Kampa (fillet) .... 1½
(4) Vapra (cavetto) .... 7
(5) Dhārā-kumbha (supporting pitcher) .... 6
(6) Āliṅga (fillet) .... 1
(7) Antarita (fillet) .... 1
(8) Padma (cyma) or Kampa (fillet) or Pattā (band) .... 1 (or 2)

This base is decorated with elephants, horses, and makaras (sharks) etc. (xlv 53).
(b) 22 parts (Kumbhe kumudordhve viśeshatah):
(1) Ālinga (fillet) .... .... .... 1
(2) Vājana (fillet) .... .... .... 1
(3) Kandhara (dado) .... .... .... 2
(4) Paṭṭika (band) .... .... .... 1
(5) Vājana (fillet) .... .... .... 1
(This part is decorated with the carvings of trees and all ornaments (57).

The rest as before.

(c) 23 parts (Kumbhāntain pūrvavat sordhve, 59):
(1) Kampa (fillet) .... .... .... 1
(2) Kandhara (dado) .... .... .... 1
(3) Kampa (fillet) .... .... .... 1
(4) Karṇa (ear) .... .... .... 2
(5) Vājana (fillet) .... .... .... 1

The rest as before.

(d) 24 parts:
(1) Kampana (fillet) (upper and lower) .... 1 each
(2) Antara (rita) (intervening fillet) .... 1
(3) Tripaṭṭa (three bands) .... .... 2
(4) Antara (intervening fillet) .... .... 1
(5) Pratima (Prativājana = Cavetto) .... .... 1
(6) Vājana (fillet) .... .... .... 1

The rest as before.

These are employed in the buildings of Gods and three higher castes (XIV 100—101).

IV.—Kumuda-bandha (65—77):

(a) 27 parts:
(1) Janman (plinth) .... .... .... 2
(2) Ambuja (cyma) .... .... .... 2
(3) Kampa (fillet) .... .... .... 1
(4) Vapra (cavetto) .... .... .... 6
(5) Padma (cyma) .... .... .... 1
(6) Karṇa (ear) .... .... .... 1
(7) Amśu (filament) .... .... .... 1
### ADHISHTHANA

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(b) 27 parts (paṭṭike tu viśeshatah):

Gopaṇa (beam) 

Some authorities recommend Tripattha in the Kumuda (astragal) = Nāga (snake) part (79).

Paṭṭas (bands) in the middle are decorated with flowers and jewels (80).

It is covered with Kataka (ring) or it may be circular (81).

Kumuda (astragal) may be triangular or hexagonal.

In this way, eight kinds of (such) bases should be made:

Evam ashtavidham kuryat (83).

V.—Padma-kesara (suitable for all buildings) (78–91):

(a) 19 parts:

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### ADHISHTHĀNA

(13) Padma (cyma) 
(14) Kampa (fillet) 

(b) 19 parts:
- (1) Janman (plinth) 
- (2) Kampa (fillet) 

The rest should be as before.

(c) 19 parts:
- (1) Janman (plinth) 
- (2) Padma (fillet) 

The rest should be as before.

(d) 19 parts:
In this last sort of this base, there is a slight difference (Kīṃchit śesham viseshah, 95). There should be two paṭṭikas or (one) kapota, and the rest as before.

VI.—Pushpa-pushkala (suitable, as stated, for all the storeys of the buildings of the small, intermediate and large sizes) (92—108):—

(a) 32 parts:
- (1) Janman (plinth) 
- (2) Vājana (fillet) 
- (3) Mahā-padma (large cyma) 
- (4) Karna (ear) 
- (5) Ambuja (cyma) 
- (6) Kumbha (pitcher) 
- (7) Padma (cyma) 
- (8) Kampa (fillet) 
- (9) Gala (dado) 
- (10) Kampa (fillet) 
- (11) Gala (dado) 
- (12) Gopāna (beam) 
- (13) Ālinta (fillet) 
- (14) Antarita (fillet) 
- (15) Pratimukha (a face-like ornament) 
- (16) Vājana (fillet) 

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In this last sort of this base, there is a slight difference (Kīṃchit śesham viseshah, 95). There should be two paṭṭikas or (one) kapota, and the rest as before.
(b) 32 parts:
    Padma (cyma) above the large portion is one part more and the rest as before.

(c) 32 parts:
    The cyma above the plinth is one part and the rest as before.

(d) 32 parts:
    (1) Kampa (fillet) below mahâmbuja (large cyma)  ...  ...  ...  1
    (2) Mahâmbuja (large cyma)  ...  ...  ...  6
    The rest as before.

VII.—Śri-bandha (suitable for the palaces of emperors and the temples of Vishnu and Śiva) (109—122):

(a) 26 parts:
    (1) Janman (plinth)  ...  ...  ...  1
    (2) Vapra (cavetto)  ...  ...  ...  6
    (3) Kumuda (tûrus)  ...  ...  ...  6
    (4) Karna (ear)  ...  ...  ...  1
    (5) Karna (ear)  ...  ...  ...  4
    (6) Kampa (fillet)  ...  ...  ...  1
    (7) Padma (cyma)  ...  ...  ...  1
    (8) Gopâna (beam)  ...  ...  ...  1
    (9) Āligna (fillet)  ...  ...  ...  1
    (10) Antarita (fillet)  ...  ...  ...  1
    (11) Prati-vaktra (a face-like ornament)  ...  ...  2
    (12) Vajana (fillet)  ...  ...  ...  1

(b) 26 parts:
    (1) Janman (plinth)  ...  ...  ...  2
    (2) Pratika (= Prati-vaktra, a face-like ornament)  ...  ...  ...  1
    The rest as before.

(c) 26 parts:
    (1) Kshepana (above Janman or plinth) (projection)  ...  ...  ...  1
    (2) Gopâna (beam)  ...  ...  ...  1
    (3) Āligna (fillet)  ...  ...  ...  1
    (4) Antarita (fillet)  ...  ...  ...  1
(5) Prati-vaktra (a face-like ornament) .... 1
(6) Ardha-vājana (half fillet) .... \(\frac{1}{2}\)
The rest as before.

(d) 26 parts:
(1) Janman (plinth) .... .... .... 1
(2) Abja-ka (small cyma) .... .... 1
(3) Kampa (fillet) .... .... 1
The rest as before.

VIII.—Mañcha-bandha (for temples and palaces) (123—143):

(a) 26 parts:
(1) Janman (plinth) .... .... .... 1\(\frac{1}{2}\)
(2) Padma (cyma) .... .... 2
(3) Kampa (fillet) .... .... 2
(4) Kampa (fillet) .... .... 2
(5) Vapra (cavetto) .... .... 6
(6) Kumbha (pitcher) .... .... 4
(7) Kampa (fillet) .... .... 1
(8) Kandhara (dado) .... .... 2
(9) Kampa (fillet) .... .... 1
(10) Paṭṭa (band) .... .... 1
(11) Kshepāna (projection) .... .... 1
(12) Āliṅga (fillet) .... .... \(\frac{1}{2}\)
(13) Kampa (fillet) .... .... 1
(14) Prati (fillet) .... .... 1\(\frac{1}{2}\)
(15) Vājana (fillet) .... .... \(\frac{1}{2}\)

This is decorated with the carvings (rūpa) of vyālas (snakes), lions, and sharks, etc. (137).

(b) 26 parts:
(1) Janman (plinth) .... .... .... 2
(2) Ambuja (cyma) .... .... 2
(3) Kshepāna (projection) .... .... 1
(4) Vapra (cavetto) .... .... 6
(5) Kumuda (torus) .... .... 4
(6) Kampa (fillet) .... .... 1
(7) Kandhara (dado) .... .... 2
(8) Kampa (fillet)       ...       ...       1
(9) Paṭṭikā (band)       ...       ...       2
(10) Kampa (fillet)      ...       ...       1
(11) Karṇa (ear)         ...       ...       1
(12) Vājana (fillet)     ...       ...       1
(13) Prati (fillet)      ...       ...       1
(14) Vājana (fillet)     ...       ...       1

(c) 26 Parts:
The Kumuda and prati are furnished with a tripaṭṭa; and the rest as before, and the ornaments also are the same.

(d) 26 parts:
(1) Paṭṭikā (fillet) same as before.
(2) Kandhara (dado)       ...       ...       1
The rest as before.

(e) 26 parts:
The Paṭṭikā is the same but the Kandhara above is one part, and the rest as before. The ornaments should be discreetly made (148).

IX.—Śreni-bandha (for temples and all other buildings) (144—169):

(a) 18 parts:
(1) Janman (plinth)       ...       ...       1½
(2) Kshudra-kampa (small fillet) ...       ...       ½
(3) Mahāmbuja (large cyma) ...       ...       5
(4) Kandhara (dado)       ...       ...       1
(5) Abja (cyma)           ...       ...       1
(6) Kumbha (pitcher)      ...       ...       3
(7) Padma (cyma)          ...       ...       1
(8) Āliṅga (fillet)       ...       ...       1
(9) Vājana (fillet)       ...       ...       1
(10) Prati (fillet)       ...       ...       2
(11) Vājana (fillet)      ...       ...       1

(b) 22 parts:
(1) Janman (plinth)       ...       ...       2
(2) Kshudra-kshepana (small projection) ...       ...       ½
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(d) 24 parts:

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The rest as before.

These are decorated with lions etc. (174).
X.—Padma-bandha (for the temples of gods and goddesses)
(170—194):

(a) 21 parts:
1. Janman (plinth)....
2. Paḑma (cyma)....
3. Kampa (fillet)....
4. Kumbha (pitcher)....
5. Kshepaṇa (projection)....
6. Adhah-paḑma (lower cyma)....
7. Karṇa (ear)....
8. Kampa (fillet)....
9. Paṭṭikā (band)....
10. Kampa (fillet)....
11. Kandhara (dado)....
12. Paṭṭa (band)....

(b) 21 parts:
1. Upāna (plinth)....
2. Padma (cyma)....
3. Kumuda (astragal)....
4. Kampa (fillet)....
5. Padma (cyma)....
6. Kampa (fillet)....
7. Gala (dado)....
8. Kshepaṇa (projection)....
9. Padma (cyma)....
10. Kapota (dove cot)....
11. Kampa (fillet)....

(c) 21 parts:
1. Abja (cyma) as before.
2. Kampa (fillet)....
3. Karṇa (ear)....
4. Kampa (fillet)....
5. Antarita (fillet)....
6. Prati (fillet)....
7. Vajana (fillet)....
The rest as before.
(d) 19 parts:

<table>
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</tr>
<tr>
<td>8</td>
<td>Karṇa (ear)</td>
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</tr>
<tr>
<td>10</td>
<td>Kapota (dove cot)</td>
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<td>13</td>
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These are discreetly adorned with grāhas (sharks), lions, etc. (203).

XI.—Kumbha-bandha (195—239):

(a) 24 parts:

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</tr>
<tr>
<td>15</td>
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</tr>
<tr>
<td>16</td>
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<td>5</td>
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<td>7</td>
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<tr>
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<td>Kapota (dove cot)</td>
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### 24 parts:

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</tr>
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<td>5</td>
<td>Nimna (drip)</td>
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<td>6</td>
<td>Kashudra-paṭṭa (small band)</td>
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</tr>
<tr>
<td>7</td>
<td>Abja (cyma)</td>
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</tr>
<tr>
<td>8</td>
<td>Kapota (dove cot)</td>
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</tr>
<tr>
<td>9</td>
<td>Kshepana (projection)</td>
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</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td>1(\frac{1}{6})</td>
</tr>
<tr>
<td>11</td>
<td>Kandhara (dado)</td>
<td>1(\frac{1}{4})</td>
</tr>
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</table>
(12) Padma (cyma) .... ..... 1
(13) Kumbha (pitcher) .... ..... 3
(14) Adhah-padma (lower cyma) .... ..... 1
(15) Kandhara (dado) .... ..... 1
(16) Kampa (fillet) .... ..... 1
(17) Kshudrābja (small cyma) .... ..... 1½
(18) Kapota (dove cot) .... ..... 2(? ½)
(19) Prativājana (fillet), the remainder. 

(d) 26 parts:
(1) Janman (plinth) .... ..... 2
(2) Padma (cyma) .... ..... 2
(3) Kampa (fillet) .... ..... 1
(4) Kandhara (dado) .... ..... 2
(5) Kampa (fillet) .... ..... 1
(6) Padma (cyma) .... ..... 1
(7) Paṭṭikā (band) .... ..... 2
(8) Padma (cyma) .... ..... 1
(9) Āliṅga (fillet) .... ..... 1
(10) Padma (cyma) .... ..... 1
(11) Kumbha (pitcher) .... ..... 3
(12) Padma (cyma) .... ..... 1
(13) Padma (cyma) .... ..... 1
(14) Kendra (central part) .... ..... 2
(15) Kampa (fillet) .... ..... 1
(16) Abja (cyma) .... ..... 1
(17) Kapota (dove cot) .... ..... 1
(18) Kampa (fillet) .... ..... 1

The rest should be discreetly made.

These should be decorated with sharks etc. and Kshudra-nāsi (small nose) (246).

This is stated to be of five kinds (see b. 1, 2, above) specially in the Kumbha part (247).

These may be circular, triangular (tri-paṭṭa), rectangular (? dhārāya), and should be furnished with kāṭakas. These are suitable for temples and palaces (248).
XII.—Vapra-bandha (240—248):

(a) (?) 31 parts:

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<td>(4)</td>
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</tr>
<tr>
<td>(5)</td>
<td>Vapra (cavetto)</td>
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<td>(7)</td>
<td>Kampa (fillet)</td>
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<td>1/2</td>
</tr>
<tr>
<td>(8)</td>
<td>Kandhara (dado)</td>
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<td>1/2</td>
</tr>
<tr>
<td>(14)</td>
<td>Karna (ear)</td>
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<tr>
<td>(15)</td>
<td>Kshepana (projection)</td>
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<td>Kapota (dove cot)</td>
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XIII.—Vajra-bandha (249—259):

(a) 31 parts:

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<td>1/2</td>
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<td>(5)</td>
<td>Kandhara (dado)</td>
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<td>1 1/2</td>
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<td>1 1/2</td>
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<td>(7)</td>
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XIV. — Śri-bhoga (260—280):—

(a) 27 parts:

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<td>Kshudra-padma (small cyma)</td>
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(It is attached to the small Karna (275))

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<td>½</td>
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<tr>
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<td>Kampa-padma (fillet and cyma)</td>
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<td>1(½+½)</td>
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(b) 27 parts:

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<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Kshudropāṇa (small plinth)</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Kshudra-paṅkaja (small cyma)</td>
<td></td>
<td></td>
<td>½</td>
</tr>
<tr>
<td>5</td>
<td>Kampa-karna (fillet and ear)</td>
<td></td>
<td></td>
<td>½</td>
</tr>
</tbody>
</table>
### ADHISHTHĀNA

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(6)</td>
<td>Kampa-padma (fillet and cyma)</td>
</tr>
<tr>
<td>(7)</td>
<td>Two Kapotās (dove cots)</td>
</tr>
<tr>
<td>(8)</td>
<td>Gala (dado)</td>
</tr>
<tr>
<td>(9)</td>
<td>Prativājana (fillet)</td>
</tr>
<tr>
<td>(10)</td>
<td>Gala (dado)</td>
</tr>
<tr>
<td>(11)</td>
<td>Padma-kampa (cyma and fillet)</td>
</tr>
<tr>
<td>(12)</td>
<td>Paṭṭikā (band)</td>
</tr>
<tr>
<td>(13)</td>
<td>Gala (dado)</td>
</tr>
<tr>
<td>(14)</td>
<td>Vājana (fillet)</td>
</tr>
<tr>
<td>(15)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(16)</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>(17)</td>
<td>Kapota (dove cot)</td>
</tr>
<tr>
<td>(18)</td>
<td>Prati(ma) (fillet)</td>
</tr>
</tbody>
</table>

**XV. — Ratna-bandha (281—296):**

(a) 26 parts:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>(2)</td>
<td>Kshudra-vājana (small fillet)</td>
</tr>
<tr>
<td>(3)</td>
<td>Vapra (cavetto)</td>
</tr>
<tr>
<td>(4)</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>(5)</td>
<td>Āsana (seat)</td>
</tr>
<tr>
<td>(6)</td>
<td>Ratna-vapra (jewelled cavetto)</td>
</tr>
<tr>
<td>(7)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(8)</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>(9)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(10)</td>
<td>Abja (cyma)</td>
</tr>
<tr>
<td>(11)</td>
<td>Ratna-kampa (jewelled fillet)</td>
</tr>
<tr>
<td>(12)</td>
<td>Kampaṇja (fillet)</td>
</tr>
<tr>
<td>(13)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(14)</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>(15)</td>
<td>Kampa-padma (fillet and cyma)</td>
</tr>
<tr>
<td>(16)</td>
<td>Ratna-paṭṭa (jewelled fillet)</td>
</tr>
<tr>
<td>(17)</td>
<td>Padma-kampa (cyma and fillet)</td>
</tr>
<tr>
<td>(18)</td>
<td>Karṇa (ear)</td>
</tr>
<tr>
<td>(19)</td>
<td>Vājana (fillet)</td>
</tr>
<tr>
<td>(20)</td>
<td>Abja (cyma)</td>
</tr>
</tbody>
</table>
(21) Kapota (dove cot) 2
(22) Āliṅga (fillet) 1\frac{1}{2}
(23) Prativājana (fillet), the remainder.

This part is adorned with the carvings of snakes and sharks, etc., and all other parts are decorated with jewelled lotuses. This base should be made in the temples of Śiva and Vishṇu (307-309).

**XVI.—Paṭṭa-bandha (297-304):—**

26 parts:

1. Janman (plinth) 2
2. Vājana (fillet) \( \frac{1}{2} \)
3. Mahābja (large cyma) 2\frac{1}{2}
4. Padma-kampa (cyma and fillet) 1
5. Nimna-kampa (drip and fillet) 1
6. Padma (cyma) 1
7. Mahā-paṭṭa (large band) 2
8. Padma-kampa (cyma and fillet) 1
9. Kandhara (dado) 1
10. Kahepaṇa-abja (projection and cyma) 5
11. Kapota (dove cot) 2
12. Prativājana (fillet), the remainder.

This is adorned with all ornaments (318).

**XVII.—Kaksha-bandha (305-346):—**

(a) 18 parts

1. Janman (plinth) 2
2. Kampa (fillet) \( \frac{1}{2} \)
3. Mahāmbuja (large cyma) 2\frac{1}{2}
4. Padma-kampa (cyma and fillet) 1
5. Nimna (drip) 1
6. Antarita (fillet) 1
7. Prati (fillet) \( \frac{1}{2} \)
8. Vājana (fillet) 1
9. Kandhara (dado) 1
10. Kampa-padma (fillet and cyma) 1
11. Vṛṣṭta-kumbha (round pitcher) 2
(12) Padma-kshepaṇa (cyma and projection) .... 1
(13) Karṇa (ear) .... .... 1
(14) Kampa-padma (fillet and cyma) .... 1
(15) Kapota (dove cot) .... .... 1½
(16) Vājana (fillet) .... .... ½

This is adorned with all ornaments, and sharks and snakes, etc., (328).

(b) 19 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Padma (cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>3</td>
<td>Kampa (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>4</td>
<td>Mahāmbuja (large cyma)</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Padma-nima (cyma and drip)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Abja (cyma)</td>
<td>½</td>
</tr>
<tr>
<td>7</td>
<td>Kumuda (astragal)</td>
<td>1½</td>
</tr>
<tr>
<td>8</td>
<td>Abja (cyma)</td>
<td>½</td>
</tr>
<tr>
<td>9</td>
<td>Karṇa (ear)</td>
<td>½</td>
</tr>
<tr>
<td>10</td>
<td>Abja (cyma)</td>
<td>½</td>
</tr>
<tr>
<td>11</td>
<td>Paṭṭika (band)</td>
<td>1½</td>
</tr>
<tr>
<td>12</td>
<td>Padma-kampa (cyma and fillet)</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Nimnaka (drip)</td>
<td>½</td>
</tr>
<tr>
<td>14</td>
<td>Antarita (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>15</td>
<td>Prati (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Vājana (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>17</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Kampa (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>19</td>
<td>Padma (cyma)</td>
<td>½</td>
</tr>
<tr>
<td>20</td>
<td>Kapota (dove cot)</td>
<td>1½</td>
</tr>
<tr>
<td>21</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>Prati-bandha (fillet and band)</td>
<td>1</td>
</tr>
</tbody>
</table>

The rest should be as before and it should be decorated with all ornaments (340).

(c) 26 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>No.</td>
<td>Term</td>
<td>Number</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>3</td>
<td>Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Argala (bar)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Kapota (dove cot)</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>Prativäjana (fillet), the remainder.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paṭṭa-kampa, Kapota, and the two Paṭṭas may be circular (348).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The parts of the two lower Karnas are adorned with images of snakes, etc., (349).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(d) 24 parts:</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Nimna (drip)</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Bhadras (projecting ornament)</td>
<td>5 (each)</td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Nimnaka (drip)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Antarita (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Prati (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Kapota (dove cot)</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Prati (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Kumbha (pitcher)</td>
<td>8 (? octangular)</td>
</tr>
</tbody>
</table>

There should be Bhadra-paṭṭa and Patra-paṭṭa in the Kapota part (359).
### XVIII.—Kampa-bandha (347–358):

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Tun〈ga (elevation)</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>Kshudra-upāna (small plinth)</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>Mahabja (large cyma)</td>
<td>5</td>
</tr>
<tr>
<td>4.</td>
<td>Kshudrabja (small cyma)</td>
<td>1</td>
</tr>
<tr>
<td>5.</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>Nimna (drip)</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>8.</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>9.</td>
<td>Kumbha-mahābja (pitcher and cyma)</td>
<td>5</td>
</tr>
<tr>
<td>10.</td>
<td>Abja (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>12.</td>
<td>Āliṅga (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>13.</td>
<td>Antarita (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>14.</td>
<td>Prati (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>15.</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>16.</td>
<td>Kshepana (projection)</td>
<td>1</td>
</tr>
<tr>
<td>17.</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>18.</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>19.</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>20.</td>
<td>Kapota (dove cot)</td>
<td>3</td>
</tr>
<tr>
<td>21.</td>
<td>Āliṅga (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>22.</td>
<td>Prati (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

### XIX.—Śrī-kānta (359–372):

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Upāna (plinth)</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>Kshudropāna (small plinth)</td>
<td>1</td>
</tr>
<tr>
<td>3.</td>
<td>Mahāmbuja (large cyma)</td>
<td>8</td>
</tr>
<tr>
<td>4.</td>
<td>Kshubrābja (small cyma)</td>
<td>1</td>
</tr>
<tr>
<td>5.</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>6.</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>Paṭṭikā (band)</td>
<td>3</td>
</tr>
<tr>
<td>8.</td>
<td>Kshudra-kampa (small fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9.</td>
<td>Padma (cyma)</td>
<td>4</td>
</tr>
</tbody>
</table>
This Śrī-kānta is stated to be of four kinds (376) but only one type is illustrated.
In the kumbha-part it should be round or there should be a paṭṭa (372). These should be constructed in the temples of Śiva and Vishṇu (387).

Projections (318-409):

Projections are the peculiarities of the mouldings from the plinth to the crowning fillet:

Janmādi-vājanāntam cha aṁśānāṁ tad viśesahataḥ | (373).
These projections vary from being equal to to one-fourth of the mouldings:

Tat-saṁśaṁ nirṛgaṁ vāpi tri-pāḍam ardhārdham eva cha |
Tad-eva kshepanāṁ sarve yathā-śobham tu kārayet |
Upana-tūṇga-saṁśaṁ vāpi tat-pāḍona-vivardhanāt |
Tuṅgena tri-vidhānāṁ cha tri-pāḍam nirṛgaṁ bhavet |
Vaprochchaṁ tu saṁśaṁ vāpi yāvat kumudā-nṛgaṁ |
Kumudoprochchaṁ vaprā-paṭṭāntam paṭṭikā-nṛgaṁ bhavet |
Tat-saṁśaṁ nirṛgaṁ vāpi paṭṭaṁ gopāṇa-nṛgaṁ |
Kṣudra-paṅkajā-sarvērām tat-saṁśaṁ nirṛgaṁ bhavet |
Yathā-śobhaṁ balāt sarvam aṅgānam saḥito(ām) nyase |
These general rules are illustrated by giving in daṇḍa (rod) and hasta (cubit) measures the projections of some plinths (402–409).

For a comparative study and general knowledge of the subject the details of the bases employed in early European architecture are given below.

Each column has its particular base.

I.—Tuscan order (Gwilt. Encycl. art. 2555):—
Base of the column 12 parts:

(1) Fillet .... 1 13½
(2) Torus .... 5 16½
(3) Plinth .... 6 16½

II.—Doric order (art. 2565):—
Base of the column 12 parts:

(1) Apophyge or congé .... 2 modules 12
(2) Fillet .... 3 14
(3) Astragal .... 1½ 14¼
(4) Torus .... 4 17
(5) Plinth .... 6 17

Grecian Doric:

Entablature .... Cornice .... 15:32 parts.
Frieze .... 14:88
Architrave .... 17:10
Capital .... 11:16
Column (proper) .... Shaft .... 20:30 modules.
1st. step or plinth 6:90.
2nd. " .... 6:70.
3rd " .... 6:60.

III.—Ionic order (art. 2573):—
Base of the column 19½ parts, excluding Apophyge 2 parts and Projection 18.

(1) Fillet .... 1½ 20
(2) Torus .... 5 22½
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(3) Fillet</td>
<td>1/4</td>
<td>20 1/2</td>
<td></td>
</tr>
<tr>
<td>(4) Scotia</td>
<td>2</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>(5) Fillet</td>
<td>1/4</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>(6) Two beads</td>
<td>2</td>
<td>22 1/2</td>
<td></td>
</tr>
<tr>
<td>(7) Fillet</td>
<td>1/4</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>(8) Scotia</td>
<td>2</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>(9) Fillet</td>
<td>1/4</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>(10) Plinth</td>
<td>6</td>
<td>25</td>
<td></td>
</tr>
</tbody>
</table>

Grecian Ionic (art. 2581):—

Base of the column 33 27 parts:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Apophyge</td>
<td>1.080</td>
<td>18 960</td>
</tr>
<tr>
<td>(2) Fillet</td>
<td>0.450</td>
<td>18 960</td>
</tr>
<tr>
<td>(3) Bead</td>
<td>1.080</td>
<td>19 320</td>
</tr>
<tr>
<td>(4) Torus (horizontally fluted)</td>
<td>6.120</td>
<td>22 500</td>
</tr>
<tr>
<td>(5) Fillet</td>
<td>0.450</td>
<td>22 500</td>
</tr>
<tr>
<td>(6) Scotia</td>
<td>6.000</td>
<td>21 840</td>
</tr>
<tr>
<td>(7) Fillet</td>
<td>0.450</td>
<td>23 640</td>
</tr>
<tr>
<td>(8) Torus</td>
<td>5.760</td>
<td>24 960</td>
</tr>
<tr>
<td>(9) Plinth</td>
<td>11.880</td>
<td>26 520</td>
</tr>
</tbody>
</table>

IV.—Corinthian order (art. 2582):—

Base of the column 14 1/4 parts:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
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<tr>
<td>(1) Torus</td>
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<tr>
<td>(2) Fillet</td>
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<td>(3) Scotia</td>
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<td>(4) Fillet</td>
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<td>(5) Two beads</td>
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<tr>
<td>(6) Fillet</td>
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<td>(7) Scotia</td>
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<tr>
<td>(8) Fillet</td>
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<td>23</td>
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<tr>
<td>(9) Torus</td>
<td>4</td>
<td>25</td>
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<tr>
<td>(10) Plinth</td>
<td>6</td>
<td>25</td>
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</tbody>
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V. — Composite order (art. 2591) :

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<tr>
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<th>Heights in parts of a Module</th>
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<tr>
<td>1.</td>
<td>Congé</td>
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<tr>
<td>2.</td>
<td>Fillet</td>
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<tr>
<td>3.</td>
<td>Torus</td>
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<tr>
<td>4.</td>
<td>Fillet</td>
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<td>5.</td>
<td>Scotia</td>
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<td>6.</td>
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<td>Bead</td>
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<td>8.</td>
<td>Fillet</td>
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<td>9.</td>
<td>Scotia</td>
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<td>10.</td>
<td>Fillet</td>
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<tr>
<td>11.</td>
<td>Torus</td>
<td>4</td>
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<tr>
<td>12.</td>
<td>Plinth</td>
<td>6</td>
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From the details given above it would be easy to understand and subscribe to the following quotation:

"The Indian (pedestals and) bases are made more systematically, and afford by far a greater variety of proportions and ornaments than the Grecian and Roman. In the European architecture, the forms and dimensions of pedestals and bases are fixed by invariable rules, with respect to the orders in which they are employed, but in the Indian, the choice is left to the option of the artists."

(Rām Rāz, "Ess. Arch. of Hind." p. 39-40 and see Plate II).

ANANTA.—(See ṿūpā)—A kind of ṿūpā or "a sloping and projecting member of the entablature representing a continued pent-roof":

Ambaram cha vyayām jyotir gaganāṁ cha vihāyasi!

Anantāṁ chaḥā probhātaṁ cha prastaraṁ (? pushkālaṁ) chaḥāḥāḥā

(Ū. xvi. 174-175).

ANU-GRĪHA—The roof of a house.

Cf. Karna-kilaya-sambhandho'ngriham setuḥ—"The fastening of the roof of a house to the transverse beam by means of iron bolts is called Setu." (Kauṭ. "Arthaśāstra." Chap. lxv, p. 166).
ANU-ŚALĀ—(Cf. Śalā)—Literally, an antechamber, a hall or room behind or at the side of a main hall. But in the passages quoted below it seems to mean a special kind of hall.

"Mānasāra," xxvi, 9, 19, 23:

(a) Shodāsāṁsakam ādhikyaṁ bhāgam harmya-śalākam | 7
Ekāṁsaṁ karna-kūtaṁ syād dhārāntara(m) śivāṁsakam | 8
Dvi-bhāgenānu-śalā cha tad-ardham chāntarālakam | 9
Saptāṁsena mahā-śalā harmyaṁ etat tu vinyaset | 10

(b) Athavāśṭādaśāṁśe tu kūta-hārā cha pūrvavat | 16
Shad-bhāgena mahā-śalā chatuh-śalā tri-bhāgikam | 17
Madhya-śalā yugāṁsena bhadra-śalā cha madhyame | 18
Anusālā cha madhye cha chaika-bhāgena bhādrakam | 19

(c) Ekona-viṁśad-āṁṣena ashta-bhumā-śalākake | 21
Ekai-kuṭa-vistāram mahā-śalā sarāṁsakam | 22
Anusālā tri-bhāgā va bhā(hā)rantara(m) dvi-bhāgikam | 23
Mahā-śalā tri-bhāgena bhadra-śalā visālatā | 24

ANEKA-LIŃGA—(See liṅga)—A class of the phallus, phalli in group;
Vedāśraṁ vasvārakam va vṛttam chaivaṁ proktānka-liṅga-mūle|
Ekānekān chokta-liṅge śivāṁse kuryād dhārā shodā śādi-dvayēna | (M. lII, 128-129, 132-133):

ANTIL-BHADRĀKA—A kind of chariot (see M. XLIII, 114, under Ratha).

ANTARA—(See antarita)—A moulding of the pedestal and the base; literally the distance between any two objects, hence it implies a moulding which separates two other larger mouldings. In this office it would resemble the fillet, listel or annulet (see Gwilt. art. 2532, fig. 874):
Shad-āṁsāṁ chāntara karñe uttarāṁsāṁ tad-urdhvake | (M. XIII, 121).
Purvottara-pradeśe tu kaṃpanāṁ chāntarāṁsakam |
Dvimsakau cha tri-patram syāt tad-urdhve chāntarāṁ bhavet | (M. XIV, 59-60).
ANTARĀLA—The intermediate space, the interior (=antarālaya).

(1) Intercolumnation:
Mūla-pāda-visālāṁ vā tat-tri-pāda-visālakam
Etat kumbhāṅghrikam proktam antarālam cha yojayet
(M. xv, 281-232).

(2) Referring to some part of the fifth storey:
Tasmāt tri-mūla-harmyāntāṁ tad-dvayor mūla-deśake
Antarālam prakurvīta pārśve sopāna-saṁyutam
Sarva-pradakṣiṅgam kuryād yuktyā dvāraṁ prakalpayet
(M. xxiii, 20—22).

(3) Some part of a building:
Gopuraṁ maṇḍapādyaiḥ cha chāntarāle tvalindake (M. lxix, 8).

(4) "The second maṇḍapa of a temple, between the ardha-maṇḍapa
and the shrine, J.B."
Cf. "Gorakshakaṁ bhairavam ānjaneyam Sarasvatim Siddhivināyakam cha!
Chakāra paṅchāyatanāntarāle bālendu-mauli-sthita-manaso yah."

(5) "In the antarāla (or interior), they erected a most beautiful
raṅga-maṇḍapa, and a fine chanda-śāle (or upper-storey) ac-
cording to the directions given by the king Timmendra."
Translation, line 14, 203, Roman text. v, 9).

(6) "An antarāla or intermediate porch."
(Fergusson, quoted by Rice, Ep. Carnat., Vol. v, part 1,
Introduct p. xxxix, para. 2, line 6).

ANTARIKSHA—A quarter:
Jayante tat-pare saumye antarikshe’ka-pūrvake (M. vii, 93).
Mrīge chaivāntarikshe vā bhṛṅgarāja-mṛishe tathā (M. ix, 357).
A synonym of the lupā or pent-roof:
Ambaram cha vyayaṁ jyotir gaganāṁ cha vihāyasi
Anantāṁ cha antariksham cha pushkalam chāṣṭādha lupāṁ
(M. xviii, 174-175).
ANTARIKSHA-KÄNTA—A class of ten storeyed buildings (M. xxviii, 14-15, see under Präsāda).

ANTARITA—A fillet.

(1) A moulding of the pedestal, the base and also of the entablature. In base it is connected with another crowning moulding called ālīṅga and in pedestal with prativājana. In its office and situation it would resemble a fillet. Its synonyms are—vājana, kshepaṇa, vetra, paṭṭa, uttara, paṭṭikā, kampa, drikka, and maṇḍa, etc. (M. xvi, 46-47).

A crowning moulding of the pedestal and the base:

(2) Tat-ūrdhve’ntaritām chāṃsām tat-saṃaṁ prativājanam!
Ekām chāntaritām chordhve sārdhāṃśaṁ prativājanam! (M. xiii, 58, 89, etc.)
Ālīṅgam aṃśakaṁ chaiva tat-saṃaṅtaritām tathā!
Ālīṅgam aṃśakaṁ chordhve aṃśenaṅtaritām tathā! (M. xiv, 51, 101, etc.).

(3) The 10th moulding from the top of the entablature (See "Kāmikāgama" liv, 2, under Präsāda).

(See Rām Rāz, "Ess. Arch. of Hind." p. 25).


ANTAR-MANḌALA—The circular court in the interior of a compound: Antar-manḍalam ārabhya mahāmārṇyādikāntakam!
Pañcha-kuṭ(ḍ)yasya chotsedhaṁ pratyekam pañchadhaṁ bhavet! (M. xxxi, 57-58).

ANTAR-MUKHA—Literally, with face towards the inside.

Cf. Griha-garbham (= foundations) antar-mukham syād grāma-garbham bahir-mukham! (M. xii, 216).

ANTAR-VAPRA—The internal rampart, the internal side of the rampart.

Cf. Antar-vapraṁ bahir-bhittis cheṣṭaṁ dirghaṁ cha chūlikā! (M. ix, 362).

ANTIKA—A class of the two storeyed buildings (M. xx, 94, 26-27, see under Präsāda).
ANTAH-PURA—The female apartments.

(1) "Rāmāyanā" (Cock)—

II, 3, 13: Antah-purasya dvārāni sarvasya nagarasya cha!
II, 14, 29: Dadarsāntah-puraṁ śrimāṁ nānā-dhvaja-gaṅśyutam!
II, 14, 66: Nirjagāma...sāgara-hrada-smakāsāt sumantra'ntah-purach ehubbhāt!
II, 15, 18: Ityaktvāntahpura-dvāram ajagāma purānavit!
V. 4, 30: Sa hema-jāmbu-nada-chakrāvālaṁ mahārha-muktāmani-bhūshhitāntam!

Parāghya-kālāguru-chandanārham sa Rāvanāntahpuraṁ prāviveśa II

II, 15, 47 cf.: Sāmriddham antahpuraṁ āviveśa ha II
Tatodri'-kūṭa-chala-megha-sannibham mahāvimānopama-veśma-saṁyutam!

VII, 42, 27: Pūrvvānte dharma-kāryāṇi kṛtva dharmanyā dharmāvīt!
Śesaham divasa-bhāgārdham antahpura-gato bhavet II

Compare also: II, 10, 11—17; 70, 20; II, 70, 27; II, 114, 29;
III, 54, 13; IV, 26, 22; V, 4, 24.

(2) "Pañchatantra", ed. Bombay, I, pp. 38, 58, 61, 168:

Gatva kanyāntahpure......rāja-kanyām......saptā-bhūmi-ka-prāsāda-prānta-gatām......bhaja II
Iha rājanus tu tanayā Pāṭalīyasti kanyākā!
Uparyantah-pure śa cha ratnam ityabhīrakshyate II
Praviśya so'drisrūgāgra-tuṅga-vātāvanena tām!
Antahpura dadaṛsātha suptāṁ rahasi Pāṭalim II
Pravrājakaḥ cha gatvaiva vātāyanā-pathena saḥ!
Praviśyāntah-puraṁ prāpa suptāṁ nisi nṛpātmajām II


ANTIMA—Limit, boundary, pilaster terminating the side wall of a temple, and having base and capital generally differing from those of adjacent columns.
Tad (=prati)-ūrdhve sārdha-pañchāmśam pādāyāmāṁ tritīyakam |  
Antimaṁ cha dvi-bhāgam syād vedikodayam īritam |  
(M. xxxiii. 226-227).

ANYA-RAŃGA—The second court or theatre of a compound.
Maṇḍapaṁ nava-talaṁ kuryād bhavanam anya-raṅgaṁ  
vādhimaṇḍapākāram | (M. xi. 144).

ANVANTA—A synonym of mancha or a raised platform or couch.
(M. xvi. 43, see under mancha).

APASAṂCHITA—A class of buildings in which the width (at the  
bottom) is the standard of measurement; the temples in which the  
principal idol is in the recumbent posture.
Pratyekam tri-vidham proktam saṁchitaṁ ehāpy-asasme ṇitam  
upas(apa)-saṁchitamityeva........... (Kānikāgama, xlvi. 6-7).
Utsedhe mānāṁ grihyāṁ chet sthānakaṁ tat prakathyate  
Vistāre mānāṁ saṁkalpya chāsanaṁ tad udīritam  
Pariṇāhe pāde vāpi mānāṁ śayanam īritam  
Āsanaṁ saṁchitaṁ proktam sthānakaṁ syād asasme ᇩitam  
Apasasme ᇩitaṁ śayanāṁ chet tat tat tri-vidha-harmyake  
(M. xix. 7—11).
Saṁchitāsaṁchitāṁ cha aṁśair āyādibhir yutam  
Apasasme ᇩitaṁ-harmyāṇāṁ tithyanam shad grahisīyate  
(M. xxx. 173-174).

APOHA—(see Uha)—A superfluous member attached to a structure.

ABJA—(see Padma)—A lotus, the cyma, or "a moulding taking its  
name from its contour resembling that of a wave, being hollow in  
its upper part and swelling below. Of this moulding there are  
two sorts, the cyma recta, just described; and the cyma reversa  
wherein the upper part swells, whilst the lower is hollow. By  
the workmen these are called ogées."

Compare the lists of mouldings given under 'Adhisṭhāna' and  
'Upapītha.'

ABJA-KĀNTA—A class of the ten storeyed buildings.
(M. xxviii. 18, see under Prāṣūda).
ABHAYA—Fearless, a refuge-offering pose of the hand of an image.
Chatur-bhujaṁ tri-netram cha jaṭā-makuṭa-bhūṣhitam
Varadābhaya-samaṇyuktam kṛṣṇa-paraśu-dhāriṇam!
(M. XII. 120-121).

Abhayam daksheṇi (M. VII. 159).
Purve cha tvabhayaṁ (ibid. 166).
Varadāṁ chābhayaṁ pūrve vāme tu dvāra-hastakam (M. LIV. 154).

ABHAYA-HASTA—(see Abhaya).—With hand in the pose of offering refuge.
Varadābhaya-hastaṁ cha jaṭā-makuṭa-maṇḍitam! (M. LI. 30).

ABHISHEKA-MANDAPA—(see Mandapa)—The coronation hall.
Nṛpāṇāṁ abhishekārthāṁ maṇḍapam (M. XXXIV. 38).
See Inscrip. of Rajaraja III (no. 39, H. S. I. I. vol. III, p. 86),
under Maṇḍapa.

ABHYAVAHARA-MANDAPA—A dining-hall.
See Raṅganātha inscript. of Sundararapandya (verse 23, Ep. Ind.

AMRITA-NANDANA—A pavilion with 58 pillars.
(Matsya-purāṇa, chap. 270, v. 8, see under Maṇḍapa).

AMBARA—The sky, one of the eight kinds of the lūpā or pent roof.
(M. XVIII. 174-175, see under Ananta).

Cf. Lūpākāraḍi-jaḍāṇāṁ mānaye mānavit-tamah!
Ambarādyashtadhamāṁ niḍāṇāṁ lūpāmanayet!
(M. XVIII. 329-330).

AMBUJA—Lotus, the cyma (see Abja and Paḍma).
Cf. Tad-dvayaṁ chāmbujaṁ chordhve kapōṭechehaṁ gunāṁśakam!
(M. XIII. 57).

(A)RAṆGA—A synonym of harmya (building).
Araṅgam iti chaitāni harmyam uktaṁ purātanaṁ! (M. III. 8).

ARATNI—(see under Aṅgula)—A measure.

(1) A cubit of 24 aṅgulas (Introduct. Rājavallabha Maṇḍana and
Brahmāṇḍa-Purāṇa, 1, VII. 99, see under Aṅgula).
A measure equal to the length of the forearms with the fingers fully stretched (Suprabhedāgama, xxx. 24, see under Aṅgula).

(2) A measure equal to the fist with fully stretched fingers (Suprabhedāgama, xxx. 24, see under 'Aṅgula').

According to this Āgama (ibid. v. 25) and the Mānasāra (ii. 49) a measure of 24 aṅgulas is called Kishku (hasta).

"This word (aratni), which primarily means 'elbow', occurs frequently from the Rigveda onwards. (R. V. viii. 80, 8; A. V. xix. 57, 6; Aitareya Brāhmaṇa, viii. 5; Śatapatha Brāhmaṇa, vi. 3, 1, 33, etc.) as denoting a measure of length (ell or cubit), the distance from the elbow to the tip of the hand. The exact length nowhere appears from the early texts." (Macdonell and Keith, Vedic Index 1, 34).

Śatapatha Brāhmaṇa also vii. 1, 2, 6.


ARKA-KĀNTA—A class of the eleven storeyed buildings.

Evaṁ tu vajra-kāntaṁ syād arka-kāntam ihochyate ।
Tad eva śālā-prūnte tu pārśve chaikena sanshiṭkam ।
Tad-dvayor antare deśe tat-samaṁ kshudra-hārayoh ।
Pūrvavat-kūṭa-vistāram śesam hārāṁśa-pāṇjaram ।
Tan-madhya tu tri-bhāgena kshudra-śālā-visālātah(tā) ।
Tat-pārśve tri-tri-bhāgena hāra-madhya sa-bhadrakam ।
Kshudra-śālā-tri-bhāgena madhya-bhadram samanvitam ।
Kahudra-hāra cha sarvesham nāśikā-pāṇjarānvitam ।
Madhye madhye mahānāśi netra-śālā cha pārśvayoh ।
Sarvalāṅkāra-saṁyuktaṁ shaḍ-vidham (ekādaśa-talaṁ) parikīrti- ।

ARGALA—A bolt or pin for fastening a door.

Argalaiṁ dakṣiṁe bhāga vāma-bhāgo tu talpakam #
Kavāṭa-yugmaiṁ kartavyāṁ kokilārgalai-saṁyutam #

(Kānikāgama, lv. 49, 52).
A moulding of the base (see Kakshabandha, under Adhishthāna).
Kampam ekam tad-ūrdhve cha ekenārgalām eva cha !
(M. xiv. 331, nāte).

ARDHA-CHITRA—(see Abbhāsa)—Half transparent Ābhāsa or a
kind of marble.
Ardhāṅga-dṛiṣyamānāṁ cha tad ardha-chitraṁ iti śrīrtaṁ !
(M. lī. 10).
Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgam tridhochyate !
(M. lī. 8).
Sthāvaram jaṅgam vāpid āru-sailam cha lohajam !
Chitraṁ vā chaṅḍha-chitraṁ cha chitrābhāsam athāpi vā !
(M. lvi. 14-15).

ARDHA-NĀRĪŚVARA—A name of Śiva, an image the right half of
which is the representation of Śiva and the left half of his consort
Durgā.
Pāśchima-mūla-tale madhye koshṭhe liṅgam adbhubutam !
Asthavārdha-nārīśvara(m) sthānākam ! (M. xix. 224-225).

ARDHA-PRĀṆA—(see Sandhi-karman)—A kind of joinery resembl-
ing the shape of the bisected heart.
Sarveshāṁ api dāṛūnāṁ sandheḥ prāṁte tu yojaẏet !
Yatheshṭaṁ phaṇa(m)-samgrāhyam chodayed vistarāṇtakam !
Mūlāgre kilakāṁ yuktam ardha-prāṇam iti śrīrtaṁ !
Tad eva dvi-lalāte cha vistarārdhārdha-chandravat !
Madhye cha danta-samuyuktam agra-mūle tu yojaẏet !
Śeṣhāṁ tu pūrvavat kuryāt mahāvrītāṁ iti śrīrtaṁ !
(M. xvii. 97-102).

ARDHA-MANḍAPA—A half-pavilion, a vestibule, a court, a porch.
(1) Idam āyādikam chaṛḍha-maṇḍape śiṣṭa-maṇḍape II
(Kāmikāgama, l. 68).
Ardha-maṇḍapa-dakshāṁse vighneṣa-nṛtta-rūpiṇāṁ !
(Ibid. lv. 73).

(2) “On the west wall of the ardha-maṇḍapa in front of the rock-
cut Jambukēśvara shrine at Tiruvellairai. ”
(Inscription no. xii, Ind. Ant., vol. xxxiv. p. 268).
(3) The “court in a temple next to the sacred shrine.” Winslow, Tamil dictionary (loc. cit).


The detached building, sometimes open and sometimes enclosed, in front of a shrine, is generally called the Mukha-maṇḍapa (the pavilion in front of the shrine).

(5) The ardha-maṇḍapa is “a narrow passage or vestibule connecting” the garbha-griha and mukha-maṇḍapa, and “is open on two sides to permit the priestly worshipper circumambulating the central shrine.”

(H. Krishna Śastri, South Indian images of gods and goddesses, p. 2. For this reference I am indebted to Prof. R. W. Frazer).

ARDHA-ŚĀLĀ—A half-hall, an antechamber with one or more closed sides.

Ardha-śālā viśeśho'asti chordhvā-śālā-samanvitam | Madhya-kosñthe (ṭha) dvi-pārśve tu chārdha-śālā-samanvitam | (M. xx. 67, 73).

Netra-śālārdha-śālā cha bhadra-śālādi-bhūshitam | (M. xxvi. 67).
Bhadra-śālā mahā-nāsi chārdha-śālādhyalaṅkrītam | (M. xxv. 34).

ARDHA-HĀRA—A half chain, an ornament.


ALAKSHA—A member of the entablature.

Etat tu sarvato-bhadram alakshākrītir ihochyate | Tad eva karṇavaśād vaṁśaṁ prastiryāt tu sarvasaṁ | Uttaraṁ prág-uktāṅghṛih syat tad-vaśāt parito nyaset | Tad evāntam alakṣaṁ cha karṇayoś chottaraṁ vinā | (M. xvi. 185-188).

ALAṆKĀRA-MAṆḌAPA—The dressing room, an attached hall or detached pavilion of a temple where the idols are dressed.

ALINDA(KA)—A corridor, a terrace, a balcony, a gallery.

(1) ‘Alinda-sabdena sāla-bhitter bāhye yā gamanikā jálakāvṛit-āṅgaṇa-sammukhā kriyate’ (commentary on Brīhat-samhitā or Kīraṇa-tantra, see below)—By the word ‘alinda’ is understood, the lattice-covered path beyond the wall of a hall and facing (or in front of) the court-yard. Compare ‘Amarakosha’ (2, 2, 12).

2) ‘Senāpati-nripatīnāṁ saptati-sahite dvidhā-krite vyāse ī Śāla-chatur-daśa-hrite pańcha-trīmśad-vrite ’(a)lindaḥ ī

"Add the number of 70 to those for the breadth of the mansions of the King and the Commander-in-chief."

The same is more plainly expressed in Viśvāk:

"Write down the sum, at two places. Divide it, at one place, by 14; this gives the measure for a hall. Divide the sum by 35; the quotation is the measure of the terrace."

Pramitāṁ tvēka-sālam tu śubbhadāṁ tat prakirtitaṁ ī Senāpati-nripādināṁ saptatyā sahite krite ī

Vyāse chaturdaśa-hrite sāla-mānāṁ vinirdiśet ī Pańcha-trīmśad-hrite'nyātrālinda-mānāṁ bhavech cha tat ī

"The word might as well be rendered by balcony, gallery."


Apratishiddhalindain samantato vāstu sarvato-bhadraṁ ī

"An edifice with uninterrupted terraces on every side is termed Sarvato-bhadra."

Nandyāvartam alindaiḥ sāla-kudyāt pradakshināntargataiḥ—

"Nandyāvarta is the name of a building with terraces that from the wall of the room extend to the extremity in a direction from east to south (alīs from left to right)."

"The Vardhamāna has a terrace before the (chief) entrance, extending to the end; then, when you proceed in a direction from left to right, another beautiful terrace, and there on, again, another in the aforesaid direction."
"The Svastika is auspicious, if it have the terrace on the east side, and one continual terrace along the west side, at the ends whereof begin two other terraces going from west to east, while between the extremities of the latter lies a fourth terrace."

"The Ruchaka has a western and eastern terrace running to the end, and between their extremities two others."


(3) Agni-Purāṇa, chap. 106. v. 20-24:
Chatuḥ-sālāṁ tri-sālāṁ vā dvi-sālāṁ chaika-sālakam
Chatuḥ-sāla-grihaṁ tu sālāṁdāka-bhedataḥ
Śata-dvayaṁ tu jayante pānchāśat-paṁcha teshvapi
Tri-sālāṁ tu chatvāri dvi-sālāṁ tu paṁchadha
Eka-sālāṁ chatvāri ekālindāṁ vacmi cha
Ashtā-viṁśad-alindāṁ grihaṁ nagarāṁ cha
Chaturbhīṁ sāptabhīḥ chaiva paṁcha-paṁchāśad eva tu
Shad-alindāṁ viṁśaiva ashtābhīr viṁśa eva hi
Ashtālindāṁ bhaved evam nagarādau grihaṁ hi

(4) Kāmikāgama, XXXV:
Āsāṁ (= sālānam) agre tu alindā(h) syuh pradhāne vā viśeṣha-
taḥ
Eka-dvi-tri-chatush-paṁcha-saṁ-bhānta-saṁyutaḥ
Pṛṣṭhaṃ pārśve tathāvā syuh isṭa-dese thāva punaḥ
Pṛthvī-dvāraṁ cha dvāraṁ vā cha evam eva prakalpayet
Alindāḥ pṛthvī-dvāreṇa samāh vā chārīha-mānataḥ
Alinde dvāram evam syād anyatropa evam eva tu
Alindasya samantā tu bhāgenaikena-vāraṇaṁ
See also ibid. l. 74, 75, 87.
(Ibid. lv. 201 (the synonyms of alinda):

........................... andhāraṁ griham adyaḥ
Parimandanaṁ(s) sālīnda vā alindasyābhidānakam

(5) Chāntarāle tvalindake (M. ixxix. 8).
Urdhvordhva-talānāṁ tu chaika-bhāgenālindakam
(M. xxiv. 45, etc).

ALPA—A class of buildings.

(Kāmikāgama, xlvi. 53-54, see under Mālikā).

ALPA-NĀSIKA—(see Nāsā)—A small nose, a small vestibule.

Chatur-dikshu chatur-dvāram chatuh-shashty-alpa-nāsikam

(M. xxxiv. 106).

AVACHCHHĀYĀ—A light shadow.

Kanyā-vrishabha-māsau cha-avachchhāyā na vidyate
Meshe cha mithunge chaiva tula-sīṁha-chatushtaye
Evaṁ hi dvyaṅgulāṁ nyastāṁ vṛṣchikāśāṅha-minayoh
Chatur-aṅgulāṁ prakartavyam dhanuḥ-kumbhau shaḍ aṅgulam
Makareśṭāṅgulaṁ praktam avachchhāyāṁ visēshataḥ

(M. vi. 31-35).

Compare Vitruvius, Book ix, Chap. viii, under Śaṅku.

AVALAMBANA—A pendant.

Bāhu-valaya-dāma(m) cha skandha-mālāvalambanam

(M. l. 15).

AVASATHA—The rest house, a house (see Pratiśraya).

Ramyāmavasathahāṁ chaiva datvāmum lokamāśritaḥ—
“Having given away a charming house, he attained the other world”.

(Hemadri p. 646).

Ramyāṁś chaivasathāṁ datvā dvijēbhyo divam āgataḥ—
“Having given away charming houses to the twice-born and gone to heaven”.

(Mbh. Anuśasanika-parvan, chap. 137, v. 10).


AVASĀNA—(see Mañcha)—A synonym of the Mañcha or a raised platform (M. xvi. 43).

ĀŚVATTHA-VRIKSHA—The holy fig tree.

Referring to the Baudha images:

Sthanakam chāsanam vāpi sīmhasanadi-saṁyutam
Āsvatthha-vriksha-saṁyuktaṁ kalpa-vriksham tathā nyaset

(M. lvi. 3-4).
ASHTA-TALA—The eighth storey.
(Manasara, XXVI. 1-76, see under Prasada).
The description of the seventh floor:
Evaṃ śreshṭham tvasṛta-tale sarvālaṅkāra-saṁyutam!
Janmādi-stūpi-paryantaṁ chaṅga-mānam ihochya t
Saikāśṭa-pañchakāṁśa-harmye tuṅgaṁ vibhājita t
Ādharāṁ chāśṭa-bhāgena vedāṁśaṁ charaṇayatam t
Tad-ardham valabhyutsedham sārdham vahnyamśam añghrikam t
Sā-vāma-pādāṁśakaṁ manchaḥ urdhve pādam guṇāṁśakam t
Tad-ardham chordha-maṅchaṁ syāt tri-pādākshaṅghri-tuṅgakam t
Sā-pādāṁśaṁ prastārotuṁgaṁ dvyarḥaṁśaṁ charaṇayatam t
Tad-ardham prastārotuṛṣvedhī jaṅghayaṁma cha sārdhakam t
Prastaraṁ chaika-bhāgena dvyāṁśa-pādāḥbhikāṅghrikam t
Urdhva-maṅchaṁ tri-pādaṁ syāt sa-bhāgaṁ pāda-tuṅgakam t
Ekāṁśaṁ prastārotuṛṣvedhī tad-urdhve cha tri-bhāgikam t
Tat-tri-bhāgaṁka(a) vedīṁ(h) syād dvi-bhāgaṁ gala-tuṅgakam t
Sā-pādaṁ chaṁśaṁchaṁ chordha āraḥ-śesham śikhodayam t
Kechit tad eva tuṅge tu sapta-bhāgādhi kaṁ tathā t
Urdhvordha-pāda-mūle tu yuktyāṁśena maśūrakam t
Talāṁnaṁ chaika-bhāgena karna-harmyaṁśaṁ nyasét t
Antara(m) prastāropetam sarvālaṅkāra-saṁyutam t
Tasyānantasyaika-bhāgena kuryād ārātyālindakam t
Mūle bhāga pādāṁśena chordhveṇḍha-talāṁśakam t
Netra-sālārdha-sālā cha bhadra-sālā-dhi-bhūshitaṁ t
Tonyaṁ niḍa-sālāṁ nāsikābhīr alaṅkṛitaṁ t
Kosht(h)ce sālā-dhi-madhya cha chordhva-sālā cha maṇḍitaṁ t
Nāsikā-paṇḍara-sālā kūṭa-kosthe tu bhūshitaṁ t
Nāsikā-paṇḍarādyāya bhadra-sālyār alaṅkṛitaṁ t
Kshudra-sālā-pradeśe tu sarvālaṅkāra-saṁyutam t
Karna-kutāṅga-madhya tu nāsikā-paṇḍarāṅvitaṁ t
Sarvāṅgaṁ kshudra-nāsyāṅgaṁ prastārañaṅkṛita-kṛiyā t
Nānādhisṭhāna-saṁyuktāṁ nānā-pādaṁ alaṅkṛitaṁ t
Nāgara-draviḍādinaṁ vesarādinaṁ śikhānvidaṁ t
Sarvālaṅkāra-saṁyuktam pūrvavat parikalpayet ā
(M. xxvi. 47-76).

ASHTA-TĀLA—(see under Tāla-māna)—A kind of sculptural measurement in which the whole height of an idol is generally eight times the face.

ASHTA-TRIMŚAT-KALĀ—Thirty-eight kinds of mystic marks.
Pāḍādi-mūrḍha-paryanta(m) paryāyādi-chākṣharam uṇyaset ā
Ashta-trimśat-kalāḥ sarvāḥ tat-tad-aṅgāni vinyaset ā
(M. lxx. 90-91).

ASHTA-VARGA—The eight component parts of a single storeyed building, namely, adhishṭhāna (basement), sāgḥri (dwarf pillar), prastara (entablature), griva (a platform or neck), śikhara (spire), stūpi (dome), griva-maṇicha (a projecting seat at the neck) and vedikā (a raised platform) (M. xix. 80-85).

ASHTAS(S)RA—Eighth-cornered, a kind of single storeyed building which is octagonal in plan and has one cupola.
(2) Matsya-purāṇa, chap. 260, vv. 29, 53 (see under Prāṣada).
(3) Bhavishya-purāṇa, chap. 130, v. 25 (see under Prāṣada).

ASAṀCHITA—A class of buildings in which the height is the standard of measurement, the temples in which the main idol is in the erect posture.
(M. xix. 7-11; xxx, 173-174, see under Apasaṁchita).
Pratyekam tri-vidham praktaṁ saṁchitam chaṁpasaṁchitamaṁ upasaṁchitam ityevam ā
(Kāmikāgama, xlv. 6-7).

AMŚA—A part, one of the six Varga formulas. (See under Shatvarga).

AMŚARU—The rim, the edge.

cf. Darpaṇaṁ suvṛttataṁ syād amśaru kimciḥ id untatam ā
(M. t. 117).

AMŚUKA—A moulding of the pedestal, generally placed between a cyma and a corona (kapota). (M. xv. 122, see under Upaṁtha).
A

AGĀRA--A house, a room, a cell.
* For synonyms see Amara-kosha, (II, 2, 5).

cf. (1) Rāmāyaṇa (Cock):

V. 3, 18: Kṣoṭṭhāgāravatamāśikām......nagarim

II. 3, 44: Kṣoṭṭhāgāra-yudhāgāraḥ kṛtva samnicchayān

bahūn

VI. 127, 56: Aneka-satam bhavān kosām kṣoṭṭhāgāram griham

balam

(2) Mahābhārata (Cock):

XII. 69, 54: Bhāṇḍāgāra-yudhāgāraḥ yodhāgāraṁ cha sarvasah

Asvāgāraṁ gajāgāraṁ baladvikaraṇāni cha

XII. 86, 121: Bhāṇḍāgāra-yudhāgāraṁ pravatmenābhibhavardhayet

I. 134, 11: Prakṣhāgāram suvihitam chakras te tasya ūlpinah

Rājñah sarvāyudhopetāṁ strīnāṁ chaiva nararshabha

I. 134, 14: Muktā-jala-parikshiptam vaiḍuryā-maṇi-śobhitam

Ṣāṭā-kumbhamayāṁ divyāṁ prakṣhāgaram upāgatam

IV. 23, 16: Yad etan nartana-gāram matsya-rājena kāritam

Divyā-stra kanyā urityanti rātraṁ yānti yathāgriham

(3) Mānasāra (xxv. 29 etc.)

Tale tale bhadra-kosṭṭhāsramagāram parikirtitam

(4) Dharmma-sāstra-prachoditaṁ y ogi-āgāram idam proktam

śūribhiḥ pariveshītām

"Āgaṁ, abode, room, covered place, cell." Fleet.

(Skt. and Old Canarese inscriptions, no. cxxx, line 3, Ind.
Ant. vol. xiii, p. 222, note 44).

(5) Vikhyātā sāntalākhyā sā Jīnāgāram akarayat—"The celebra-
ted lady had this Jina temple made."

(Ep. Carnat. vol. ii. no. 62, Roman text. p. 59, last line,
Translation p. 148, last line).

ĀCHCHHĀDANA—A roof, the 8th covering moulding from the top
of the entablature (Kāmikāgama, t. iv. 2, see under Prāśāda).
ÁDIKA—A fast conveyance.
Ádikam syandanaṁ śilpi(n) śibikā cha ratham tathā!
Sarvair yānam iti khyātaṁ śayanaṁ vakshyate tathā!
(M. iii. 9-10).

Á(R)DRA-PŪSHĀKRITI—(see under Liṅga)—A kind of phallus looking like the rising sun.
Liṅgākāraṁ ihochyate...........
Daivikaṁ ḍiṇḍimākāram māṇus(h)ā(r)dra-pūshākriti(h)!
(M. vii. 237, 240).

ÁDHĀRA—The basement.
Dvitalānam alaṅkāraṁ vakshye saṁkshipyate dhunā!
Upānāti-stūpi-paryantam ashṭā viṁśād vibhājite!
Ádhārocheham guṇāṁśaṁ syāt pāda-tuṅgam shad-amśakam!
(M. xx. 1, 3-4).

Janmādi-stūpi paryantaṁ chāṅga-mānām ihochyate!
Saikāṣṭha-paṇḍakāṁśaṁ harmye tuṅgam vibhājite!
Ádhāram chāṣhta-bhāgona vedāṁśaṁ charanāyatam!
(M. xvi. 48-50).

Uttarāṁ vājanādāram ādheyaṁ śayanaṁ tathā!
Uddhritaṁ cha mūrdhakaṁ chaiva mahā-tauli svāvamśakaṁ!
Prachchhādanasy(am) ādhāram etat paryāyaṁ īritam!
(M. xvi. 56-58).

Parimāṇa-virodhena rekha vaishamya bhūshitā!
Ádhāras tu chatur-dvāraś chatur-manḍapa-sobhītaḥ!
Śata śringa-samāyukto Meruh prāsāda-uttamaḥ!
Manḍapās tasya karttavya bhadrās tribhir alaṅkṛita(h)!
Ghaṭanākāra-mañānāṁ bhinnā bhinnā bhavantā te (prāsādāh)!
Kiyanto yeshu chādhārā nirādhāraṁ cha kechana!
(Garuda-Purāṇa, chap. 47, v. 38-40).

Valabhī chhadirādhāraṁ!

ÁDHĪ—Foundations.
ĀNDOLA—A swing or hammock.
Tad-ūrdhve paṭṭikām nyasya kilāgre cha kabanhanam ।
Chaturbhiḥ śrīnkhalā-yuktam āndolām chaikatopari ।
Deva-bhū-sura-bhūpānām anyeshām śayanārthakam ।
(M. XLIV. 69-71).

ĀNDHĀRA (RIKĀ)—A closed veranda, a balcony.
Kāmikāgama, I:
Pañjaro(ṛaś) chārdha-bhāgo va tri-pādo vātha bhāgikaḥ ।
Alindāndhārikāndhāra-hārā bhāgena kalpitāḥ ॥ 74
Nava-bhāga-tri-bhāgo va vyāsa-nāli-grihānvitaḥ ॥
Bahir āndhārikāndhāra-hārā bhāgena vistātāḥ ॥ 76
Pañchālinām shaṭ-kudayām bahir āndhārikāvṛtim ॥ 83
Āndhārāndhāri-hārokta-khaṇḍa-harmya-viśeshitam (vimānam)॥ 91
‘Āndhārika’ and ‘āndhāra’ are used as the synonyms of
‘griha-piṇḍi’ and ‘alinda’, respectively, (see Kāmikāgama,
LV. 201, under Alinda).

ĀPAṆA—A shop, a market-place.

(1) Rāmāyaṇa (Cock):

II. 6. 12: Nānā-paṇya-samṛiddhesu vanijām āpaṇēshu ।
II. 14. 27: Samṛiddha-vipanāpaṇām ..........(purīm) ।
II. 114. 13: Samkṣipta-vipanāpaṇām (Ayoḍhyām) ।
VII. 43. 13: Chatvāroḍhāpaṇa-rathyāsu ।
II. 71. 41: Mālyāpaṇēshu rājante nādyā panjāni vā tathā ।
II. 42. 23: Samvṛtāpaṇa-vodikām ..........purīm ।
II. 41. 21: Samvṛtāpaṇa-vithikā ।
I. 5. 10: Su-vibhaktāntaraḍhāpaṇām ......(purīm) ।
II. 57. 15: Anvantaraḍhāpanām ।
VI. 112. 42: (Ayoḍhyām) sīkta-rathāntaraḍhāpaṇām ।
VII. 101. 13: Ubhe (Talshāsilā and Pushkalāvati) ..........su-
vibhaktāntaraḍhāpaṇe ।

(2) Rājataraṅginī, I. 201 etc.: Riddhāpaṇām ..........nagaram ।
(3) Mahābhārata (ibid.):
XII. 86. 8: Chatvarāpana-śobhitam (puram)!
XIII. 30. 17: (Vārānasīm)...samṛiddha-vipānāpanām!
II. 21. 25: Mālyāpanānām cha dadrīsuh śriyam uttamām!
IX. 25. 33: Vipānyāpana-paṇyānām!
Comm. Nilakaṇṭha: Vipānāḥ paṇya-viṭhikā!
Āpānā haṭṭāḥ paṇyānī vikreya-dravyāṇi!

(4) Vāpi-kūpa-tadāga-kūṭīma-maṭha-prāśada-satrālayān!
Sauvarṇa-dhavja-torāṇāpana-pura-grāma-prapā-maṇḍapān!
........vyadhāpayad ayaṁ Chaulukya-chudāmanīh!
(Sridhara’s Deva pattana Praśasti, verse 10, Ep. Ind. vol. ii, p. 440-441).

ĀPĀNA—A tavern, a liquor-shop, a watering station, huts on road sides where drinking water is distributed gratis.

Devānāṁ-piye Piyaḍasi lājā hevaṁ āhā (;) magesu-pime nighāni lopāpitāni (;) chhāyopagāni hosaṁti pasumunisānāṁ; ambā-vadikyā lopāpitā (;) adhak(o)s(i)kyāni pi me uda-paṇāni (2) khānāpitāni (;) nimśidhiyā cha kālāpitā (;) āpānān ime bahukāni tata tata kālāpitāni paṭibhogāye pasu-munisānāṁ. ;

“Āpāna cannot have here its usual meaning, namely, tavern, liquor-shop.”

“As professor Kern (Der Buddhismus, vol. ii, p. 385) assumes, it must denote a watering station. Probably the huts on the roads are meant, where water is distributed to travellers and their beasts gratis or against payment. The usual Sanskrit name is prapā.” Dr. Bühler.


ĀBHAṆGA—(see under Atibhaṅga and Bhaṅga)—A pose in which the idol is slightly bent.

Sarveshāṁ deva-devināṁ bhaṅga-māṇam ihochyate!
Ābhaṅga-sama-bhaṅgam cha-ati-bhaṅgam tridhā bhavet.!

(M. lxvii. 95-96).
A Bhāṣa—One of the nine materials of which idols are made, a marble, a class of buildings etc.

A class of buildings:

1. Etaj jāti-vaśat proktam chhandādīnāṁ sāntikotsedham
   Nava-tale tri-pañcha-vidham vai vipulāṁ kanyasādi-śresh
   ṭham pravakshyate
   Kramatena tri-pādam ardha-karam pādaṁ cha (m)idam sam
   kalpam ābhāsām idam
   (M. ix. 103-104)
   Eka-bhūmi-vidhiṁ vakṣhye lakṣhaṇaṁ vakṣhyate'dhunā
   Jātiś chhandam vikalpaṁ tu chābhāsāṁ tu chatur-vidham
   Purvha-hastena sam-yuktam harmyaṁ jātir iti smṛitam
   Chhandam tri-pāda-hastena vikalpaṁ syat tad-ardhamakam
   Ābhāsām chārdha-hastena harmyādināṁ tu mānayet
   (M. xix. 1-5)

2. Eka-tri-pādam ardham cha pāda-hastam yathā-karamam
   Jātiś chhandam māṇḍapaṁ cha-ābhāsām chatur-vidham
   Etat tad eva samyuktam harmyaṁ māna-kalpanam
   (M. xxx. 175-177)

In connection with doors:

Sapta-vimśodayaṁ hy-evam tad-ardham vistṛitaṁ bhavet
Evam jāti-vaśat proktam chhandādīnāṁ pravakshyate
Trayoviṁśa-satāntam syāh chhanda-dvāra-vaśālakam
Pañcha-vimśāṅgulam ārabbha dvi-dvyaṅgula-vivardhanat
Eka-vimśāṅgulam ārabbha dvi-dvyaṅgula-vivardhanat
Eka-vimśaṁ (m).-satāntam syād vikalpa-dvāra-vistṛitaṁ
Nava-pauktyāṅgulam ārabbha dvi-dvyaṅgula-vivardhanat
Eka-pauktyāṅgulādhiyam satāntam ābhāsa-vistṛitaṁ
(M. xxxix. 28-35)
In connection with the phallus:
Jātić-chhanda-vikalpaṁ cha-ābhāsaṁ tu chatur-vidham!
(M. lü. 49).

A kind of marble of which idols and statues are made:
Brahmā-viṣṇu-maheśānāṁ lakṣaṇaṁ vakṣhyate’dhunā!
Hiraṇya-rajaṭenaiva tāmraṇaiva sīle vāpi!
Dārve vā sudhe vāpi śarkarābhāsa-mṛittikā!
Etais tu navadāḥ dravyai(s) chottamādi trayāṁ trayam!
Chalaṁ chāpy-achalaṁ chāpi nava-dravyais tu uirmitaḥ!
Lohajair mṛit-sudhā chaiva śarkarābhāsa-mṛittikā!
Chala-dravyam iti proktam anyeshāṁ chāchalaṁ viduh!
(M. li. 1-7).

Three kinds:
Chitrāngam arda-chitrauṅgam ābhāsāṅgam tridhochyate!
Sarvāṅgami dṛṣya-mānaṁ yat chitram evaṁ prakathyate!
Ardhāṅgama-dṛṣyamānaṁ cha tad arda-chitram iti smṛitam!
Ardhārdha-darṣanaṁ(dṛṣya)-mānam ābhāsam iti kathyate!
(M. li. 8-11).

Uttamāṁ lohajair bimbaṁ piṭhābhāsaṁ tu chottamam!
(Ibid. 19).

Cf. Eka-kāle kṛitaṁ sarvaṁ sudhā-mṛit-kāṭa-śarkaraṁ!
(Ibid. 24-25).
Berāṇāṁ dravyam ityuktam..............lohae vā sīle’thavā!
Dāravābhāsa-ratnena sudhā-mṛit-kāṭa-śarkara(a)ṁ!
Ghanaṁ vāpy-aghanāṁ vāpi kuryāt tu śilpi(a)viś-tāmaṁ!
(M. li. 15-17).

(2) Śilodbhavānāṁ v(b)imbānāṁ chitrābhāsasya vā punah!
Jalādvāvasanāṁ proktāṁ vrīshendraśya prakīrtiṁ#
(Liṅga-Puṛaṇa, part. II (Uttara-bhāga), chap. 48, v. 43).
(3) Pratimā saptadāḥ proktā bhaktānāṁ suddha-vṛiddhaye!
Kāñcchani rājati tāmr: pārthivī sailajā smṛtā#
Vārkhī chālekhyakā veti mūrti-sthānāniṣapta vai
‘Ālekhyaka’ and ‘ābhāsa’ seem to have the same meaning
and indicate the same material.
(Bhavishya-Purāṇa, chap. 131. v. 2, 3).

(4) Indhanāni cha vinyasya palālāni cha vinyaset
Tasmin loshtāni vinyasya palālaiḥ chhādāyet punah
Palālābhāsakāh paśchād brihyābhāsais tushais tathā
Ācēchaḥdāyādbhir atha siṃchech chhākhāṁ prajjvalayet punah
(Vāstu-vidyā, ed. Ganapati Śastri, xvi. 32-33).

(5) Another class of buildings:
(Jāti) Chhandam Vikalpam Ābhāsam ekaie tu dvī-
samākhyaṃ
tu dvi-

(Kāmikāgama, l. 13).

A class of kūṭa-koshta or top-room being a combination of the
Chhanda and Vikalpa classes (Kāmikāgama, lv. 130,
123-127, see under Karna-kūṭa).

(6) Suprabhedāgama, xxxiv. 3-4 (refers to the image of Īśvara):
Chitrāṁ chitrārdham evaṁ tu chitrābhāsam tathaiva cha
Sarvāvayava-sampūrṇāṁ driṣyāṁ tach chitram uchyate
Ardhāvayava-samāndriṣyām ardha-chitrām chaiva cha
Paṭe bhittan cha yo (al) likhyāṁ chitrābhāsam ihochyate
Exactly similar definitions are given in the Mānasāra, but
therein ‘ābhāsa’ refers to a material of which an idol
is made, whereas in this Āgama, ‘ābhāsa’ refers to the
image itself.

Materials of which images are made:
Mrīnmayaṁ yadi kuryaḥ ocheh chhūlanam(m) tatra prakal-
payet
Lōhajaṁ cha viśeṣaṇa madhūchchhishtena nirmītam
(Ibid. 31).

(7) Lōhajatve madhūchchhishtam agninārdrikritas tu yat
Vastreṇa śodhayet sarvaṁ doshaṁ tyaktvā tu śilpinā
(Karaṇāgama, xi. 41).
(8) Mūrtis tu vṛksa-pāśhāṇa-loha-dravyaih prakārayet!
The image should be made of materials like timber, stone, and iron.

(Śilpa-śāstra-sāra-saṅgraha, xi. 5).

(9) Sauvarṇī rājati vāpi tämrī ratnamayī tathā!
Śaili dārumayī chāpi loha-sīsa-mayī tathā II
Ritikā-dhātu-yuktā vā tämrā-kāṃsa-mayī tathā!
Sudhā-dāru-mayī vāpi devatārāḥ prāṣasīyate II

(Matsya-Purāṇa, chap. 258, v. 20-21).

(10) Mṛīṇmayī dāru-ghaṭitā lōhajā ratnajā tathā II
Śailajā gandhajā chaiva kaumudi saptadhī smṛita I
Kāṃsamayī gandhajā chaiva mṛīṇmayī pratīmā tathā II

(Agni-Purāṇa, chap. 43. v. 9-10).

(11) Mṛīṇmaye prativ(b)imbe tu vaset kalpa-yutain divi I
Dāru-pāśhāṇa-dhātunāṁ kramād dāsa-guṇādhikam II
Mṛīṇmaye vāhane datte yat phalam jāyate bhūvi I
Dārūje tad-dāsa-guṇam śilāje tad-dasādhikam II
Ritikā-kāṃsa-tāmrādi-nirmite deva-vāhane I
Datte phalam āpnoti kramāt śata-guṇādhikam II

(Mahānīrvāṇa-Tantra, xiii. 22, 30, 31).

(12) Svarṇādi-lauha-bimbe cha deha-garbham na karāyet II 4
Kāśṭhā-pāśhāṇa-bimhe cha yat sandhau vidhir uchayate II 6
Yat bimbe cha kṛte dravyaiḥ svarṇaiḥ tämrain tu mṛīṇmaye I
Śaile kāśṭhe ishtikā-čhāṇaṁ bimbaṁ tatra prachakshate II 3

(Bimbamāna, British Museum, Ms. 1. 558, 5292, v. 4, 6 ;
Ms. 2. 5291, 559, v. 3).

(13) “Here they produced a Liṅga, of seven metals viz. gold, silver, tin, lead, copper, iron and bell-metal.”

(Sahyādri-khaṇḍa of the Skanda-Purāṇa, Ind. Ant.

Cf. “Again, when the people make images and chaityas which consist of gold, silver, copper, iron, earth, lacquer, bricks, and stone, or (?) and) when they heap up the snowy sand (lit,
sand-snow, ? abhāsa), they put in images or chaityas two kinds of sariras (relics)—(1) the relics of the great Teacher, and (2) the Gāthā of the chain of causation.


ĀLIŃGA—A flat moulding resembling the fillet. It is placed alternately together with the Antarita and is inseparably connected with the latter (see Antarita).

ĀYA—One of the six varga formulas (see under Shadvarga).

ĀYAKA-SKAMBHA—A sort of pillar (see under Stambha).

ĀYATANA—A dwelling, a temple where an idol is installed.

(1) Pūrvaṇa phalino vṛikshāḥ kshira-vṛikshās tu dakshine ||
    Paśchimena jalam śrēṣṭhaṁ padmotpala-vibhūshitam ||
    Uttare saralās tālaiḥ subhā ayāt pushpa-vatiṁ ||
    Sarvatas tu jalām śrēṣṭhaṁ sthiram asthiram eva cha ||
    Pārśve chāpī kartavyāṁ parivārdikālayam ||
    Yāmye tapovana-sthānam uttare mātrikā-griham ||
    Mahānasaṁ tathāgneye nairṛtyo'tha vināyakam ||
    Varuṇe ṣrīnivāsas tu vāyavye griha-mālikā ||
    Uttare yajña-sāla tu nirmāya-sthānam uttare ||
    Vāruṇe soma-daivatye bali-nirvapaṇam śrīritaṃ ||
    Purato vṛishabhā-sthānam sēshe ayāt kusumāyundhaḥ ||
    Jale vāpi tathāiśāne Vīṣṇus tu jala-sāyyapi ||
    Evam āyatanam kuryāt kūṇḍa-maṇḍapam-saṁyutam ||
    (Matsya-Purāṇa, chap. 270, v. 28-34).

(2) Paṁchāyatanam-madhya tu Vāsudevaṁ nivesayet ||
    (Agni-Purāṇa, chap. 43. v. 1).

(3) Devatāyatanam-vāpi-kūpa-tadāgādi-nirmānaṃ ||
    (Nārada-Purāṇa, part I (pūrva-bhāga), chap. 13, Colophon).

(4) Chatuh-shaśṭi-padam kuryāt devāyatanam sadā ||
    (Bhavishya-Purāṇa, chap. 130, v. 17; Brihat-samhitā, lvi. 10).
    Pura-madhyam samāsritaṁ kuryād āyatanam raveḥ ||
    (Bhavishya-Purāṇa, chap. 130, v. 40; see also v. 41).
(5) Rāmāyana (Cock):

I. 5.13: purim.........devāyatanaīṣ chaiva vimānaś api sobhitām!
I. 13.37: yajñāyatana!
I. 77.13: devatāyatanāni!
II. 6. 4: kriyāyatane vishnoḥ!
II. 6. 11: sitābhra-sikharābheshu devatāyataneshu!
II. 3. 18: devāyatana-chaityeshu!
II. 26. 4: chaityeshv-āyataneshu cha!
II. 52.90: tirthāny-āyatanaṇī cha!
II. 56.33: chaityānyāyatanaṇī cha!
II. 71.42: devāyatana-chaityeshu!
VII. 101.15: ubhe purottame.........sobhite sobhanīyaiṣ eṣa devāyatana-vistaraiḥ!

(6) Mahābhārata, II. 80, 30 etc. (ibid):

Devāyatana-chaityeshu!

(7) Taittirīya-sāṁhitā, 2, 2, 6, 1 etc. (Pet. Dict.):

Devānām evāyatane yataha jayati tām samgrāmam!

(8) Śatapatha-Brāhmaṇa, 4, 4, 5, 3; 5, 2, 13; 6, 2, 1, 14; 12, 5, 1, 17 etc. (ibid):

Kūpā iva hi sarpāṇaṁ āyatanaṇi!

Chhāndogya- upanishad, 6, 8, 2 etc. (ibid):

Sa yathā sakunih sūtreṣa prabhaddho diśam diśam pati-
tvānyatṛayatanamalabdhva bandhanam evopārsayate!

(9) Śivasāyāyatanaṁ ramyaṁ chakre—“built a beautiful temple of Śiva.”

(An Abu Inscr. of the reign of Bhīmadeva II, Ind. Ant. vol. xi. pp. 221, 222).

(10) Chakārāyatanaṁ Śambhor ambhonidhi-saman sarah—“he built the temple of Śambhu and a tank equal to the sea.”

(Harsauda Inscr. of Devapaladeva, line 13—14, Ind. Ant. vol. xx. p. 312).
(11) Śrī-Nānigasvāmi devāyatanam kārāpitam!
   'The temple of the illustrious god Nānigasvāmin was caused to be made.'

(12) Someśvarāyatanam-vaṇḍapam uttareṇa!
   (Citra Praśasti of the reign of Sarangadeva, verses, 40, 41, 42, 45, 72; Ep. Ind., Vol. 1, p. 284).

ĀYĀDI-KARMA—The consideration of Āya and other formulas.
   (See under Shād-varga); cf.
   Evāṁ tu daṇḍakaṁ (grāmāṁ) proktāṁ tasyāyāmam ihochyate!
   Vistārāt dvi-daṇḍena vardhayed dvīguṇāṅtacakam!
   Yāḥ subhayādī-karmārtham daṇḍa-hīnādhiṇam tu vā!
   (M. ix. 12-14).

ĀYĀDI-BHŪSHAṆA—The consideration of Āya etc.
   (See under Shād-varga); cf.
   Pādānāṁ api sarveśhāṁ lakṣhaṇāṁ vakṣhyate'dhunā!
   Āyāmāṁ cha viśālaṁ cha āyādi bhūshānādikam!
   (M. xv. 1-2).

ĀYĀDI-SHAḌ-VARGA—The Āya, Vyaya, Riksha, Yoni, Vāra, and Aṁśa or Tithi. (See under Shād-varga); cf.
   Evāṁ āyādi shaḍ-vargāṁ kuryāt tatra vīchakshanaṁ (nāḥ)!
   (M. ix. 74).

ĀYIKA-PĀDA—A kind of pillar (cf. stambha).
   Vedāṁśaṁ chaṅghri-tuṅgam chaţiḥam prastarotsedham!
   Tad-dvayaṁ āyika-pādam ārdhamāṁ prastaram uttuṅgam!
   Tad-ūrdhvāṅghri guṇāṁśaṁ tad-ardhamūrdhva-maṁchachcham!
   (M. xxviii. 25-27).

ĀRĀMA—(cf. Udyāna)—A pleasure-garden, a garden-house, an orchard.
   (1) Nāgasya vāmako yāmye kuryād ārāma-deśakam!
     Pushpodyānāṁ tataḥ kuryāt mukhya-bhāllātaku'pi cha!
     Nṛttāgāraṁ tataḥ kuryān nānā-nṛttānagānānī cha!
     (M. xl. 119-121).
(2) Prântach-chhâya-vinir-muktâ na manoijnâ jalâsayaḥ !
Yasmâd ato jala-prânteshvârâmân viniveśayet ||
"Considering that water reservoirs without shade on the
margin are not lovely, one ought to have gardens laid out
on the banks of the water."


(3) Râmâyâna (Cock):
II. 51, 23: ārâmodyâna-sampannâm...........râjadhânim !
VII. 70, 13: ārâmaiś cha vihâraiś cha sobhamânâm(-naih)
samantaṭaḥ !
Śobhitâm............................ purim ||

(4) Mahâbhârata (ibid), xii, 69, 11 etc. :
Vihâreshu.............................. ārâmeshu tathodyâne !

(5) Garden :
Kashtे kâle kalâvapy-abhibhavati jagat kûpa-vâpi-tâdâgair
âsannârâma-sattraih sura-sadana-mâthâirm-манditâyám
amushyâm ..... nagaryâm !

(Dewal Prâsasti of Lalla the Chhinda, verse 20, Ep.
Ind. vol. i. pp. 79, 83).

(6) Pleasure-gardens, houses, orchards :
Ārâmâny-atanot sarân sarobhiś sobhitâmtaraśi!
Utpûlla-kâma-kîmjamaku-pûmja-pînjaritântaraśi ||
(Two pillar inscriptions at Amârâsvati, no. A., Inscrip.

(7) Sattâ-prapâ-parâraya-vrîshotsargga-vâpi-kûpa-tâdâgârâma-
devisâyâdi-karaṇopakâranârtham cha !
(Cambay Plates of Govinda iv, line 58, Ep. Ind.
voll. vii. pp. 41, 46.)

(8) Krishnayasâsa ārâma—garden (Sir E. C. Bayley, Dr. Vogel);
vihâra or monastery. (Sir A. Cunningham) of Krishnayasâsa.
(Rock Inscriptions in the Kangra valley, the Kânhiara
(9) Grove (Dr. Lüders):
Yamoḍa-pushkaranināṁ paschimā pushkarani udapāno ārāmo stambho ............................................ śilā paṭṭo cha— “a tank, the western tank of these twin tanks, a reservoir, a grove, a pillar and this stone slab” (was caused to be made).
(Three early Brahmi inscriptions, iii, Mathura stone inscr. of the time of Sondasa, lines 2—3, Ep. Ind. vol. ix, p. 247).

(10) Nānā-deśa-prabhava-suphala-vrāta-bhārāti-namra-vriksha-
śreṇī-niyama-khachitah śāla-samgupta-madhyah
Ārāmo’yaṁ surabhī-sumanorāji-samarājamanah nānā-virullali-
tasaraṁīh pūrṇa-kānegah sadāstāṁ

ĀRSHA—Belonging or relating to the ascetics.
A kind of phallus (Kāmikāgama, l. 35, 37, see under Liṅga;
M. lxx. 232, see under Liṅga).

ĀLAMBANA—The base.
Sarveshāṁ mukha-bhadranāṁ syāt lakṣhaṇāṁ vakṣhyate’ dhunā ā
Śikharambanaṁ chādau tat pālikāvasānakam ā
(M. xviii. 275—276 etc.).

ĀLAYA—A temple, a house.
Rāmeśvarāya ghanamanṭapa-vapra-saudhāramālayāṁ samatanaṁ
samatārasajñāḥ—he erected a temple (ālaya), adorned with a
solid hall (manṭapa), a wall (vapra), and a plastered mansion
(saudha) to Rāmeśvara.

ĀLIĞA—(cf. Antarita)—A moulding like the fillet, but with greater
projection.
The 9th moulding from the top of the entablature (Kāmikāgama,
liv. 2, see under Prasāda).
A crowning moulding of the pedestal and the base (e.g., M. xiii,
126; xiv. 50, etc. see the lists of mouldings under Adhishthāna
and Upapitha).
A similar moulding of a throne:
Ālingāntaritaṁ chordhve prātivājanam uchyate

ĀVĀSA—A residence, a dwelling-house.
Āvāsa-vāsa-veśmādau pure grāme vaṅik-pathe
Prāsādārāma-durgeshu devālaya-maṭhesu cha

(Garuḍa-Purāṇa, chap. 46, v. 2, 3).

Nirjagāma nṛpāvāsāṁ manya-mānaḥ priyāṁ mahatḥ

ĀVṚTA—(see Prākāra)—An enclosure.
Śikhare chāvrite pāre sābhā-maṇḍapa-gopure ..... .... mānayet

(Rāmāyana, II, 15—28).

ĀVṚTA-MAṆḌAPA—An open pavilion surrounding a building.

(1) Kāmikāgama, xxxv:
Evambhutasya vāsasya samantān maṇḍapam nayet ॥ 97
Paṇcha-bhāgāvasāṇāntam kuryād āvṛta-maṇḍapam ॥ 98
Hasta-māṇena vā kuryāt tri-hastād arddha-vṛddhitah
Paṇcha-daśa-karāntam tu kuryād āvṛta-maṇḍapam ॥ 99
Maṇḍapena vīna vāpi tena māṇena pīthikā ॥ 100

(2) Suprabhedāgama, xxxi, 137:
Prākāra-bhītīm āśritya kuryād āvṛta-maṇḍapam ॥

ĀŚRAMA—(see under Shodasa-mandira-chakra)—A temple, a hermitage, a dwelling. A religious establishment comprising the main temple, its attached tank, kitchen, alms-house, guest-house, store-house, cow sheds, halls, dressing-houses for the deity, bed rooms and other houses and flower gardens, orchards and the surrounding walls.

Surebhyaḥ puraṭaḥ kāryo yasyāgneyyāṁ mahānāsaṁ
Vā(?) kaḥ-pi-nirgamanе yena pūryvatah sat(t)ra-maṇḍapam ॥
Ganda-puṣpa-griham kāryam aśānyām paṭña-saṁyutam
Bhaṇḍāgāram cha kauberiyāṁ gosṭhāgāram cha vāyave
Uḍagāśrayāṁ cha vārunyāṁ vātāyana-samanvitam
Samit-kusendhāna-sthānam ayudhānāṁ cha nairṛite
Abhyāgatālayāṁ ramya-saśayyāsana-pādukam
Tayoṅi-dipa-sad-bhrityāir yuktāṁ dakṣiṇato bhavet
Asana

Grihântarâni sarvâni sajalaîh kadali-grihaih
Paûcha-varnâis cha kusumaih sobhitâni prakalpayet
Prâkâram tad-bahir ādayât paûcha-hasta-pramâñâtah
Evaîm vîshvâsramam kuryâd vanaîs chopavanair yatam

(Garuda-Purâña, chapter 46, v. 14-19).

Āśramâgâra—A class of the seven storeyed buildings.

(M. xxv. 29, see under Prâsâda).

Asana—A seat, a throne, a bed-stein, a moulding, a ground-plan, a temple, a type of dwellings, a class of buildings, a sitting posture.

(1) Mânasâra:
A class of the three storeyed buildings (M. xxx. 12—31, see under Prâsâda).
A class of buildings in which the breadth is the standard of measurement; the temples in which the idol is in the sitting posture (M. xix. 7—11, see under 'Apasaimchita').
A synonym of âyana or bed-stein (M. iii. 10—12, see under Sayana).
A ground-plan the area of which is divided into 100 equal squares:
Dasamâsî sata-padaîn syân nâmanam(nâmâ) âsanam irditam
(M. viii. 11, see details under Padavînyaśa).
A moulding of the base (M. xiv. 296, see under Adhishâhana).
The seat underneath the base of a pillar:
Tan (pillar's)-müle châsanaîm kuryât pâdukaîm vâ sahâmbujam
(M. xv. 31).
A seat as opposed to a bed-stein:
Evaîm tu sayanâdinâm âsanânâm cha dârubhîg(rüni)
(M. xliv. 74).
A throne:
Devânâm bhû-patinâm cha bhûshanaîrthaîm tu toraînâm
Asanopari vînasya sarvesham toraînâm
(M. xlvi. 1, 3).
Toraînâm
Devânâm bhû-patinâm cha sthânakasyâsanasya cha
(Ibid. 29—30).
Devānāṃbhū-panināṁ cha sthānakāsana-yogyakam!
Mukta-prapaṅga-manaṁ cha lakṣhaṇaṁ vakshyate’dhunā!
(M. XLVII, 1—2).

Devānāṁ chakravartyādi-bhū-pālanāṁ cha yogyakam!
Kalpa-vṛkshādīnāṁ tāramāṁ mānaṁ lakṣhaṇaṁ uchyate!
Toranodaya-pādam tu pādārdhādhih prohibitionam!
Evaṁ vṛkshasya tuṅgasya āsanaśyopari nyaset!
Āsanāyāma-madhya tu torāṇasyopari nyaset!
(M. XLVIII, 1—5).

The sitting posture (of the Garuḍa image):
Sthānakām chāsanaṁ chaiva gamanam cha yathāvidhi!
(M. LXI. 19).

Evaṁ proktaṁ simha-rūpaṁ..............................
Śayanaṁ vā sthānakām chāsanaṁ vā..............................
(M. LXIII, 44, 49).

The sitting posture in connection with the plumb-lines:
Sarveshāṁ deva-devināṁ rīju-sthānakām chāsane!
Māna-sūtra-vidhiṁ samyak(g, lakṣhaṇaṁ vakshyate’dhunā!
(M. LXVII. 1—2).

(2) Rāmāyaṇa (Cock):
V. 15. 4 : Bahvāsana-kuthopetāṁ...........(aśoka-vanikāṁ)
VII. 42. 16 f : Bahvāsana-grihopetāṁ........... aśoka vanikāṁ
praviśya Rāghu-nandanaḥ!
Āsane cha subhākāre pushpa-prākāra-bhūshite!
Kuśāstaraṇa-saṁśīrṇa Rāmāḥ saṁnīśasāda ha!

(3) Kātyāyana-Śrauta-sūtra (Pet. Dict.) Sabhāsana (4, 15, 33);
Śalāsana (7, 5, 8); Brahma-yaṣṭmānayor āsane (1, 8, 27; 7, 4,
32; 9, 9, 12, 4, 15 etc).

(4) Manu-saṁhitā (ibid):
Sabhāsana (8,281); Sahakhaṭvasana (8,357); Rahah
sthānāsanam (6,59); āsaneshūpaklāpiteshu (3,208; and
Kumāra-sambhava 7,12); Saṃprāptāya tvathithaye pra-
dadyād āsanodake (3,99); dadyāḥ chaivaśanaṁ svakam
(4,154); cf:
Rājño māhātmike sthāne sadyah śaucham vidhiyate |
Prajānāṁ parirakshārtham āsanam chānna-kāraṇam || (5,94) |
Amātya-mukham........................ |
Sthāpayed āsane tasmin iva nahi kārye kshane nṛṇāṃ || (7,141) |

(5) Bhagavadgītā (ibid.), 6,11 : |
Śuchau deśe pratishṭhāpya sthiram āsanam ātmanah |

(6) Nalopākhyāna (ibid) 5,4 : |
Āsaneshu vividheshvāsinaḥ |

(7) Ragu-vāṃśa (ed. Cal. Bibl. 134), 2, 6 : |
Śayyāsane’dhyācharite preyasā |
Compare : padmāsana, bhadrāsana, vajrāsana, vīraśana, and svastikāsana (see M. W. Dict. loc. cit).

(8) Bahu-hathika-āsana bhagavato Mahādeva—"The seat of the blessed Mahādeva (under the banyan tree) Bahuhastika (where many elephants are worshipping)."

(Bharaut Inscriptions, no. 160, Ind. Ant. xxl. p. 239).

ĀSTHĀNA-MANḍAPA—(see under ‘Manḍapa’)—An assembly hall.

(1) Āsthāna-maṇḍapam chaiva chatur-dikshu vidikshu cha |
(M. xxxii. 73).
Samāśram vātha vedāśram kuryād āsthāna-maṇḍapam |
(M. xxxiv. 208).
Āsthāna-maṇḍapam kuryāt pushkarinyām cha vāyave |
(M. xl. 118).

(2) Riksha-bhallāṭa-someshu bhaved āsthāna-maṇḍapam |
(Kāmikāgama, xxxv. 191).

(3) See first Drākshārāma pillar Inscript. 1, 9, Ep. Ind. vol. iv, pp. 329, 330, under ‘Manḍapa.’


(5) cf. “The curious long series of subterranean chambers to the west of Chitaldoorg, now forming part of the Ankli maṭha, are
deserving of notice. They are approached by a good stone stair case, which leads down to rooms of various sizes at different levels. In these are shrines, liṅgas, baths, and pedestals, the latter apparently for yogāsana."


I

IKSHU-KĀNTA—A class of the six storeyed buildings.

(M. xxiv. 55, see under 'Prāśāda').

INDRA-KĀNTA—A class of the four storeyed buildings.

(M. xxii. 60-88, see under 'Prāśāda').

A class of gopuras or gate-houses.

(M. xxxiii. 558, see under 'Gopura').

INDRA KĪLA(KA)—A pin, nail, bolt.

Phalakā bhājanordhve tu tad-urdhvē chendrakīlakam │
Tataḥ prātimā-saṁyuktam sthāpayet sthapatir buddhāh! │

(M. xii. 125-126).

An iron bolt: aratnir indrakīlāh—the iron bolt is one cubit long

(Kauṭiliya-Artha-śāstra, chap. xxiv, p. 53).

INDRA-KOŚA

INDRA-KOŚHTHA —A projection of the roof of a house forming a kind of balcony.

Aṭṭalaka-pratoli-madhye tri-dhānushkādhishṭhānāni sāpi-dhānach-
chhīdra-phalaka-saṁhatam itindrakōsaṁ kārayet !

(Kauṭiliya-Artha-śāstra, chap. xxiv, p. 52).

ISHTAKA—Brick, a building material.

(1) Śīlabhiś chesṭakair vāpi dārubhīḥ………………(M. xxx. 95).

Eka-dvā-daśa-bhūmyantāṁ chesṭako dvā-dāśāntataḥ │
Harmyaṁ nirmāṇato vakṣhye prathamesṭhaka-lakṣāṇām │

(M. xii. 188-189).

(2) Trīṇādi-nirmitāṁ yo dadyāt paramēśvarī !

Varsha-koti-sahasrāṇi sa vased deva-veśmani #
Iśṭakā-griha-dāne tu tasmāch chhata-guṇāṁ phalam !
Tato'yuta-guṇāṁ pūṇyaṁ sīla-gēha-pradānataḥ #

(Mahānirvāṇa-Tantra, xiii. 24, 25).
(3) "The following written declaration (vyavasthā) is (also) granted (for the guidance of the donee): Mansions of burnt tiles (bricks) may be built (without special permission); with the written declaration thus defined (the village) was placed in the (hands) of the assembly as a deva dāna, with all immunities, to the (God) Mahādeva of the Yajñēśvara (temple).

(Velupalaiyam plates, lines, 47 to 63; no. 98, K. S. I. I., vol. ii, p. 512).

(4) "Mansions and large edifices may be built of burnt bricks."


(5) "The walls of the temple are in great preservation, the bricks, which compose them, are of well burnt red earth, each measuring 12 inches by 7 and 1½ thick, disposed with about 1/8th of an inch of chunam between them, and the layers, being quite even, look as if the plaster had just been stripped off."

Lieut. Fagan (Ceylon Govt. Gazette, Aug. 1, 1820) after describing about 20 buildings (temples and edifices) made of such burnt bricks concludes:

"I will leave it to the curious in Ceylon antiquities to discover the reason that the people, who built these great edifices, should take the trouble of making so many millions of bricks for the work, where there was abundance of fine stone well calculated for their construction in the immediate neighbourhood."

(An account of the ruins of Topary, Ind. Ant. vol. xxxviii. p.p. 110, c. 2, line 12 f; c. 2, para 2).

IŚA-KĀNTA—A class of the eleven storeyed buildings.

(M. xxix. 10-11, see under Prāśadā).
ISHVARA-KANTA

A ground-plan, a class of buildings.
A ground-plan in which the whole area is divided into 961 equal squares:

chaika trimśat-vidhāne tu
Eka-shaśṭi-samādhikyaṁ padāṁ nava-sata-yutam
Evaṁ iśvara-kāntāṁ syāt

(M. vii. 46-48, see further context under Pada-vinyāsa).

A class of the four storeyed buildings.

(M. xxii. 44-46, see under Prāśāda).

UTTAMA-NAVA-TALA

A sculptural measurement; in this system the whole height of an image is divided into 112 equal parts which are proportionately distributed among the different parts of the body from head to foot. The measurement of breadth of the various limbs is not included in these 112 parts. The measurement of the arms is also excluded from these.

For details see M. lxx. 14-64, under Tāla.

UGRA-PITHA

A ground-plan in which the whole area is divided into 36 equal squares.

(M. vii, 7; see further details under Pada-vinyāsa).

UCHCHHRAAYA

A kind of pillar.

Giri-sikhara-taru-talāṭṭālakopatalpa-dvāra-saraṇo-uchchhraya—raised places of shelter, (Kielhorn quotes also Drs. Indraji and Bühler who translate 'saraṇa' by 'shelter' and 'uchchhraya' by 'pillars of victory').


UTTAMA-DAŚA-TALA

A sculptural measurement in which the whole height of an image is generally divided into 120 equal parts. See details under Tāla (M. lxv. 2—179).

UTTAMBHA

A kind of rectangular building.

Garuḍa-purāṇa (chap. 47, v, 21-22; 26-27, see under Prāśāda),
UTTARA—A rectangular moulding.
It is used sometimes to signify the whole architrave or the beam i.e. the lowest division of the entablature, which extends from column to column; also applied to the moulded frame which bounds the sides and head of a door or window opening. It also denotes a particular member of the pedestal and entablature and resembles the corona or the square projection of the upper part of the cornice, having a broad and vertical face generally plain. (cf: Rām Rāz. Ess. Arch. Hind. p. 25).

(1) Mānasāra:

A crowning moulding of the pedestal:
Uttrami chaṁśakam chordhve kshepaṁ añrdhādhiṁkāmbujam ā
Uttrami chārdha-kampam syāt tad-ürdhve cha saro-ruham ā
(M. xiii. 67, 76 etc. see the lists of mouldings under Upapīṭha).

A similar moulding of the column:
Adhishṭānoparishṭ(h)āt tu chottarādho'vasānakam ā
Upapīṭhoparishṭ(h)āt tu janmādau chottarāntakam ā
Pāḍayāmāvasānakam cha-adhishṭānodayena cha ā
(M. xv. 7—9).

A similar moulding of the entablature:
Uttrordhve chaṭush-paṁcha-shaṭ-saptāśṭakam bhavet ā
Pūrva-bhāgika-mānena chottarochchaṁ gunāṁsakam ā
(M. xvi. 30, 59, etc. see the lists of mouldings under 'Prastara').

Its synonyms (or terms of similar signification):
Uttrami bhājanam ādhāram ādheyam śayanam tathā ā
Uddhṛitaṁ cha mūrdhakam chaiva mahātaulī svavāṁsakam ā
Prachchhādanasyādhāram etat paryāyaṁ āritam ā
(M. xvi. 56-58).

(2) Vāstu-vidyā, ed. Ganapati Śāstri, IX. 1:
Atha vakshyāmi sanshekpat pāda-mānām yathāvidhi ā
Uttrapānayor madhya-gatam etat prakārtitam ā
(3) Kāmikāgāma (LIV, see under Stambha): The moulding at the top of the entablature.

(4) Suprabhādāgāma (XXXI. 107, see under Stambha): A crowning moulding of a column.

UTTAROSHTHA—(see under 'Stambha')—The upper lip, the ovolo or the moulding above the cavetto or mouth (see Gwilt, Encycl. fig. 867, and also the list of mouldings in the five orders, e.g. art. 2553).

Stambham vibhajya navadha vahanam bhago ghaṭo syabhago-nyah!
Padmaṁ tathottaroshtham kuryād bhagena

( Brihat-samhitā, LIII. 29).

UTTĀNA-PATṬA—A pavement.
Vyūødham chottana-patṭam sakala-kanakhale.........yas chakāra—
"who made a broad pavement of (stone) slabs in the whole of Kanakhala."

(An Abu inscrip. of the reign of Bhumadeva II, v. 9.,
Ind. Ant. vol. xi. pp. 221, 222).

UTSAVA—(see Utsedha)—The height of a draught animal (vāhana) in comparison with that of the principal idol.

(1) Mūla-bera-vaśam mānam utsavodayam īritam!

Brahma-vishnu(s cha)-rudrāṇām buddhasya ja(ji)nakasya cha!
Anyais cha....................vā mānam tu samgraham!
Evaṁ tu chotsavādīnām sthāvara(m)-jaṅgamādīnām!

( M. LIV. 91-93).

Vihāga-rāja-mānam cha lakṣhaṇam vakṣhyate’dhunā!
Mūla-bera-samottuṅga(m) tat-tri-pādārdham eva vā!
Utsavocheha-samaṁ vāpi dvi-guṇam tri-guṇam tu vā!
Tri-guṇam vādhikām vāpi tach-chatur-guṇam eva vā!
Evaṁ navodayam proktam uttamādi trayām trayām!

( M. LX. 1-5).

Vrīshasya lakṣhaṇam samyag vakṣhyate’dhunā!
Vāyor abhimukhain sthāpyain pīṭhe vā chotsave’pi vā!
Vimāne maṇḍape vāpi chāropari parīnyasat!

( M. LXII. 1-3).
Three types:
Mūla-berodayam śrēṣṭha(m) tri-pādaṁ madhyamaṁ bhavet
Tuṅgārdham kanyasāṁ proktāṁ tri-vidhāṁ chōtsavadyam
(M. lv. 35-36).
Berotsedha-saanāṁ śrēṣṭham karṇāntāṁ madhyamaṁ bhavet
Bāhvantaṁ kanyasāṁ proktāṁ utsavam vṛishabhodayam
(M. lxii. 10-11).
Nine kinds:
Evaṁ liṅga-vaśāt proktāṁ vishnu-bera-vāso(ād u)chyate
Mūla-bera-saṁaṁ vāpi netrāntāṁ vā puṭāntakam
Hanvantāṁ bāhu-sīmāntaṁ stanāntaṁ hṛidayāntakam
Nābhyantāṁ meṁh-ra-sīmāntaṁ nava-mānaṁ chōtsavodayam
Tad-ardham kautukotsedhaṁ kanyasaṁi trayāṁ trayām
(M. lxiv. 24-28).
Athāva tena mānena shoḍaśāṁsaṁ vibhājite
Ekaikāṁsakaṁ tasmāt paṁcha-viṁśāṁsakāntakam
Kanyasaṁ uttamāntaṁ syāṁ nava-mānaṁ utsavodayam
Athāva mūla-berasya keśaṁ taṁ bhruvāntakam
Netrāntaṁ nāśikāgrāntaṁ hanvantāṁ bāhu-simakam
Stanāntaṁ hṛidayāntaṁ cha nāvyantāṁ cha navodayam
Kanyasaṁ uttamāntaṁ syāt nava tad utsavodayam
Utsava chārdha-mānena kautukodayam īrītam
Tan-mānaṁ chāhta-bhāgaikam nava-bhāgāvasānakam
Kanyasaṁ uttamāntaṁ syāṁ nava-mānaṁ kautukodayam
(M. lv. 37-46).

It is measured in the idol’s finger:
Mūla-berāṅgulaṁ chaiva mānayed utsavodayam
(M. lv. 55).
Tat-tan-māna-vaśāt kechin mūla-bera-vaśān nayet
Utsava chōtsavaṁ proktam aṅgulam māna-vaśvataḥ
(M. lxi. 21-22).

UTSAVA-MĀṆḌAPA—A festive hall.
See under Māṇḍapa and cf:
Gopura-prākārotsava-māṁṭapair upachitam Śrīrāmabhadrāya cha
UTSAVA-VIGRAHA—Images for procession, idols to be carried in procession.

Utsava-vigrahāla samarpiṇchi—presented idols to be carried in procession.


UTSEDHA—(see Mūna)—The height, called śāntika, paushtika, jayada, sarvakāmika or dhanada, and adbhuta; they are respectively equal to the breadth, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, and twice of it.

(See Mānasāra, xxxv. 22-26, under adbhuta).

The height of a building is stated to be measured from the basement to the top of the dome:

Utsedhāṃ janmādi-stūpikāntam (M. xxxv. 26).

The technical names of the proportions of the height are significant. The first one is called śāntika or peaceful. In this proportion the height is equal to the breadth (ibid. 22); and this is aesthetically a graceful proportion. The second one is called paushtika which might be rendered as strong, eminent, rich, complete, or perfect. In this proportion the height is $\frac{1}{1}$ of the breadth (ibid. 22); and this would give the building a good stability. The third one is called jayada or joy-giving. In this proportion the height is $\frac{1}{3}$ of the breadth (ibid. 22); and this gives a pleasant appearance to the building. The fourth one has two names, sarvakāmika or good in every way, and dhanada or wealth-giving. In this proportion the height is $\frac{1}{4}$ of the breadth (ibid. 23); and according to the literal meaning of the term, sarvakāmika, this would make the building strong as well as beautiful. The fifth or last one is called adbhuta or marvellous. In this proportion the height is twice the breadth (ibid. 22); and this would give a wonderful loftiness and gorgeous look to the building.

The comparative height of the component members of an architectural structure is technically called gaṇya-mūna. The details thereof will be found under Gaṇya-mūna.
Six kinds of measurement are prescribed for an image: māna (full height of the image), pramāṇa (breadth), parimāṇa (width or circumference), lambamāṇa (length by the plumb-lines), unnmāṇa (thickness) and upamāṇa (measurement of the interspace, e.g. between the two feet) (M. lv. 3-9, see under māna).

Of these, māna or height is stated to be compared with nine objects such as the adytum, door, basement, and the height of the worshipper etc. (ibid. 11-14, see under māna). In each case, the height of the idol admits of nine kinds as it is made equal to nine successive parts of the object (ibid. 15-33).

When compared with the worshipper, it is equal to his full height, reaches his hair-limit (on the forehead), nose-tip, chin, arm-limit (to the shoulder), breast, heart, navel and sex-organ:

Kanyasād uttamantāṁ syād yajamāṇodayam param ।
Kesāntaṁ nāsikāgrantaṁ hanvantāṁ bāhu-sīmakam ।
Stanāntaṁ hṛidayāntaṁ cha nābhyaṁ ca medhra-sīmakam ।
Navadhā kanyasāntaṁ syāt sthāvaram jaṅgamodayam ।

(M. lv. 30-33).

The height of the riding animals (vāhana) of the gods is divided into two kinds, utsava and kautuka (see details under these terms). The latter is stated to be half of the former, and it does not seem to bear any other independent signification. The former is compared with the height of the main idol, exactly in the same way as the idol is compared with the height of the worshipper (see e.g. M. lxiv. 24-28, lv. 40-43, under utsava).

UDAPĀNA—A well, a pool or pond near a well.

Ima-kshāyamada-pushkarāṇināṁ paśchima-pushkarāṇināṁ, udapāna,
ārāma, stambhah ।

(Mathura inscriptions, no. 1, line 2, Cunningham, Arch. Surv. Reports. vol. iii, p. 30).

See Bhagavad-gitā, ii. 46.

UDUMBARA—The threshold of a house, a door.

(1) Uchchhrāyāt pāda-vistīrṇā sākhā tad-vad udumbarah—"the side frame of the door has a breadth of \( \frac{1}{4} \) of the altitude;
like wise the threshold," Śākha-dvaye’pi kāryam sārdham tat syād udumbarayoh—"the thickness of the two side frames of a door is as many digits (ṅūgulas) as the altitude numbers cubits, one and a half that measure gives the thickness of the threshold and upper timber."


(2) Garbha-griha-udumbara-pramāṇa—measures of the central hall and the threshold.

(Prāsādamāndana- Vāstuṣāstra of Sutradhāra Maṇḍana, 111. M. S., Egg. 3147, 2253 fol. 16a).

(3) Plaksha-dvāram bhavet pūrvam yāmye chodumbaram bhavet—the back-door should be at the east and the udumbara or front-door at the south.

(Matsya-Purāṇa, chap. 264, v. 15).

Tathā dvi-guṇa-vistirṇa-mukhas tad-vad udumbaraḥ

(Ibid. chap. 270, v. 20).

(4) Vistārād dvi-guṇām dvāram kartavyāṁ tu susobhanam
Udumbarau tad-urddhvaṁ cha nyasech chhāsnāṁ (?) sumaṅgalaṁ
Dvārasyā tu chaturthāṁise kāryan chāndā-prachāndakau
Viśvak senāvat sadantau śikhārdhodumbara-sriyāṁ


(5) Bhavishya-Purāṇa (chap. 130, v. 20) has the same verse as (1) except that it reads ‘udumbari’ in place of ‘udumbaraḥ’ in the Bṛihat-samhitā.


UDDHRITA—A synonym of uttara or a crowning fillet.

(M. xvi. 56-58, see under uttara).

UDBHUTA—A kind of Phallus.

(M. lII. 226, 233, 236, 238, 241, see under ‘Liṅga’).
UDYĀNA—(cf. Ārāma)—A pleasure-garden.

(1) Rāmāyaṇa (Cock) ii. 71, 21:

Eshā nātipratīta me pūnyodānā yaśasvinī
t
Ayodhyā dṛiṣyate dūrāt...

Ibid. 22-26:

Udyānāni hi sāyāhne kriḍitvoparatair naraḥ
Samantād vipradhāvadbhīḥ prakāśante mamānyathā
t
Tānyadyānurudanta pa[](parityaktāni kāmabhīḥ
Araṇya-bhūteva purī sārathe pratibhāti mām

Nahyatra yānair dṛiṣyante na gajair na cha vājibhiḥ
Nirvānto vābhīyanto vā nara-mukhyā yathā purā
t
Udyānāni purā bhānti matta-pramuditaḥ cha
Janānāṁ rati-samyogeshvatyaṁ-guṇavantī cha
Tānyetānāyās pasyāmi nirānandāni sarvasaḥ

Cf. ibid. ii. 67, 19:

Nārājake jana-pade vāhanaiḥ sīghra-vāhībhiḥ	n
Naraṁ nirvāntyaranyāni nārībhiḥ saha kāmināḥ

(2) Līlodyāna or pramadodyāna—pleasure-garden, on the
Dhārāgiri hill, the scene of the second Act.

(Dhar Praśasti of Arjunavarman, lines 6, 12, 31,

UNMĀNA—(see Māna)—The measurement of thickness or diameter.

(M. lv. 3-9, see under Māna).

Atah-param pravakṣyāmi mānonmānaṁ viśeshatāḥ
t

(Matsya-Purāṇa, chap. 258, v. 16).

Mānaṁ tad-vistaraiḥ proktaiḥ unmaṇam nāhām eva cha cha
Pramāṇaṁ dirgham ītyuktaiḥ mānonmāna-pramāṇataḥ

(Suprabhedāgama, xxxiv. 35, 36).

UPAKĀNTA—A class of the six-storeyed buildings.

(M. xxiv. 16, see under prāṣāda).

UPATULĀ—(see Tulā)—A part of the column.

(Bṛihat-saṁhīta, līlī. 30, see under Tulā).

UPATALPA—An upper storey, a room on the top of a house.

(Raghuvaṁśa, xvi. 11, etc).
UPADVĀRA—The smaller door.
See Mānasāra. ix. 306, 309, 354, 360 under dvāra.
Upadvāro(ramu)ktavat kuryād vishnu-dhisanām-tupaśchime
(M. ix. 100).
Chatur-dikshu chatur dvāram upadvāram antarālāke
(M. xxxi. 77).
UPAPĀDA—The upper or dwarf pillar which is subordinate to a larger column.
Upapādāni sarvēśhām pūrva(?mūla)-pāde tu yojayet
Ekopapāda-saṁyuktaṁ dvi-try-upapādena saṁyutam
Vedopapāda-saṁyuktaṁ brahma-kāntam īritam
(M. xv. 239, 242, 244, see also 245, 247).
UPAPĪTHA—(cf. Piṭha)—The pedestal, the upper pedestal, the outer surface, a ground-plan. The pedestal is the lowest division in an order of columns, called also stylobates and stereobates. It consists of three principal parts the die, the cornice, and the base.
(1) "The pedestal is not only placed under the base of a column or pilaster, but frequently employed, both singly and together with the latter, as a pavement for temples and porticoes, over cornices of edifices consisting of several storeys in height and also as a platform for thrones, and as seats for statues."

In a Tamil fragment of a manuscript, purporting to be a translation of Mayamata, it is said that "the height of the shaft or pillar is to be divided into four parts, and one to be given to the base which may or may not be accompanied by a pedestal, and in the case where a pedestal is joined to the base, the height of the pedestal may be either equal to that of the base, or twice or three times as much. Here, the greatest height, given to a pedestal, namely, three times that of the base, is equal to a little more than a third part of the highest column, which is not perhaps a bad proportion."


(2) Kāmikāgama, xxxv:
Tad-varddhitopapiṭham vai tad-varddhita-maśūrakam # 115
Adhishṭhānādi-shaḍ-vargaṁ tan-mānaṁ upapiṭhake # 122
(3) Suprabhedāgama, xxxi, 12:
Piśhasya tri-guṇam garbhāṃ ta(t)-tri-bhāgaika-bhīttikam!
Saṁvikṣhya sama-bhūmiś ched upapiṭham prakalpayet II

(4) Mānasāra:
A ground-plan in which the whole area is divided into 25 equal squares (see under Padavinyāsa):
Pañchamam pañcha-pañchāṁśam upapiṭham iti smṛtim!
(M. vii. 6).
Evam sūtra-sthitān devān padasthāṁś chopapiṭhake (ibid. 70).
In connection with foundation:
Ekāṁśam koshṭha-bhittuyochchhrah(ya)m ghanam prāg-
uktavan-nayet!
Upapiṭhaṁ pade devān koshṭhaṁ chokta-kramāṁ nyaset!
(M. xii, 38-39).
In connection with the ‘piṭha’ or yoni part of the Liṅga:
Athavā kumbha-dig-bhāgaṁ padma-tuṅga(m) yugāṁśakam!
Śesham prāg-uktva-vat kuryād upapiṭhaṁ prakalpayet!
The pedestal of the column (M. xiii. 2-156):
Its situation:
Adhisṭhānanāte deśe chopapiṭham hi sansṛitam!
Its heights (cf. also Mayamata, quoted above):
Ete tattvam adhisṭhānam tach-chatur-āmikāṁ!
Vibhajet tvādimaṁśena ekaikāṁśam vivardhanāt!
Tad ashtaṁśāvasānam syāḥ janmādi-paṭṭikāntikām!
Evam tu chopapiṭhochchhāṁ navabhir bhedam āritam!
Athavā kshudra-harmye tu chatur-bhāgaṁśam unnatam!
Dvi-bhāgaṁ vā tri-bhāgaṁ vā chatur-bhāgam athāpi vā!
Pañcha-dāsodayaṁ vāpi ri(sā)ntikādi-sarodayam!
(3-9, see also 10-15 under Utsedha).
The general description:
Bhāga-pāda-dī-sarveshāṁ udgrivas tu vaṣāṁ(n) nyasyet!
Pādānāṁ api sarveshāṁ patrajāty(ly)air alaṅkritam!
Antare nāṭakair yuktāṁ padmānāṁ tu dalaṁ yutam!
Chatur-āsrākṛitīṁ chaiva prathamādīn kampa-vājanaḥ !
Athavā ratna-pushpaṁ cha patrādyair alanākṛitam !
Anyair yuktaṁ svalaṅkṛitya pratīvajana-desake !
Pratīvajanakham teshāṁ kriyāḥ karkarākṛitam !
Anyena vāntaram chaiva vyāla-sirñhādi-rāpakaiḥ !
Khādgeva śroṇī-sanayuktāṁ vṛttāśram pushpakaṁ yutam !
Anyānuktaṁ cha sarvāhem yuktyā tatraiva yojayet ! (145-154).
Sixteen types of pedestals are described under three technical names, details whereof are given below (37-127).

The various types:
(The mouldings are arranged in the successive order, as given in the text, from the bottom upwards).

I. Vedibhadra (27-53):

(a) 24 parts:

| (1) Upāna (plinth) | 5 | (4) Kampa (fillet) | 1 |
| (2) Kampa (fillet) | 1 | (5) Vājana (fillet with greater projection) | 4 |
| (3) Griva (dado) | 12 | | |
| (6) Kampa (fillet) | | 1 |

(b) 12 parts:

| (1) Janman (plinth) | 2 | (5) Kshepana (projection) | 1 \frac{1}{2} |
| (2) Padma (cyma) | 1 | (6) Padma (cyma) | 1 |
| (3) Kampa (fillet) | 1 | (7) Paṭṭika (fillet) | \frac{1}{2} |
| (4) Kaṇṭha (dado) | 5 | (8) Kampa (fillet) | \frac{1}{2} |

(c) 12 parts:

| (1) Pāduka (plinth) | 1 \frac{1}{4} | (5) Kshepana (projection) | \frac{1}{2} |
| (2) Abja (cyma) | 1 \frac{1}{4} | (6) Padma (cyma) | \frac{1}{2} |
| (3) Kampa (fillet) | 1 | (7) Vājana (fillet) | 1 |
| (4) Griva (dado) | 5 \frac{1}{2} | (8) Kampa (fillet) | \frac{1}{2} |

(d) 12 parts:

| (1) Upāna (plinth) | 1 | (5) Paṭṭika (fillet) | 1 |
| (2) Abja (cyma) | 1 | (6) Kandhara (dado) | 5 |
| (3) Kampa (fillet) | 1 | (7) Kampa (fillet) | \frac{1}{2} |
| (4) Kaṇa (ear) | \frac{1}{2} | (8) Vājana (fillet) | 2 |

| (9) Kampa (fillet) | \frac{1}{2} |
These are suitable for all kinds of buildings:
Sarva-harmyeshu yogyam syād vedibhadram chaturvidham (52).

II. Pratibhadra (53—89):

(a) 26 parts:

<table>
<thead>
<tr>
<th>(1) Janman (plinth)</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(3) Abja (cyma)</td>
<td>2</td>
</tr>
<tr>
<td>(4) Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(5) Griva (dado)</td>
<td>11</td>
</tr>
</tbody>
</table>

(b) 32 parts:

<table>
<thead>
<tr>
<th>(1) Janman (plinth)</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Kshepana (projection)</td>
<td>½</td>
</tr>
<tr>
<td>(3) Padma (cyma)</td>
<td>2½</td>
</tr>
<tr>
<td>(4) Kshudrabja (small cyma)</td>
<td>½</td>
</tr>
<tr>
<td>(5) Kampa (fillet)</td>
<td>¾</td>
</tr>
<tr>
<td>(6) Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>(7) Kampa (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(8) Abja (cyma)</td>
<td>½</td>
</tr>
<tr>
<td>(9) Pattika (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>(10) Padma (cyma)</td>
<td>½</td>
</tr>
<tr>
<td>(11) Kampa (fillet)</td>
<td>½</td>
</tr>
</tbody>
</table>

(c) 33 parts:

<table>
<thead>
<tr>
<th>(1) Janman (plinth)</th>
<th>3½</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Kampa (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(3) Padma (cyma)</td>
<td>3</td>
</tr>
<tr>
<td>(4) Kampa (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(5) Kandhara (dado)</td>
<td>½</td>
</tr>
<tr>
<td>(6) Kampa (fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(7) Ambuja (cyma)</td>
<td>½</td>
</tr>
<tr>
<td>(8) Vajrakumbha (round pitcher)</td>
<td>2</td>
</tr>
<tr>
<td>(9) Dala (petal)</td>
<td>1½</td>
</tr>
<tr>
<td>(10) Gala (dado)</td>
<td>5</td>
</tr>
<tr>
<td>(11) Uttara (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>(12) Ardha-kampa (half-fillet)</td>
<td></td>
</tr>
<tr>
<td>(13) Saroruha (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>(14) Kapota (corona)</td>
<td>3</td>
</tr>
<tr>
<td>(15) Aliñga (fillet)</td>
<td>4</td>
</tr>
<tr>
<td>(16) Antarita (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

(17) Prativājana (cavetto) | 1½
### UPAPITHA

(d) 33 parts:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>2(\frac{2}{3})</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1(\frac{2}{3})</td>
</tr>
<tr>
<td>3</td>
<td>Padma (cyma)</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Kampa (fillet)</td>
<td>1(\frac{2}{3})</td>
</tr>
<tr>
<td>5</td>
<td>Karṇa (ear)</td>
<td>1(\frac{1}{2})</td>
</tr>
<tr>
<td>6</td>
<td>Kampa (fillet)</td>
<td>1(\frac{2}{3})</td>
</tr>
<tr>
<td>7</td>
<td>Ambuja (cyma)</td>
<td>2(\frac{1}{2})</td>
</tr>
<tr>
<td>8</td>
<td>Ratna-paṭṭa (jewelled fillet)</td>
<td>1(\frac{1}{3})</td>
</tr>
<tr>
<td>9</td>
<td>Dala (petal)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Kshepaṇa (projection)</td>
<td>1(\frac{1}{2})</td>
</tr>
<tr>
<td>11</td>
<td>Karṇa (ear)</td>
<td>1(\frac{1}{2})</td>
</tr>
<tr>
<td>12</td>
<td>Kshepaṇa (projection)</td>
<td>1(\frac{1}{2})</td>
</tr>
</tbody>
</table>

These are suitable for temples, buildings of the Brāhmaṇas, and palaces (91).

### III. Mañchabhadra (90—124):

(a) 30 parts:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1(\frac{1}{3})</td>
</tr>
<tr>
<td>3</td>
<td>Mahāambuja (large cyma)</td>
<td>3(\frac{1}{2})</td>
</tr>
<tr>
<td>4</td>
<td>Kampa(fillet)</td>
<td>1(\frac{2}{3})</td>
</tr>
<tr>
<td>5</td>
<td>Kanṭha (dado)</td>
<td>4(\frac{1}{3})</td>
</tr>
<tr>
<td>6</td>
<td>Kampa (fillet)</td>
<td>1(\frac{1}{2})</td>
</tr>
<tr>
<td>7</td>
<td>Ambuja (cyma)</td>
<td>1(\frac{1}{4})</td>
</tr>
<tr>
<td>8</td>
<td>Kapota (corona)</td>
<td>2(\frac{1}{4})</td>
</tr>
</tbody>
</table>

(b) 31 parts:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Upāna (plinth)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1(\frac{2}{3})</td>
</tr>
<tr>
<td>3</td>
<td>Saroruha (cyma)</td>
<td>3(\frac{1}{2})</td>
</tr>
<tr>
<td>4</td>
<td>Kshepaṇa (projection)</td>
<td>1(\frac{1}{2})</td>
</tr>
</tbody>
</table>

(Cf. last three members of the next type.)
<table>
<thead>
<tr>
<th></th>
<th>Prativājana (cavetto)</th>
<th></th>
<th>Abja (cyma)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>3</td>
<td></td>
<td>1/2</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Gala (dado)</td>
<td>8</td>
<td>Kapota (corona)</td>
<td>3</td>
</tr>
<tr>
<td>11</td>
<td>Uttara (fillet)</td>
<td>1</td>
<td>Áliṅga (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>12</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
<td>Antarita (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>17</td>
<td>Prativājana (cavetto)</td>
<td>1 1/2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(c) 32 parts:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Upāna (plinth)</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>2 1/2</td>
</tr>
<tr>
<td>4</td>
<td>Kshudrābja (small cyma)</td>
<td>1 1/2</td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Antarita (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>8</td>
<td>Padma (cyma)</td>
<td>1/2</td>
</tr>
<tr>
<td>9</td>
<td>Paṭṭika (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td>1/2</td>
</tr>
<tr>
<td>11</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>12</td>
<td>Gala (dado)</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>Uttara (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>17</td>
<td>Prativājana (cavetto)</td>
<td>1/2</td>
</tr>
<tr>
<td>18</td>
<td>Antarita (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>19</td>
<td>Karna (ear)</td>
<td>3</td>
</tr>
<tr>
<td>20</td>
<td>Uttara (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>22</td>
<td>Padma (cyma)</td>
<td>1/2</td>
</tr>
<tr>
<td>23</td>
<td>Kapota (corona)</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>Áliṅga (fillet)</td>
<td>1 1/2</td>
</tr>
<tr>
<td>25</td>
<td>Antarita (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>26</td>
<td>Gala (dado)</td>
<td>2</td>
</tr>
<tr>
<td>27</td>
<td>Uttara (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

(d) 34 parts:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>3</td>
<td>Abja (cyma)</td>
<td>3 1/2</td>
</tr>
<tr>
<td>4</td>
<td>Kshudra-padma (small cyma)</td>
<td>1/2</td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>6</td>
<td>Gala (dado)</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>Antara (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Kampa (fillet)</td>
<td>1/4</td>
</tr>
<tr>
<td>9</td>
<td>Padma (cyma)</td>
<td>1/2</td>
</tr>
<tr>
<td>10</td>
<td>Aṃśuka (filament)</td>
<td>2 1/2</td>
</tr>
<tr>
<td>11</td>
<td>Kapota (corona)</td>
<td>1 1/2</td>
</tr>
<tr>
<td>12</td>
<td>Antara (fillet)</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>Karna (ear)</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Uttara (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>15</td>
<td>Kampa (fillet)</td>
<td>1/2</td>
</tr>
<tr>
<td>16</td>
<td>Abja (cyma)</td>
<td>1/2</td>
</tr>
<tr>
<td>17</td>
<td>Gopāna (beam)</td>
<td>3</td>
</tr>
<tr>
<td>18</td>
<td>Vājana (fillet)</td>
<td>2</td>
</tr>
</tbody>
</table>
Projections (125–144):
The projection of the plinth (and other members) is equal to the moulding, larger by one-fourth, one-half, three-fourths, or twice:

Tat-tad-aṅgāni sarvēśām upānādi-tathākramam 1
Tat-saṅgāṁ nirgamaṁ vāpi tat-pādādhipam eva cha 1
Tat ardhaḥkha-bhāgāṁ vāpi tat-tri-bhāgādhipam tataḥ 1
Tat-saṁādhikam evaṁ vā pādād upāna-nirgamam 1 (128–131)
Janma-nirgamam evoktam padma-nirgamam ishyate 1 (138)

The projection of the cyma is not up-to twice of it:
Tunāṁ tat-saṅgāṁ evaṁ vā pādādhipārdham adhipam 1
Pādona-dvi-guṇāṁ vāpi padmaṁ evam tu nirgamāṁ 1
(139–140)

Upamānasya mānena yuktya padmam(sya) tu nirgamāṁ 1 (142)
The projections of the other mouldings are (generally) equal to them:

Kshudra-padmahī kämpāṁ tat-saṅgāṁ vātha nirgamāṁ 1
Paṭṭikādini sarvāṁ tat-saṅgāṁ nirgamāṁ bhavet 1 (143–144)
The projection of the (whole) pedestal (20–35):
The height of the pedestal is divided into 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, or 15 equat parts; of these 1, 2, 3, 4, 5, 6, 7 or 8 parts are projections (20–26). But the choice of that proportion which would make it look beautiful is left to the discretion of the artist:

Purvāṁ nirgamāṁ praktaṁ yan-mānoraṁyam ānayet 1 (26)
The extent of projection:
Nirgamāṁ chopapiṭham(ṭhasya) syāt pada-bāhyāvasānakam 1
(34)

These pedestals of the Indian architecture may be compared, in the following pages, with those of the early European orders, for a general knowledge of the subject.
"Whether the pedestal is to be considered a component part of an order is of little importance. There are so many cases that arise in designing a building, in which it cannot be dispensed with, that we think it useful to connect it with the column and entablature. Vitruvius, in the Doric, Corinthian, and Tuscan orders, makes no mention of pedestals, and in the Ionic order he seems to consider them rather as a necessary part in the construction of a temple than as belonging to the order itself."

(Gwilt, Encycl. art. 2601).

"The height of the podium, or pedestal, with its cornice and base, from the level of the pulpitum, is \( \frac{1}{4} \)th part of the diameter of the orchestra (in a theatre). The columns on the podium, with their capitals and bases, are to be \( \frac{1}{4} \) of its diameter high. The architraves and cornices of those columns are \( \frac{1}{4} \)th of their height. The upper pedestal, including the base and cornice, is half the height of the lower pedestal. The columns on this pedestal are \( \frac{1}{4} \)th less in height than the lower columns."

The architrave and its cornice are \( \frac{1}{4} \)th of the columns. If there is to be a third order, the upper pedestal is to be half the height of that under the middle order and the architrave and cornice \( \frac{1}{4} \)th of the columns." (Vitruvius, book v, chapter vii).

Tables showing the height of pedestals in ancient and modern works:

<table>
<thead>
<tr>
<th>Order</th>
<th>Plinth (base) in minutes</th>
<th>Mouldings above plinths</th>
<th>Dia</th>
<th>Cornice</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Doric:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palladio</td>
<td>26</td>
<td>14</td>
<td>80</td>
<td>20</td>
<td>140</td>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>88(\frac{1}{4})</td>
<td>22(\frac{1}{4})</td>
<td>156(\frac{1}{4})</td>
</tr>
<tr>
<td><strong>Ionic:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temple of Fortune Virilis</td>
<td>44</td>
<td>19(\frac{1}{2})</td>
<td>93(\frac{1}{2})</td>
<td>23(\frac{1}{4})</td>
<td>180(\frac{3}{4})</td>
</tr>
<tr>
<td>Coliseum</td>
<td>33(\frac{1}{4})</td>
<td>9(\frac{1}{2})</td>
<td>81(\frac{1}{4})</td>
<td>17</td>
<td>141(\frac{1}{4})</td>
</tr>
<tr>
<td>Palladio</td>
<td>28(\frac{3}{4})</td>
<td>14(\frac{1}{4})</td>
<td>97(\frac{1}{4})</td>
<td>21(\frac{1}{2})</td>
<td>162(\frac{1}{2})</td>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>82(\frac{1}{4})</td>
<td>22(\frac{1}{4})</td>
<td>150</td>
</tr>
<tr>
<td><strong>Corinthian:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arch of Constantine</td>
<td>17(\frac{1}{2})</td>
<td>29</td>
<td>153</td>
<td>29(\frac{1}{4})</td>
<td>229</td>
</tr>
<tr>
<td>Coliseum</td>
<td>23</td>
<td>11(\frac{1}{4})</td>
<td>78</td>
<td>19(\frac{1}{4})</td>
<td>131(\frac{3}{4})</td>
</tr>
</tbody>
</table>
PALLADIO

<table>
<thead>
<tr>
<th></th>
<th>Plinth (base) in minutes</th>
<th>Mouldings above plinths</th>
<th>Dis.</th>
<th>Cornice</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palladio</td>
<td>23 1/2</td>
<td>14 1/2</td>
<td>93</td>
<td>19</td>
<td>150</td>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>132 1/2</td>
<td>22 1/2</td>
<td>200</td>
</tr>
</tbody>
</table>

Composite:

| Arch of Titus | 55 | 30 | 141 | 29 | 255 |
| Arch of the Goldsmiths | 46 | 25 1/2 | 144 1/2 | 25 1/2 | 241 |
| Arch of Septimus | Severus | 30 | 30 3/4 | 140 1/4 | 29 3/4 | 231 3/4 |
| Palladio | 33 | 17 | 133 | 17 | 200 |
| Scamozzi | 30 | 15 | 112 1/2 | 22 1/2 | 180 |

"The minutes used in the above table are each equal to 1/60 of the diameter of the shaft." (Gwilt, Encycl. art. 2600).

PEDESLALS

I. In the Tuscan order (Art. 2555):-

<table>
<thead>
<tr>
<th>Cornice</th>
<th>1. (Listel)</th>
<th>2 parts</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cyma-</td>
<td>2. Ogée</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>rium 6 parts</td>
<td>3. Die or dado 3 modules</td>
<td>4</td>
<td>16 1/2</td>
</tr>
<tr>
<td>Die 44 parts</td>
<td>and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Congé or apophyge</td>
<td>2</td>
<td>16 1/2</td>
<td></td>
</tr>
<tr>
<td>Base 6 parts</td>
<td>5. Fillet</td>
<td>1 part</td>
<td>18 1/2</td>
</tr>
<tr>
<td>Plinth</td>
<td>6. Plinth</td>
<td>5 parts</td>
<td>20 1/2</td>
</tr>
</tbody>
</table>

II. In the Doric order (Art. 2665):

<table>
<thead>
<tr>
<th>Cornice</th>
<th>1. Listel</th>
<th>1/2 part</th>
<th>23</th>
</tr>
</thead>
<tbody>
<tr>
<td>Echinus</td>
<td>2. Echinus</td>
<td>1</td>
<td>22 3/4</td>
</tr>
<tr>
<td>Fillet</td>
<td>3. Fillet</td>
<td>1/2</td>
<td>21 3/4</td>
</tr>
<tr>
<td>Corona</td>
<td>4. Corona</td>
<td>2 1/2 parts</td>
<td>21</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>5. Cyma reversa</td>
<td>1 1/2</td>
<td>18 1/2</td>
</tr>
<tr>
<td>Die</td>
<td>6. Die 4 modules</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Height in Parts of a Module</td>
<td>Projection from the Axis of a Column in Parts of a Module</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Congé</td>
<td>1 part</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Fillet</td>
<td>1 part</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Astragal</td>
<td>1 part</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Cyma (inverted)</td>
<td>2 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Second plinth</td>
<td>2 1/4 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. First plinth</td>
<td>4 parts</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

III. In the Ionic order:

<table>
<thead>
<tr>
<th>Height in Parts of a Module</th>
<th>Projection from the Axis of a Column in Parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fillet</td>
<td>3/4 part</td>
</tr>
<tr>
<td>2. Cyma reversa</td>
<td>1 1/4 parts</td>
</tr>
<tr>
<td>3. Corona</td>
<td>2 parts</td>
</tr>
<tr>
<td>4. Fillet of the drip</td>
<td>1 1/2 parts</td>
</tr>
<tr>
<td>5. Ovolo</td>
<td>3 parts</td>
</tr>
<tr>
<td>6. Bead</td>
<td>1 part</td>
</tr>
<tr>
<td>7. Fillet</td>
<td>1 part</td>
</tr>
<tr>
<td>8. Congé</td>
<td>2 1/4 parts</td>
</tr>
</tbody>
</table>

Cornice 11 3/4 parts

<table>
<thead>
<tr>
<th>Height in Parts of a Module</th>
<th>Projection from the Axis of a Column in Parts of a Column</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Die</td>
<td>12 3/4 parts</td>
</tr>
<tr>
<td>10. Congé</td>
<td>2 parts</td>
</tr>
<tr>
<td>11. Fillet</td>
<td>1 part</td>
</tr>
<tr>
<td>12. Bead</td>
<td>1 1/2 parts</td>
</tr>
<tr>
<td>13. Cyma reversa</td>
<td>3 parts</td>
</tr>
</tbody>
</table>

Base 10 parts...

<table>
<thead>
<tr>
<th>Height in Parts of a Module</th>
<th>Projection from the Axis of a Column in Parts of a Column</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. Fillet</td>
<td>3 1/4 parts</td>
</tr>
<tr>
<td>15. Plinth</td>
<td>4 parts</td>
</tr>
</tbody>
</table>

IV. In the Corinthian order (Art. 2582):

<table>
<thead>
<tr>
<th>Height in Parts of a Module</th>
<th>Projection from the Axis of a Column in Parts of a Column</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fillet</td>
<td>3/4 part</td>
</tr>
<tr>
<td>2. Cyma reversa</td>
<td>1 1/4 parts</td>
</tr>
<tr>
<td>3. Corona</td>
<td>3 parts</td>
</tr>
<tr>
<td>4. Throat</td>
<td>1 1/4 parts</td>
</tr>
<tr>
<td>5. Bead</td>
<td>1 part</td>
</tr>
<tr>
<td>6. Fillet</td>
<td>1/4 parts</td>
</tr>
<tr>
<td>7. Frieze</td>
<td>5 parts</td>
</tr>
<tr>
<td>8. Bead</td>
<td>1 1/4 parts</td>
</tr>
<tr>
<td>Height of parts of a module</td>
<td>Projection from the axis of column in parts of a module</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>9. Fillet</td>
<td>26(\frac{1}{4})</td>
</tr>
<tr>
<td>10. Congé</td>
<td>25</td>
</tr>
<tr>
<td>11. Die</td>
<td>25</td>
</tr>
<tr>
<td>12. Fillet</td>
<td>25</td>
</tr>
<tr>
<td>13. Congé</td>
<td>26(\frac{1}{4})</td>
</tr>
<tr>
<td>14. Bead</td>
<td>27(\frac{1}{4})</td>
</tr>
<tr>
<td>15. Inverted cyma reversa</td>
<td>26(\frac{1}{4})</td>
</tr>
<tr>
<td>16. Fillet</td>
<td>30(\frac{1}{4})</td>
</tr>
<tr>
<td>17. Torus</td>
<td>32(\frac{1}{4})</td>
</tr>
<tr>
<td>18. Plinth</td>
<td>32(\frac{1}{4})</td>
</tr>
</tbody>
</table>

V. In the Composite order (Art. 2591):

<table>
<thead>
<tr>
<th>Height of parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fillet</td>
<td>33</td>
</tr>
<tr>
<td>2. Cyma reversa</td>
<td>32(\frac{1}{4})</td>
</tr>
<tr>
<td>3. Corona</td>
<td>31(\frac{1}{4})</td>
</tr>
<tr>
<td>4. Cyma recta</td>
<td>28(\frac{1}{4})</td>
</tr>
<tr>
<td>5. Fillet</td>
<td>26(\frac{1}{4})</td>
</tr>
<tr>
<td>6. Cavetto</td>
<td>25(\frac{1}{4})</td>
</tr>
<tr>
<td>7. Frieze</td>
<td>25</td>
</tr>
<tr>
<td>8. Bead</td>
<td>27</td>
</tr>
<tr>
<td>9. Fillet</td>
<td>27(\frac{1}{4})</td>
</tr>
<tr>
<td>10. Congé</td>
<td>25</td>
</tr>
<tr>
<td>11. Die</td>
<td>25</td>
</tr>
<tr>
<td>12. Apophyge</td>
<td>27</td>
</tr>
<tr>
<td>13. Fillet</td>
<td>27</td>
</tr>
<tr>
<td>14. Bead</td>
<td>27(\frac{1}{4})</td>
</tr>
<tr>
<td>15. Inverted cyma reversa</td>
<td>30(\frac{1}{4})</td>
</tr>
<tr>
<td>16. Fillet</td>
<td>31(\frac{1}{4})</td>
</tr>
<tr>
<td>17. Torus</td>
<td>33</td>
</tr>
<tr>
<td>18. Plinth</td>
<td>33</td>
</tr>
</tbody>
</table>
On the comparison of the pedestals employed in the early periods of Indian and European architecture, Rām Rāz and others are of opinion that "the most finished specimens of them (Indian pedestals) may be justly said to surpass anything of the kind in the Grecian or Roman orders, both in the beauty of their proportions and the richness of their ornament." (Rām Rāz, p. 23).


The ends of the ring (of the Konkadara plates of Allava-Dodda) are secured in the crescent shaped base of an oblong pedestal, which bears a recumbent figure of the sacred bull Nandīn, with the symbols of the sun and the moon in front of it. (Ep. Ind. vol. v. p. 53).

(7) "One lower pedestal (upapitha), on which this image stood, set with jewels (and measuring) one muśram and eleven viral in length, three quarters (of a muśram) and five viral in breadth, and seven viral in height." (Inscription of Rajaraja, no. 34, para 6, H. S. I. I. vol. ii. p. 144).

(8) "One pedestal (having or called) an auspicious mark (bhadra)."

The word bhadra occurs in two other inscriptions in the description of a pedestal (above, p. 223, paragraph 4; p. 225, paragraph 4)." (V. S. I. I. vol. ii. no. 79, paragraph 4, page 398, note 2).

(9) See Essay on arch. of Hind. Rām Rāz, plate 1. fig. 1-12.

(10) See pedestal of statue inside the great temple at Gaya, Cunningham, arch. surv. Reports, vol. i. plate 6, ibid. vol. ix. plate iii (plan and section of pedestal for statues).

UPABHAVANA—A sub-temple.

"Caused to be erected a sub-temple (upabhavana) adorned with the images of Hari and Ganesa." (Ep. Carnat. vol. v. part 1. Ariskere Taluq no. 79, Transl. p. 142, last two lines).

UPAMĀNA—The measurement of the interspace.

(M. lV. 3, 9, see under Māna).
UPALEPANA—Plastering.
Tad-vasati-sambilh-dhav-whav-khanda-sphu^ita-
samm^arjanopalepana-paripalanad^i |
(Konnur Inscript. of Amoghavarsha i. line 37, Ep. Ind. vol. vi. p. 31, 36).
Deva-grhiham karapya punas tasya upalepana !

UPAVANA—A pleasure-garden, a planted forest.
Upavanam atha chakre tena meghesvarasya sphurita-kusumarenu-sreni-chandratapa-sri |
Avirata-makaranda-syanda-sandoha-varshhair ddhr^ita-rati-pati-lil^a-
yantradharagrihatvam ॥

UPAVEDI—The upper or the smaller pedestal, a seat or dais.
Suddha-toyena sampa^rya vedikopari vinyaset |
Upavedyopari sthapya choktavach ch^shita-mangalam ॥
(M. lxx. 41, 45).

"The meritorious gift of a reception room (upasthana) by the two men ".

UPASTHANA-BHUMI—A hall of audience.
Yasyopasthana-bhumi — 'whose hall of audience.'
(Kahaum stone pillar inscrip. of Skandagupta, line 1, C. I. I. vol. iii. F. G. I. no. 15, p. 67).

UPANA—A rectangular moulding; it corresponds, in the import of the
term and the purpose to which it is applied, to the plinth or the
lower square member of the base of a column or the projecting
Atha vakshyam samkshep^at pada-mana^m yath^a-vidhi ॥
Uttaropahanor madhya-gatam etat prakirtitam ॥
Apparently, 'upanaha' is used in the sense of 'upana'.
(Vastuvidyayade, ed. Ganapati Sastri, ix. 1),
The bottom of the foundation-pit:
Tat-pāda-mule deśe va tathopāna-pradeśake |
Kudya-stambhe griha-stambhe harmya-garbham vinikshipet |
(M. xii. 130-131).

The moulding (plinth) at the bottom of a pedestal, it is also called jaunam:
Utsedhe tu chatur-vimśat pañcāṁśam upānam īritam |
Ekena kampam ityuktaṁ grīvochchaṁ dvā-dasaṁśakam |
Kampam ekaṁ tu vedāṁsaṁ vājanam kampam aṁśakam |
Vedibhadram iti proktam athava dvā-dasaṁśakam |
Janma dvayāṁśakam padaṁ kampam ardhenā karyat |
(M. xiii. 36-40, see the lists of mouldings under 'Upapiṭha').

The similar moulding of the base is also called 'jaunam':
Eka-vimśaṁśakam tuṅge kshudropaṇaṁ sivāṁśakam |
Janmādi-vājanāntam cha sapta-vimśaṁśam uchchhrayet |
Dvi-bhāgam janma-tuṅgaṁ syāt tat-samam chambaujodayam |

It is also called pāduka and vāpra, see the lists of mouldings under Adhishthāna.

URAGA-BANDHA—(see under Adhishthāna)—A class of bases. It has four types differing from one another in the height and number of the mouldings. (See the details under Adhishthāna).
It is shaped like the face of a snake (uraga) and is furnished with two pratis at the top (M. xiv 44). The pitcher-shaped moulding of this class of bases is circular or round (M. xiv. 45).

USHNĪSHA—The top of a building, a diadem, a crownet, the top knot on the Buddha's head.
(1) The top of a building:
Sālāvrite sālākute cha niḍe cha sikhare chordhva-kūṭake |
Lupā-yukta-bhramākare tat-tad-ushnīsha-deśike |
.......Stūpikāvāhanam bhavet |
(M. xviii. 333—334).
The top knot on the crown of a Buddhist image:
Baudhāṣya lākṣaṇaṁ vākṣhye samyak cha viḍhiniādhunaḥ!
Dvi-bhujāṁ cha dvi-netrāṁ cha chosāñṇaḥṣojaṇvala-maulikam!
(M. LVI. 1, 10).

The crown of the statue of a devotee (bhakta):
Uṣṇiṣhāt pāda-paryantāṁ bhāvatāra-satāṁśakam!
Uṣṇiṣham tu chatur-mātraṁ netrāntam tu yugāṅgulam!
(M. LIX. 14-15).

Referring to the situation of the plumb-lines:
Uṣṇiṣha-madhyaṁ chaiva lalāṭaṁ(sya) chaiva madhyame!
Uṣṇiṣhāt tu yathā pārśve lalāṭasya tu pārśvake!
Uṣṇiṣhāt pārva-pāṛśve tu yathoktaṁ netra-madhyaṁ!
(M. LXVII. 98, 103, 107).

(2) The word ‘uṣṇiṣha’ usually means a turban, but is used by the Buddhists as a technical term for the top knot on Buddha’s head, by which all figures of him are distinguished: ‘he is never represented in Indian sculpture with any sort of covering on his head.’ Dr. Burgess.

(Ind. Ant. vol. IX. p. 195, note 3).

Uṣṇiṣhī—A type of round building.
(1) Agni-Purāṇa, chap. 104, v. 17—18 (see under Prāśāda).
(2) Garuḍa-Purāṇa, chap. 47, v. 21, 23, 28—29 (see under Prāśāda).

U(U)HāpoHa—An additional moulding, a moulding, an architectural object which completes a structure.

(1) Mānasāra:
In connection with the ground-plan:
Ajnānād aṅga-hinaṁ cha kartā chaiva vinaśyati!
Tasmāt tu śilābhiḥ prājñair uḥāpoḥan na yojayet!
(M. VII. 268-269).

Referring to two-storeyed buildings:
Sarveshāṁ devatā-harmye pūrvavad devatāḥ nyaset!
Ukta-vach chhaśtra-mārgena uḥāpohena yojayet!
(M. XX. 105-106).
In connection with penalties for defects in important members:
Ūhāpohādi-kīrtibhyām sāstrokte tu yad(th)ā tathā !
Uhi(uha)-hīnā chokta-hīnā tvadhikartṛi(tā) vināsyati !
Tasmāt tu silpa-vidvadbhiḥ parigrahoktavat kuru !
(M. lxxix. 66-68).

(2) Kāmikāgama, XLV:
Sabhāvad vihitā bāhye prāsādavad alaṅkṛitā !
Ūha-pratyūha-samyuktā yā sabhā sa cha mālikā II 3
Antara-prataropetām īha-pratyūha-saṁyutām II 13
Ibid. xli:
Ūha-pratyūha-saṁyuktām yathā-yukti yathā-ruchi II 37

(3) Suprabhedāgama, XXXI. 71:
A quadrangular moulding of an arch:
Vṛtter ūrdhve u(u)hāṃ kṛtvā chatur-āyatam eva tu II
(For the context see v. 68—70 under ' Toraṇa ').

(4) Cf. Mahābhārata, I. 3. 133:
Nāgalokam . . . aneka-vidha-prāsāda-harmya-valabhi-niryūha-
sata-saṁkulaḥ!

Urdhva-dhārāṇa—A kind of phallus and pedestal combined.
In connection with the phallus:
Berasyaika-silā proktām liṅgānām tach-chatūḥ-silā !
Nandyāvarta(a)-kriṭhiḥ sthāpyā tathā chaikāśmanā bhavet !
Athatdhah pāśaṇa-kūrmākhyām chordhva-dhāranam iti smṛtim !
(M. lxxii. 176—178).

Urdhva-sālā—(see Śālā)—The upper room or hall.
Referring to two-storeyed buildings:
Nānā-gopāna-saṁyuktām kshudra-nāsyair vibhūshitam !
Ardha-sālā-viśesho'sti chordhva-sālā-samanviten !
(M. xx. 66—67 etc.).

Uvāraṇā—A kind of room.
Rāmadattasya deya-dhamās cha bhikshu-grhaṁ uyārakah cha
bhavyāyāh sa velidattāyā deyadharma uyārakah !
A dwelling for the ascetics and an uyārakah (has) been dedicated as a
charitable gift by Rāmadatta . . . and an uyārakah (has been
given) as a charitable gift by his wife Velidata (Velidatta), whose
husband is alive.
"Uyaraka apparently corresponds with \textit{avaraka} of Nasik no. 24. Transactions of Congr. 1874 p. 347, which Professor Bhandarkar renders by \textit{apartment}. Childers' Pali Dict. gives \textit{ovaraka} with the meaning of \textit{inner or store room} and this explanation fits here also very well." Prof. H. Jacobi.

(Ind. Ant. vol. vii. Kuḍā inscriptions, no. 8, p. 256.)

**RIKSHA-NĀYAKA**—(see Simha)—A kind of round building.
(Agni-Purāṇa, chap. 104, v. 19—20, see under \textit{Prāśāda}).

**EKA-TALA (\textit{-BHŪMI})**—(see under Prāśāda)—The ground floor.
Āhatyam (vibhajya) ashtadā harmyām ganya-mānam ihochyate
Utsedhe chāṣṭa-bhāge tu ekāṁśena maśtrakam
Dvi-bhāgaṁ chaṅghrikottuṁgaṁ maṅcham ekena kārayet
Kandharaṁ tat-samāṁ kuryāt tad-dvayaṁ sīkharodayam
Tad-ardham stūpikottuṁgaṁ vaktraṁ shad-vidham īritam

(M. xix. 20—24).

Athavā manu-bhāgaṁ tu harmyā-tuṅga(m) vibhājite
Sa-tri-pādam adhisṛṅhānam tad-dvayaṁ chaṅghri-bhājite (-konna-
tam)
Tad-ardham prastarotsedhām yugāṁśaṁ griva-tuṅgakam
Tad-ardham sīkharottuṁgaṁ tad-ūrdhye stūpikāṁśakam
Griva-maṅchordoṁvam amśena yathesṛṅhāhṛīṁśaṁ-samyutam
Ūrdhve pādodaye bandhaṁ (= 4) bhāgam ekāṁśa(m)-vediṁakam
Śesham pūrvvayā kuryād asṛṭa-varga-vido viduḥ

(Ibid. 80—86).

Evaṁ proktāṁ harmyake madhya-bhadram
Śāla-kosṭhāṁ dig-vidike kūṭa-yuktam
Hārā-śṝntā-ṇāṁśa-paṁjaraṁhvam
Kuryāt sarvāṁ vedikā-bhadra-yuktam
Harmyā-tāra-samāṁ chatur-aśrakāṁ tat-tri-pādam ardham athāpi
cha
Kudya-tara-samadi (?) yatha-kramam
Kanyasantri vidhama mukha-mandapam
Tan-mukha-mandapa mukhya-vimane
Madhya-vimanasya mandapa-parve
Ambaram dantram atha dvayam
Harmya-vaasad upavesana-yuktam
Yat tat kshudra-vimane tan-mukhe mandapam syat

(Ibid. 192—203).

Anya-mandapa-deose yan-manoramyam alaukritam
Mandape prastarasayordhve karna-harmyadi-manditam
Yat tan namantarala chordhve nasika jala-panjaram vapi
Tat-tan-mandapa-madhye prasada-vaasad dvara(m)-samkalpyam
Purvavat kavata-yuktam mandapasyaantah sa-kila-yuktam

(Ibid. 213—217).

Eka-bhumim kuryad adhikam chopapitha(m) ruchirartha(m)-
samyutam
Sopapitha-bhavanaier yutam tu va karyat tu kathitam puratanaih
Evaṁ sarva-harmyaalaṅkāra-yuktyā nānā-pādair vedikā-tara-maṅ-
cham (kuryāt)

(Ibid. 258—261).

EKATĀLA—(see under Pāla)—A kind of sculptural measurement.

EKA-PAKSHA—(cf. Dvipaksha)—One side, a road or wall having the
foot path on one side only.
Antar-vithi chaika-pakshaim(a) bāhya-vīthi dvi-pakshakam

(M. ix. 396).

Anyat sālam tu sarveshāṁ chaika-pakshalaya-kramat
Anyat sālam tu sarveshāṁ alayarthaṁ dvi-pakshakam

(M. xxxvi. 86—87).

See also M. ix. 351—354, 465, under Dvi-paksha.

EKA-LİNGA—The single Phallus as opposed to Phalli in group.
Sarveshāṁ chaika-harmye tu ekaika-liṅge tu saṁmatam
Bahudhā sarva-liṅgeshnu tat-tri-karṇāṁ na kārayet
Dvi-karṇāṁ bahu-liṅge tu tri-karṇāṁ-chaika-liṅgake
Evaṁ tu chaika-liṅgam syād vistāram parikirtitam

(M. lII. 71—73, 82).
EKA-HĀRĀ — (cf. Hārā) — With one chain-like ornament below the neck of the column, head or astragal.
In connection with a single-storied building:
Śālā-kūṭa-dvayor madhye chaika-hārā sapañjaram

EKĀDĀSA-TALA — The eleventh storey.
Tad-adhastāt talaṁ chaika-daśa-dvā-daśa-bhūmikam

Śesha-bhāgāṁ tu sarveshāmi yutkyā tatraiva yojayet
Evāṁ vistāra-gaṇyāṁ syāt tuṅga-gaṇyām ihochyate
Janmādi-stūpi-paryantam uktavat samgraham viduḥ
Eka-daśāṁśa-bhāgena dasa-talodayādhiḥkam
Tad eva sārda-bandh(v)āṁśaṁ masūrakottūngam ishyate
Saptāṁśaṁ pāda-dirgham syāt tad-ardham prastarodayam
Śeshaṁ prāg-uktavad gaṇyām eka-daśa-talodaye
Talordhvordhva-tale sarve karna-harmyādi-maṇḍitam
Eka-bhāga-dvi-bhāgaṁ vā parito’lind(r)am ishyate
Nānādhishṭhāna-saṁyuktam nana-pādaṁ alaṁkṛitam
Śālā-kūṭaiḥ cha uktavat samalaṁkṛitam
Harāntare kūṭa-sālā cha griva-deśokta-devatāṁ (ḥ)
Anu-sālayaṁ-dik-pāla(m) stat tad-vāhana-saṁyutam
Yaksha-vidyādharādināṁ garuḍādīṁ vinyañet
Gaṇeteyādi-gaṇaiḥ chaiva sarva-harmyeshu nikshipet

EVĀMKĀNTA — A column connected with one, two or three minor pillars, and having a lotus-shaped base.
Ekopāpāda-sāmyuktam dvi-try-upapādena saṁyutam
Evāṁ-kāntam iti proktam mūle padmāsanānṇvitam

AIRĀVATA — The great elephant, the riding animal (vāhana) of the god Īśa (?) Indra.
Īśa-mūrtim iti dhyātva rakta-varṇam cha śiṣhp(-rṣh)atam
Dvi-bhujāṁ dvi-netraw cha rathairāvata-vāhanam

(M. xix. 57).

(M. xxix. 35—49).

(M. xv. 242—243).

(M. vii. 190—191).
A class of the five-storeyed buildings.
(M. xxiii. 3—12, see under Prasāda).

K

KAKSHA—The arm-pit.
Kakshayor antaran tāraṁ viṁśa-mātraṁ praśasyate
(M. lxx. 29).
Eka-viṁśaṅgulam chordhve kakshayor antara-sthale
(M. lxv. 52 etc.).

KAKSHA-BANDHA—A class of bases.
See the four types, the component mouldings and other details
under Adhishtiṣṭha.
(M. xiv. 320—358).

KĀṬAKA—An ornament (like a ring) of a base, a bracelet.
Madhye paṭṭair viśeshaṁ tu pushpa-ratnais oha śobhitam
Kaṭakāvṛṇitam eva vā suddha-vṛttam athāpi vā
(M. xiv. 75—76).
Compare also the list of mouldings under Adhishtiṣṭha.
Vṛttairu viṣhimir tri-paṭṭair vā dhārāya-katāṅkvitam
(Ibid. 238).
Etat tu chitra-kalpaṁ (=an ornament) tu nāṭakābhikai(r) alaṅkri-
tam!
(M. l. 11).

Keyūra-katākair yuktāṁ prakōṣṭha-valayaṁ tathā!
(M. lxxiv. 13).

In connection with the plumb-lines:
Śaktināṁ pushpa-hastam tu stanāntāṁ katākāgrakam!
Tad-aṅgusṭhāvasāntāṁ cha dvyaṁantāṁ chatur-aṅgulam!
(M. lxvii. 135—136).

“One pair of bracelets (katāka) for the arms of the goddess (con-
sisting of) fifty-six karāṇju, two manjādi and (one) kunri of gold.”

“One pair of bracelets (katāka) for the arms of the goddess, consist-
ing of thirty-nine karāṇju and seven manjādi of gold.”
Aṣṭyuttara-giri-kaṭaka (declivity of the Northern Mountain)
Vijayapuraṁ-nāma Ṽripa-dhāni | (Grant of Jayadityya of Vijaya-pura, line 6, Ind. Ant. vol. xxi. p. 170).

"In the world-renowned Rāya-chalukya's camp (or capital, kaṭaka),
the bodyguard Keṭa-nāyaka gained unlimited fame and the
greatest reputation for energy and readiness."

(Ep. Carnat. vol. v. part 1. Channarayapatna Taluq,
no. 210, transl. p. 216, line 9 of no. 210).

KAṬAKĀKĀRA—An ornament shaped like a bracelet or ring.

Referring to 'lupā' or a pent-roof:

Evaṁ cha lakṣaṇam proktāṁ kaṭakākāram tu yojāyet | (M. xviii. 249).

KAṬI—The hip-part of a building.

(1) Yo vistāro bhaved yasya dvi-guṇā tat-samunatīh |
Uchchhrayād yas tritiyoṁśas tena tulyā kaṭir bhavet | The height of a building should be twice its width and its kaṭi (lit. hip) should be (equal to)  \( \frac{1}{3} \) of its height. (Bṛihatsamhitā, lvi. 11).

Dr. Kern translates 'kaṭi' by 'the flight of steps' (J. R. A. S. N. S. vol. vi, p. 318); but in this sense the word never occurs in dictionaries or literature; nor does this rendering suit the context here, first, because the description concerns a single storeyed building, where the flight of steps, if there be any at the entrance, would not be usually  \( \frac{1}{3} \) of the height of the whole building; secondly, the measures of the flight of steps mostly in buildings of more than one storey are never considered in any architectural treatises as being dependent on the height of the building or the storey.

(3) Bhavishya-Purāṇa (chap. 130, v. 18) has the same verse as (1), except ‘tasya’ in place of ‘yasya’ in the first line, and ‘atha’ for ‘āmsa’ in the second line. Bṛhat-samhitā seems to have improved the lines.

(4) In the sense of the hip or buttocks:
Kaṭi(s) chorū-visālaṁ syān madhyā-kāńchina-lambavat;  
(M. līv. 91).
Kaṭi-tāram bhāskaraṁsaṁ syād ashtāṁsaṁ choru-vistṛtam!  
Mukham vakshaṁ cha kukshiś cha kaṭi-dirγhe dvādaśāṁsa- 
(kam!  
(M. līvī. 32, 55).
Viṁśāṁsaṁ cha kaṭi-tāram ārdhve śroni-visālaḵam!  
(M. lxx. 48).

KAṬI-SŪTRA—The (plumb) line by the hip or buttocks, a girdle.
Kaṭi-sūtravasānam syāt pura-sūtram iti smpītam!  
(M. L. 21, 27).
Kaṭi-sūtram tu samyuktam kaṭi-prānte sa-paṭṭikā!  

Tasmāt kaṭi-sūtrāntam sapta-vimśāṅgulaṁ bhavet!  
Trayodaśaṁsakaṁ chaiva kaṭi-sūtram tu vistṛtam!  
(M. lxxv. 150, 164).

A girdle:
Kaṭākaṁ kaṭi-sūtraṁ cha kāyūraṁ rataṁ-pūritam!  
(M. li. 57).

KAṆṬHA—Also called Gala, Grīva, Kandhara, meaning literally the neck or throat. This is a quadrangular moulding, sometimes square and sometimes rectangular. “When employed in pedestals, (see the lists of mouldings under Upapītha), it is made very high and it resembles the dado (or the portion of a pedestal between its base and cornice, also applied to the lower portions of the walls). But everywhere else it serves as a neutral member from which the projection of the rest of the mouldings are generally measured.”  
(Rām Rāz, Ess. arch. Hind. p. 25).  
The neck of a column (Suprabhedāgama, xxxi. 58, see under Stam- 
bha).
Tuṅge trimśati-bhāgena.
Tad-ūrdhve kaṇṭham asḥāṁsam. (M. XIII. 90, 94).
Utsedhe tu chatur-vimśat. 
Grivochchāṁ dvā-daśāṁshakam! (Ibid. 36—37).
Tad-evāṁśena.
Paṅchāṁśa(m) kandharaṁ proktāṁ (Ibid. 48, 50).
Tad-evāṁśa (of 30 parts).
Tad-ūrdhve galām asḥāṁsam. (Ibid. 97, 101).
For further examples, see the lists of mouldings under Upapitha.
Gala-tuṅgaṁ yugāṅgulam !
Gala-tāraṁ sārdham asḥāṁsam. (M. LIX. 71, 81).
For further examples, see the lists of limbs under Tūla-māṇa.

KAḌAṆGA—A trench.

"Kaḍaṅgas or war-trenches are described in the Rev. G. Richter's Manual of Coorg (pp. 190—191); these are enormous trenches defended by a bank of the excavated soil, and 'stretch over hills, woods, and comparatively flat countries, for miles and miles, at some place branching off in various directions, or encircling hilltops.' Mr. Richter quotes old records to show that they were constructed by ancient Rājas to fortify the principality. In South Kanara also these trenches abound."

"So, too, great and massive walls eight feet high, half as thick, and extending for long distances, are found buried in deep forest on the crest of the ghats between Kanara and Maisur, with large trees rooted in them." (See 'Grāma' and compare the above with the surrounding defensive ditches of the village as given in the Mānasāra).

(Ind. Ant. vol. iv. p. 162, c. I. last para, line 2 f.; c. 2. line 6).
"From this it appears to follow that the Coorg Kaḍaṅgas or large trenches, originally were intended for landmarks ".

KANDARA-GRIHA—(see Darigrīha)—A cave house.

Khyātaṁ (?) syātaṁ kanakādi-kandaragrihodirṇa-pratāpaim divi
divi khyātaṁ naikavāṇīg-visāla-vibhavo bhūtabhisobham su-
bham |

(Description of the town of Aṭapura, Ātpur inscrip.
of Śakti-kumāra, v. ii. Ind. Ant. vol. xxxix. pp. 191,
note 25, 187).

KANDHARA—The neck, the dado.

See 'Kanṭha' and compare the lists of moldings under 'Upapiṭha'.

KANYĀ—A girl, a' virgin, the name of a month, a lower part.

Lupaṁ prāg-ukta-vistāraṁ tat-tad-var śāṅghri-kāntakam |
Adho(ah)-pādasya lupādyais cha tatra dosho na vidyate |
Karṇāt kanyāvasānāṁ syān nava-sūtraṁ prasārayet |

(M. xviii. 231-233).

KAPĀTA—(see Kavāṭa)—A door, the panel of a door.

Kapāṭa-torāṇa-vatim suvibhakāntarāpañām |

(Rāmāyaṇa, i. 5, 10).

Drīḍha-baddha- kapāṭāni mahāparighavanti cha |

(Ibid., vi. 3, 11).

KAPOTA—A section of circular moulding made in the form of a
pigeon's head, from which it takes it name. It is a crowning
member of bases, pedestals and entablatures. Compare the lists of
moldings, from the Māna āra, given under 'Upapiṭha' (where
'Kapota' occurs eight times), 'Adhishṭhāna' (fifteen times), and
'Prastara' (five times) and also see Gwilt (Encycl. of Arch. art.
2532, 2555, pp. 806, 813-814). When employed in the entablature,
it serves the purpose of a spout in the shape of a pigeon's beak to
throw off water falling on the cornice. In this office it resembles,
in some measure, the corona having a broad vertical face and
with its soffit or under portion recessed so as to form a drip which
prevents water running down the building. Its synonyms are:
vaktra-hasta (face supported by hand), lupā(pent roof),
gopūnakā(beam), and chandra (the moon).
(1) Mānasāra:

Referring to the pedestal:
Tad-dvayāṁ chāmbujāṁ chordhve kapotochchhaṁ guṇāṁśa-

kam! (M. XII. 57).

For further illustrations see the lists of mouldings under
Upapīṭha.

Referring to the base:
Padmam aṁśaṁ tad-ūrdhve tu kapotochchhaṁ tri(y)aṁśakam!

(M. XIV. 357).

For further illustrations see the lists of mouldings under
Adhishṭhāna.

Referring to the entablature:
Tad-ūrdhve vājanaṁ chaikāṁ dhātu-bhāgaṁ kapotakam!

(M. XVI. 27).

For further illustrations see the lists of mouldings under
Prastara.

A synonym of the entablature:
Kapotam prastrāṁ chaiva maṁchaṁ prachchhādanam tathā!

..............................paryāya-vāchakāṁ!

(Ibid. 18, 20).

Referring to the six-storeyed buildings:
Prastarādi-kapotāntaṁ kshudra-nāsyāṁ湄 vībhūṣhitam!

(M. XXIV. 39).

(2) "A kapotam is a section of moulding made in the form of a
pigeon's head. It is a crowning member of cornices, pedestals
and entablatures. When employed in the latter, it often
connects utility with beauty, inasmuch as the beak of the
bird is so placed as to serve the purpose of a spout." (Rām
Rāz, Ess. arch. of Hind. p. 24).

KAPOTA-PĀLIKĀ (I)—A pigeon-house, an aviary, "properly 'dove-
ridge,' 'dove-list,' may be rendered by crown-work, fillet, gable-
edge, and even by cornice. In Tamil, kapotakam is explained as
'a moulding in masonry;' see Winslow's Tam. Dict. i.v." Then
Dr. Kern quotes Rām Rāz's passage noticed under 'Kapota,' and
adds "the same author (Rām Rāz) notices (p. 51) that the spout may be made to spring from the head of a lion, etc."

With this, Kern compares Utpala's definition:

Kapota-pālikā grahanena bahir nirgata mukhāni kāśṭhāny-uchyante—by the acceptance of Kapota-pāli, the projecting lion-face timbers (mouldings) are understood;

(and also Viśvak, 6. 767):

Prāśādau nirgatau kāryau kapotau garbha-mānatah
Ūrdhvaṁ bhitty-uchchhrayāt tasya mañjariṁ tu prakalpayet
Mañjayās chārdha-bhāgena sūka-nāsam prakalpayet
Ūrdhvam tathārdha-bhāgena vedi-bandho bhaved iha

Then Kern finds fault with Colebrooke's rendering of Kapota-pālikā and viṣaṇka (in his Amara-Kosha, quoted below) as 'dove-cot' and says "Colebrooke's error, strange to say, has been perpetuated in all dictionaries; the more reason now to draw attention to it." (J. R. A. S., N. S., vi. p. 320, note 2).

"A storey's altitude is of 108 digits (āṅgulas) according to Maya, but Viśva-karman pronounces it to be of 3 cubits and a half (i.e. 84 digits). As to this, however, able architects have declared that in reality there is no discrepancy of opinion, for, if you add the height of the crown-work (Kapota-pāli), the smaller number will equal (the greater)." (Bṛihat-saṁhitā, lvi. 29, 30).

There is a compound word 'Kapota-pālikā' or 'Kapota-pāli' (dove-cot) in Sir. M. Williams's Diet. p. 202. c. 3. Similarly the two words, kapota and pālikā or pāli occur together in the Bṛihat-saṁhitā and (its commentary) Utpala quoted above. But they do not occur as one word in Winslow's Tamil Diet., in Viśvak, and in Rām Rāz. In the twenty-eight instances in the Mānasāra too, pointed out above (under Kapota), only the word 'Kapota' occurs. There is a different moulding called both 'Pāli' and 'Pālikā' in the Mānasāra. As regards the correctness of Dr. Kern's rendering of the term by
'dove-ridge,' or of Colebrooke's and Sir M. Williams's by 'dove-cot' nothing can be stated definitely as the term is used figuratively to indicate a moulding.

Kapota-pālinī-yukta-mato gachchhati tulyatām

(Bhavishya-Purāṇa, chap. 130, v. 37).

Koṇa-pārāvatām kuryāt stūpy-āchchhādanakāni cha
e (Vāstu-vidyā, ed. Gaṇapati Śāstri, XVI. 27, 36).

Bahīh kapota-kāraṇāṁ vājanopari kalpayet
e (Kāmikāgama, Liv. 21, 22; see also v. 36, 37).

Chatur-guṇam (of the main temple) mukhāyaṁam prākaraṇāṁ

viseshatāṁ

Kapotāntaṁ samutsedhāṁ hasta-vistāra-bhittikam
e (Suprabhedāgama, XXXI. 119).

Kapota-pālikāyāṁ tu viṭṭaṁ puṁ-napuṁsakaṁ
e (Amarakosha, II. 3, 15).

KAPOLA—The cheek, an upper part of a building.

(1) Prāsādāu nirgatau kāryau kapolau garbha-mānataḥ

(Matsya-Purāṇa, chap. 269, v. 11).

(2) Chaturṛhā śikhatam bhājya(m) ardha-bhāga-dvayasya tu

Śuka-māsāṁ prakurvita trītiye vedikā matā

Kanṭham āmalasāram tu chaturthe parikalpayet

Kapolayos tu saṁhāro dvi-guṇṭra vidhiyate

(Ibid. chap. 269, 18-19).

(3) Mukha-tāraṁ kapolahatam nava-mātram praśasyate

(M. LXIII. 7).

KABANDHANA—A knob at the end of the nail above the post of the bedstead.

Adhah kilena pāḍanāṁ madhye rauḍhram praveśayet

Tad-ṛdhve paṭṭikāṁ nyasya kilāgre cha kabandhanam

Chaturbhīḥ śrīṅkhalā-yuktam āndolāṁ chaikatopari

Deva-bhū-sura-bhūpānāṁ anyeshāṁ sayanārthakam

(M. XLIV, 68-71).
K(H)A-BHITTI—An upper storey.
Garbhādhāna-kramaṇakām kah(kha)-bhittir mukhya-dhāmani
kah(kha)-bhitter dakshine bhāge saumyāvāsaḥ praśasyate
kah(kha)-bhitty-agrabhitter dvāra-dvayaṁ kuryād viśeṣaṁ
viṣeṣaṁ

Vāstu-dvāra-yutaṁ chaiva k(h)a-bhitteś cha viṣeṣaṭah
Vāstunāṁ pārśvayor madhye stambha-sajñāṁ nidhāpayet
K(h)a-bhitti-visṭritārtham tu tat-pārśvayor dvayor hi (tat)

(Kāmikāgama, xxxv. 45, 47, 48, 63; lv. 31).

KAMALA—A lotus, a class of the six-storeyed buildings.
(M. xxiv. 17-18, see under Prāsāda).

KAMALĀNGA—A class of the three-storeyed buildings.
(M. xxi. 33-38, see under Prāsāda).

KAMPA—A fillet, a small flat band which occurs chiefly between mouldings to connect or separate them. "Of all the rectangular mouldings it has the least height. Its projection, though generally equal to its altitude, frequently varies according to the position of the principal members, which, it is employed, to connect or to separate. It answers in every respect to the fillet." (Rām Rāz, Ess. Arch. Hind. p. 24).

Referring to the pedestal:
Utsedhe tu chatur-vimśat.........................
Ekena kampam ityuktam.........................
Kampam ardhām tathā karnam....................

(M. xiii. 36-37, 49).

For further examples, see the lists of mouldings under Upapīṭha.

Referring to the base:
Ekona-trimśad aṅgam (=aṁśam) tu tugnāṁ kṛtvā..............
Kampam ekena kartavyam.........................

(M. xiv. 14-16).

For further examples, see the lists of mouldings under Adhishṭāna.
KAMPA-DVĀRA—A side-door, a private entrance.

1. Kampa-dvāram tu vā kuryān madhya-pārśva-dvayos tathā।
   (Kāmiṅkagama, xxxv. 49).

2. Mukhya-dvāram tu tad-vāme kampa-dvāram tad-anyake।
   (Ibid. lv. 32).

KAMPANA—(same as Kampa)—A fillet.

Compare the lists of mouldings under Adhishtāṇa.

KAMPA-BANDHA—A class of bases. It has four types differing
   from one another in height and in the addition or omission of
   some mouldings. (See M. xiv. 361-372, under Adhishtāṇa).

KAMPA-VRITTATA—The round or circular fillet.
   Kampa-vrittatāṁ cha lūpa-mūle sobhārtham tu balārthakam।
   (M. xviii. 274).

KARANDA—A head-gear, a basket or bee-hive-like ornament.
   Karanda-makuṭopetāṁ rakta-vāstrottariyakam।
   Karanda-makuṭopetāṁ dhyātvā.................।
   (M. vii. 164-205).

Devanāṁ bhūpatināṁ cha māuli-lakshanam uchyate।
   Jata-māuli-kiritaṁ cha karaṇḍaṁ cha śīrastraṁ(strāṇam)।
   Kanyasā(m) devatānāṁ cha karaṇḍa-makuṭānvitaṁ।
   (M. xlīx. 12-13, 19).

Dvi-bhujaṁ cha dvi-netram cha karaṇḍa-makuṭānvitaṁ।
   (M. liv. 69, 76).

KARAVĪRA—A fragrant plant, or flower (oleander or Nerium
   Odorum), an ornament of that shape.

In connection with the pent roof:
   Śrūnyāṁ madhya-lupāḥ sarve(vā) lūpa-samkhyā yathesātakā।
   Karavīra-bahu-varṇā sampūtābhāṁ vikalpayet।
   (M. xviii. 242-243).

KARI-KARṆA(NIKĀ)—The ear of the elephant, (? the tip of an
   elephant's trunk, karṇikā), an ornament of that shape.
   Upābla(m) karikarṇa-(another reading, karṇikā)-yuktaṁ kuryāt
   tat kshudra-piṭhakam।
   (M. xxxii. 117).
KARIKA—A moulding of a column.
Vira-karna(-kaṭhā) syodayam jaatvā nava-bhāga(-e) vibhājite!
Ekaṁśāṁ pūḍukāṁ kuryat pañcāha-bhāgam tu samgrahām!
Tad-ūrdhve kariṇāṁśāṁ syād abjam amśena yojāyet!
(M. xv. 176-178).

KARUṆA-VIṆĀ—A flute, a sculptural ornament.
Vadāna-garuḍa-bhāvāṁ bāhukau paksha-yuktau!
Makuta-kamala-yuktām pushpa-saḍchhāya-varṇam!
Parī(h) karuṇāvinā kinnarasya rūpakam!
(M. lviii. 21-22).

KAROṬI(TI)—A basin, the drum of the ear, an ornament.
An ornament of the pent roof:
Evam uktāṁ luptaḥ chordhve sikharaṁ vāmbarē'pi vā!
Phalakā-kshepaṇāṁ vāpi tāmraṁ vayasi kilayet!
Hema-jena karōṭīṁ vā mṛt-kaṭōṭīṁ vidhānayet!
(M. xviii. 269-271).

Referring to a single-storeyed building:
Karōṭi-vad alaṅkṛitya lambane patra-saṃyutam!
(M. xix. 41).

KARKAṬA—A moulding, a kind of joinery resembling the crab's leg.
Karkatakānghrivat kṛītvā pautra-ñāṅghrīṁ veṣayet!
Etat saṃkīṛṇa-saṅdhiḥ syāt sarva-harmyeshu yogyakam!
(M. xvii. 143-148).

KARKARĪ-KRITĀ—Paved with small pieces of stone.
(1) Mahā-mārgam tu sarveshāṁ vithīnāṁ karkari-kritām!
Vithīr(ṭhī : ) etad dvayaṁ proktāṁ tan-madhaye karkari-kritām!
(M. ix. 197, 333).

Referring to the pedestal:
Pratīvajanakāṁ teshāṁ kritah karkari-kritam!
(M. xiii. 151).

Referring to the gate-house (gopura):
Etat tu sikharaṁ proktāṁ karkari-ṇāsikā-kritam!
(M. xxxiii. 561).
Referring to the Maṇḍapa (pavilion):
Tach-chatush-karna-deśe tu karkari chāṣṭa-bhadram
tat karnaṁ cha dvayaṁ bhadrāṁ chaturtham karkari-kṛitam
Karkari-bhadra-samyuktam maṇḍapasya vīśālaṁ
t (M. xxxiv. 305, 308, 309).
Maṇḍape chordhva-kūṭam syāt śālākāram tu yo jayet
Ashta-vaktra-samāyuktaṁ karneshu karkari-kṛitam
(Ibid. 530-531).

Referring to the Śāla (hall):
Veda-vedāṁśakaṁ madhye vivṛtam sāṁvṛtāṁ(k)gaṇam
Tad-bahiś chāvṛtāṁśena karkari-samalaṅkṛitam
t (M. xxxv. 300-301).
(2) In connection with the description of a svastika (shaped) house:
Prīṣṭhe tu dīrgha-kosṭhāṁ syāt pūrva-kosṭhāṁ tathā
bhaiṭe
Bāhya(-e) bāhya(-e) śāla-dvayaṁ netraṁ yuktam tu karkari
yutam
(Kāmikāgama, xlii. 7).

Karna—The ear, a moulding, any side-object, a corner-tower.
Kampam ardhaṁ tathā karṇaṁ tad-ārdhveṁśena pāṭṭikaṁ
t (M. xiii. 49).

For further examples, see the lists of mouldings under Upapitha.
A moulding of the base:
Karṇa-tuṅga(m) tr(i)yaṁśam syāt tad-ārdhve kampa(m)
sivāṁśakam
(M. xiv. 12).

For further examples, see the lists of mouldings under Adhish-
thāna.
A moulding of the column:
Kumbhāyāṁśaṁ tathōtkarṇaṁ ārdhve karṇa(m) samāṁ bhavet
t (M. xv. 54).

Referring to the vimāna (building in general):
Padmaśyopari karṇaṁ syāt tat-tridhā kumbha-viṣṭrītam
t (M. xviiii. 129).
Karna-Kuta

Karna kanyavasaram syan nava-sutra prasarayet

(Ibid. 235).

Referring to the door:
Ardhena kampa-samyuktam karna(m) bandh(v)amsham iritam

(M. xxxix. 69).

Referring to the Tulá (balance):
Suvratta-nala-dese tu patra-mule tu karna-yuk

(M. l. 205).

A moulding of a Vedikā (altar, railing, platform):
Vedikāyam vihinaṁ chet kartṛi-drishti(r) dinam vrajet
Tat-karṇe’dhika-hinaṁ ched bhojanena vināśanam

(M. lxix. 26-27).

Referring to a single-storeyed building:
Tad eva vedikānśena nava-bhāga(e) vibhājite
Dvi-bhāgaṁ vājanam mule chordhve karnaṁ gunāṁśakam

(M. xix. 64-65).

KARNA-KUTA—(see Kūta-kosṭha)—The tower at the corner of the roof, the side-niches.

(1) Karna-arthyasya vistāram shad-bhāgaṁ(ge) tu vibhājite
Ekāṁśam karna-kūtaṁ syan madhye sāla dvayāṁśakam

(M. xix. 54-55, see also 167).

In connection with the six-storeyed buildings:
Ekāṁ vātha dvi-bhāgaṁ vā karna-kūta-viśālakam
Tale tale karna-kūta-kosṭha-haraṁi-bhūshītam
Karna-kūta-viśāle tu tri-bhāgaikam madhya-bhadrakam

(M. xxiv. 29, 30, 33).

Ekāṁ vātha dvi-bhāgaṁ vā karna-kūta-viśālakam

(M. xxv. 17).

In connection with the gate-house (gopura):
Evāṁ lalāṭayos chaiva dirgham vinyāsyam uchyate
Karna-kūta-dvayaṁ chaiva tadbhāga-dvayaṁ iritam
Madhya-kosṭhāṁ chaturthaṁ cha karna-kūtaṁ chatushaṁ
tayam

(M. xxxiii. 418-419, 424).
(2) Agra-karna-samayuktam karna-kuta-dvayānvitam 
Karna-kūta-vihinam va cānyat sarvam tu vāstushu 
Chatush-kone chatush-kūtaṁ tad-vistāraṇa nirmitam 
Pañjara-dvitayaṁ kāryaṁ karna-kūta-samodāyam 
Pradhānāvāsa-netraṣtha-netra-kūta-dvayām nayet 

(Kāmikāgama, xxxv. 65, 66, 73, 75).

Sarvam aṅgāṁ sabhākāraṁ karna-kūta-vivarjitam 
Chatusras tu sabbā kāryā koṇa-kūta-chatushtayam 

(Ibid. xliv. 41, 44).

Kūta-koshtāka-nidānāṁ pramānaṁ iha kirtitam 
Kūta-koshtādī-sarvāṅgāṁ mana-sūtraṁ bahir nayet 
Antah pramāṇa-sūtraṁ tu vēsanaṁ sarva-desādam 
Chatur-āsaṁ vasaḥvam shoḍāsāsaṁ tu vartulam 
Mastakam stūpikopetāṁ karna-kūtam idam matam 
Madhye nāśa-samāyuktaṁ ardhā-kūṭa-samanvitam 
Mukha-paṭṭikayopetāṁ saktī-dvaya-samanvitam 
Aneka-stūpikopetāṁ koshtākām madhyāsā bhavet 
Hamsa-tūnda-nibham prīśthe śālākāraṁ munke mukhe 
Pañjaram vihiṇaṁ kūta-koshtāyora antaraṁ dvijāḥ 
Pārśva-vaktraṁ tad evaśtaṁ hastī-tūnda-sa-māndanaṁ 
Eśha jāti-kramaiḥ praktaṁ karna-koshta-samanvitaṁ 
Madhye kūtaṁ tayor madhyo kshudra-koshtādī-sobhitam 
Chhandam etat samuddhaṁ kūtaṁ va koshtākām tu va 
Antara-prastāropetāṁ nimnaṁ vonnataṁ eva va 
Vikalpaṁ iti nirdhāyaṁ abhasāṁ tad vimiśritam 

(Ibid. lv. 123-130).

(3) Prastārad ārdhva-bhāge tu karna-kūta-samāyutam 

(Suprabhedāgama, xxx. 30).

"The attic is formed of different kinds of little pavilions. Those which are at the angles of the edifice are called Karna-kūta. They have a roof of square or circular section and are surrounded by a single awn, stūpi."

"Those which are placed in the middle are called sālā, they have an elongated roof and have three stūpis".
“Between the Karna-kūṭa and sālā are found some kinds of little windows called Pañjara.”


KARṇA-PATRA—A leaf-like ornament for the ear.

Tasyādho ratna-dāmāi(bhi)s cha lalāṭordhve'rdha-chandravat
Karna-patra samāyuktaṁ śrotrodhve karna-pushpayuk
Tasmāt tu lambanāṁ dāma sarva-ratnāṁ aukšritam

(M. xlir. 112-114).

KARṇA-PŪRĀKA—An ear-ornament.

Kuryāt tri-valayopetam na kuryāt tu śikhā-maṁim
Sarva-ratnāṁ vinyasya vinā cha karna pūrakam

(M. xlir. 138-139).

KARṇA-BANDHA—An ornament for the ear, a part of the ear.

Karna-bandhāiḥ karna-rudrāksha-mālā

(M. lxii. 67).

Thē lower part of the ear:

Hauvantam karna-bandhāntaṁ dvayaṁtaraṁ dasāṅgulam

(M. lxxiv. 102).

KARṇA-HARMYA—A tower, a side-tower.

In connection with single-storeyed buildings:

Karna-harmyasya vistāraṁ shad-bhāgaṁ tu vibhājite
Ekaṁśaṁ karna-kūṭaṁ śyāṁ madhye sālā dvayaṁśakam
Ekaṁ va dvi-tri-dāntena nirgamam bhadram eva va
Śalā-kūṭa-dvayaṁ madhye chaika-hāra sa-paṅjaraṁ
Tat-tunāgaṁ sapta-bhāgaṁ syād ekaṁśaṁ vedikodayaṁ
Tad-ūrdhive dhyardha-bhāgena galāṁ tryaṁśaṁ(śena) mastakam
Tad-ardhāṁ stūpikottunāṁ karna-harmyaṁ iti smṛitaṁ

(M. xix. 54-60).

Mandape prastarasyaordhve karna (another reading, khaṇḍa)-harmyādi-manditaṁ

(Ibid. 214).

Stūpi-tunāgaṁ dvayaṁśaṁ syād dvi-tale tad dvitiyakam
Tad evordhvaṁ adhishṭhānaṁ vimāṇāṁśe(aika)-vitastikam
Tad-urdhve’aghri saramsam syat karna-harmayadi-manditam
(M. xx. 14-16).

Prachchhadaanopari stambham karna-harmayadi-manditam
(M. xxxi. 10).

Tad-urdhve maandapanain cha chulika karna-harmyakam
(M. xxxiv. 64).

Harmye chordhva-tale padaim bhyya-kuta(di)m vinyaset
Karna-harmyakritiin vatha santara-prastaram tu va
(M. xx. 57-58).

Cf. “They (tombs of the Rājās at Mahādevapura in Coorg from
1809) are square buildings, much in the Muhammadan style,
on well-raised basement, with a handsome dome in the centre,
and minaret-like turrets at the four corners (? Karṇa-harmya)
surmounted by basavas or bulls. On the top of the dome is
a gilded ball, with a vane. All the windows have well-
carved syenite frames with solid brass bars................. Good
wood-carving may sometimes be seen in the domestic archite-
cture.” (Ep. Carnat. vol. i. Introduction, p. 27, last paragraph).

Karṇikā—Generally implies a crowning projection and resem-
bles the cornice i.e., the crowning or upper portion of the
entablature.

Vistare pañcha-bhāge tu vedardham padma-visthitam
Padma-tāra-tri-bhāgaikam karṇikā-visthitam bhavet
(M. xxxii. 110—111).

A moulding of the entablature:
Kapota-nāsikā-kshudra-nivrordhve sthitā-karṇikā
Vātahata-chalach-chāru-latāvat karṇikā-kriyā
(Kānikāgama, liv. 37, 40.)

Karṇikāra—A pavilion with 20 pillars, a tree, a class of people.
(Matsya-Puraṇa, chap. 270, v. 13, see under Māndapa).
Mahendra vatha satye va karṇikāralayam bhavet
(M. ix. 238).
KALĀŚ (S)A—(cf. Stūpi)—A pitcher, a cupola, a finial, a dome, a pinnacle, a tower, a type of round building.

(1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāśāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāśāda).

(3) Stambhārdham kalaśād bāhye latā-vartanam ishyate \#
Mushṭi-bandhopari kahiṁtaṁ vyālāntaṁ kalaśāvadhi \#
(Kānikāgama, t.v. 103, 109).

(4) Dome : Kāṇḍhanāḍa-kalasa \#
(Khajuraho Inscrip. no. v, line 19, Ep. Ind. vol. i. p. 150).

(5) Pinnacle : Vimarṇopari suvarṇaṁ kalasa......pratishṭhāpitaḥ \#
Placed golden pinnacle on the shrine.

(6) Dome or pinnacle:
Devālayais sudhā-subhraṁ suvarṇa-kalaśāṁmikitaṁ \#
Patakā-chunbhitāmbhodair yad-dharmmo nita-unnatim \#

(7) Prāśādaiṁ navabhiṁ cha hema-kalaśair atyunnaṁaṁ gopura-prākārotsava-maṁtapair upachitaṁ sri-Rāmabhadraṅa cha \#
An exceedingly high temple furnished with nine gilt domes, a gate-tower, a wall, and a festive hall, to the holy Rāmabhadra."

(8) Suvarṇa-kalasa-sthāpanā cha—in setting golden pinnacles (on temples).

(9) Abhinava-nishpamna-preksha-madhya-maṁḍape..........
Suvarṇaṁayā-kalaśa-ropaṇa-pratishṭhā kṛita—"the ceremony of placing a golden cupola on the newly made central hall,
intended for dramatic performances was carried out.”

(The Chahamanas of Marwar, no. xix, Jålor stone Inscrip. of Samarasiṁhadeva, lines 5, 6, Ep. Ind. vol. xi. p. 55).

(10) Uttarātāspada-devayatanāgra-hema-kalajasam............................
pūrṇa-kalajasam........... “The golden cupola on the summit of the god's dwelling, a seat of exaltation.............. like a full pitcher.”


(11) “And Viśvakarma built his temple (Ananta-Kotisvara) with complete devotion, adorned with all manner of pictures, its fronts brilliant with many golden kalaśas decked with precious stones, its tower kissing the clouds.”


(12) “We grant to you, in addition, two five-branched torches, five kalaśas above the palanquin and so forth.”


(13) Chakrā jambū-nadyaiśa gurutara-kalasair bhāsvarair ekaviṁśaśiḥ
Nepāla-kshoni-palah prathita-bhujā-bhūshanam tan-
maṭhasya II


(14) “Above the seventh or highest row of cells, there is a roomy terrace occupied by four large bulls couchant at the corners and from the centre rises a comparatively slender neck surmounted by an umbrella or semi-dome crowned by the usual kalasa or finial.”

(Gangai-Konda-puram Śaiva temple, Ind. Ant. vol. xi. p. 118, c. 1).
(15) "Erected a new gopura with golden finials (suvarṇa-kālaśa) in the Chāmuṇḍēśvarī hill."


(16) "The pinnacle (kālaśa) of a ruined temple in the fort of Bellur, in Nāga māṅgala Taluq shows exactly what the finial ornament of this style of temple was, which Fergusson, from its appearance in photographs, mistook for a lantern and though unable to account for so incongruous a feature introduced it into his picture of Halebid temple restored (Hist. of Ind. and East. Arch. p. 406). The crowning ornament is really a Kalāśa or sacrificial vase, such as is used at the final consecration ceremonies, round the rim of which is tied a cloth in narrow folds and knotted into a bunch at each of the four cardinal points. In later ornamentation the cloth was replaced by wreaths of leaves and flowers with a cluster or bouquet at the four points the sprays and flowers depending from which went down as far as the foot of the vase, and thus produced the appearance which in the picture suggested a lantern."


(17) Saumya-keśava-nāthasya gopurāgre bhiramayi!
Sthāpatā kalaśi guṇḍa-danda-nāthena sāsvati!
Saudhāgrama ujvalad anyūna-divakarabho!
Bālātapa-pratima-śāntir aharmiṣami yah!

(Ep. Carnat. vol. v, part i, Belur Taluq, no. 3, Roman text, p. 103, last two verses; Transl. p. 45, para 1, last two lines).

(18) Murahara-bhavanada sālākheyanā madisā vistaradīṁ kalaśama nilisida—"He made a spire to the temple of Murahara, and fixed a kalaśa upon it."

(19) Aneka-ratna-khachita-ruchira-manî-kalaśa-kalita-kūta-koti-
ghatitam apy-uttungra-chaityālayam—“having erected......a
lofty chaityālaya, with kalaśas (perhaps by mistake Mr. Rice
has put in gopuras) or towers surmounted by rounded
pinnacles set with all manner of jewels.”

(Ep. Carnat. vol. vi. Mudgere Taluq, no. 22, Roman
text, p. 148, line 12; Transl. p. 63, para 2).

(20) “Kalaśa, a term applied generally to the summit of a tower;
also a pot or vessel with water and some grains in it.”

(Rea, Chālukyaṇ Architecture, Arch. Surv. new

(21) “Kalasa (Kalas)—pinnacle of temple steeple.”

(Smith, Gloss (loc. cit) to Cunningham—Arch. Surv. Reports).

(22) See Maghul arch. of Fatepur-Sikri, Smith, Arch. Surv. new
imp. series, vol. xviii. plate lxii, fig. 1, 2, 3;
Essay on Arch. of Hind. Rām Rāz, plates xx to xiii;
Mysore Arch. Report, 1914-15, plate xiv. fig. 3, p. 28; fig. 1,
p. 22; plate v. fig. 2, p. 10; Top of tower of Bhoganandan-
disvara shrine at Nandi, ibid. 1913-14, plate vi. fig. 2,
p. 16;
Cunningham Arch. Surv. Reports, vol. vii. plates xvii
(showing the details of the mouldings of the tower of the
temple at Khalari); xiv (showing the mouldings and section
of another temple tower).

KALASA-BANDHA—(see Kumbha-bandha)—A class of bases.

(M. xiv. 195-239, see under Adhishṭhāna).

KALĀPAKA—A tuft of braided hair, a sectarian mark on the fore-
head of an image.

Prakoshtê valayam chaiva manî-bandha-kalāpakam!

(M. l. 16, etc.).

KALKA—A paste used as plaster or cement, also called yoga
(mixture).

(Bṛhat-saṁhitā, xvi. 3, 6, 7, 8; J. R. A. S., N.
The ornamental tree, employed as a carving (see Śri-vṛksha).

(1) Mānasāra (chap. xlviii. 1-77):

The name of the chapter is Kalpa-vṛksha, which literally means 'a tree yielding all wishes, or, in other words, an all-productive tree. This tree is used as an ornament of the throne of gods and kings (lines 1-2). Such a tree is made above the throne and the arch, as well as at the middle of the length of the throne (4-5). It is also constructed inside the Mukta-prapānga or an open courtyard, the Mantapa or a pavilion, and the Royal palace (68-69). Beyond the front of the ornamental tree, there should be represented a yard where the votaries of gods and kings are seated in the pose of praising and worshipping them (70-75).

The minute description and measurement of all the various parts of the tree are given. The tree is coiled round with a serpent the outspread hood of which reaches the top (11-12). The measurement of the hood and tail of the serpent is described at great length (13-20). The number of branches as also the measurement of them varies according to the various thrones for the decoration of which the tree is constructed (21-43). The tree is beautifully decorated with creepers, leaves and flowers of various colours and forms (114-155, 62-66). Bees are represented on the branches (56). Jewels and garlands of pearls are inserted in suitable places (57). The figures of monkeys, deities and semi-divine beings (Siddhas, Vidyādharas, etc.) are beautifully carved in the intervals between the branches (58-61).

Many other particulars regarding the ornamental tree are expressly left to the choice and discretion of the artists:

Evam tu kalpa-vṛkshaḥ syāt śeshaṁ yuktyā prayojayet | 167
(2) “(He) covered with fine gold the enclosure, the gate-towers, halls and buildings surrounding the shrine of pure gold; covered with splendid gold the altar on which offerings abound; covered with pure gold and adorned with numerous strings of large round pearls the sacred car temple; was pleased to build a long temple street of mansions covered with jewels and called it after his royal prosperous name; and made numberless splendid insignia, beginning with dishes cut off fine gold, together with a Kalpa (tree) of pure gold.”

(Insc. at Tirumalavadi, no. 79, lines 14-23, H. S. I. I. vol. III. p. 185.)
KALYĀṆA—A class of the five-storeyed buildings, (same as Griha-kanta).

(M. xxiii. 30-32, see under Prasāda).

KALYĀṆA-MANḌAPA—A wedding-pavilion.

(See details under Manḍapa).

KAVĀṬA—The leaf or panel of a door, a door.

(1) Vāstu-vidyā, (ed. Ğanapati śastra), xiv. 1:
Kavaṭa-dvita-yam kuryaṃ matri-putry-ahidhaṁ bhudhaḥ

(2) Kauṭiliya-Artha-sastra, chap. xxiv, p. 53:
Tri-pancha-bhāgikau dvau kavaṭa-yogau

(3) Kāmikāgama, LV:
Deva-dvija-narendrāṇāṁ kavaṭa-yugalaṁ matam
Anyayor ekam udiṣṭaṁ mahā-dvāre chatur-yugam
Aneka-sṛṅkhalopetaṁ bāhu-kundaḷa-bhūṣhitam
Kavaṭa-yugmaṁ kartavyaṁ kokilāgala-saṁyutam
Bhītī-mahāyad bahis tasyaḥ(ḥ) stambha-yoga-kavaṭa-yuk
Kavāṭa-yugalaṁ vā-ekam ghāṭanodghataṁ samam
See also verses, 38, 49, 53.
Ibid. xlii. 8:
Jalakas cha kavāṭas cha bāhye bāhye prakalpayet

(4) Rāmāyaṇa, vi. 39, 27 etc.:
Purūm mahā-yantra-kavāṭa-mukhyām

(5) Mānasāra:
You(g)yaṁ kavaṭa-yugmaṁ cha śreṣṭham madhyam cha harmyake

(M. xix. 152).
Dakshīne cha kavaṭe tu dvāram kuryāt tu mukhyake!
Devānāṁ cha manushyaṇāṁ maha-dvāram kavāṭake!

(M. xxxviii. 9,11).

As compared with 'prākāra':
Dakshiṇasya kavāṭaṁ tu viśālādhikam āyataḥ!
Eka-dvi-tryaṅgulaṁ vāpi kavāṭaṁ syāt dvi-hastakam!
Kuryāt kavāṭa-dirgheshu kshepaṇaṁ vistṛito'ḥhikam!
Prākāre cha maha-dvāram kshudra-dvāram kavāṭake!

(M. xxxix. 101, 102, 108, 115, see also 124–137).

(6) "He, the emperor of the south, caused to be made of stone for
Vijaya-narājana temple, latticed window, secure door-frame,
(dṛidha-kavāṭaṁ), door-lintel, kitchen, ramparts, pavilion,
and a pond named the Vasūdeva-tīrtha."

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 72,
Transl. p. 61, Roman text, p. 142, line 7).

KĀKĀSHTA—A synonym of Paryaṇka or bedstead.

(M. iii. 11-12, see under Paryaṇka).

KĀCHA—A house with a southern and northern hall.

(Brihat-samhitā, liii. 40).

KĀNTA—A type of pavilion.

(M. xxxiv. 513-516, see under Maṇḍapa).

KĀNTĀRA—A large forest, a difficult road, a class of the six-storeyed
buildings.

(M. xxiv. 13-14, see under Prāśaḍa).

KĀMA-KOSHTA—A comfortable compartment, usually a bed-room, a
temple of one of the 32 attendant deities.

Jayante bhāskaraṁ sthāpya(m) īse pāṣupataṁ tathā!
Athavā kāma-kosṭhaṁ syād ālayaṁ kalpayet sudhīṁ!
Dvātrimśan mūrtir evaṁ vā kuryāt tu parivārakam!

(M. xxxii. 58-60).

KĀMĀKŚI-DHARMA-MAṆḌAPA—A type of pavilion.

(Madras Museum Plates of Śrīgiri-bhū-pāla, v. 21-22,
Ep. Ind. vol. viii. pp. 311, 316, see under Maṇḍapa).
KĀMYA—A class of buildings.
Pañcha-prakāra-harmyānām adhunā vakshyate kramāt
Kāmyādi-bhedha-harmyānām tan-mānenā vinyasat
(M. xxxi. 2-3).
Nitya-naimittikākhyādi-kāmyair api cha sarvabhiḥ
(M. xlvii. 27).

KĀRĀPAKA—Persons appointed to look after the construction of a temple.
Kārāpakas tu sūnuḥ pitāmahākhyasya satya-devākhyah
Gosṭhyā prasādaparyā nirupito janmanā sa vaṇīk
"The Kārāpaka selected by the Gosṭhi (assembly) to see this work through was Satyadeva, the son of Pitāmaḥa, who was a merchant by birth." D. R. Bhandarkar also refers to Prof. Kielhorn, Ind. Ant. vol. xix, p. 62, no. 53, "persons appointed to look after the construction of the temple."
(Vasantagadh Inscrip. of Varmalata, v. 9, Ep. Ind. vol. ix, pp. 192, 189, notes 4 and 3).
Cf. Gomanasa Karavakasa
"The gift of Gomāna the Karavaka" (=kārāpaka).
(Four early Inscrip. no. B, Ep. Ind. vol. xii. p. 301).

KĀRMUKA—A kind of village (M. ix. 3, 452-472, see under Grāma).
It is situated on the banks of a river or sea (Nadi-tīrā bdhi-tīre vā kārmukaṁ cha vinyaset, ibid. 459). Its plan is like a bow (Tad-dvayor vithi-bāhya tu kārmukākāravat pṛthak, ibid. 463). See further details under Grāma.

KĀRYA-SŪTRA—The plumb-lines drawn for the purpose of the sculptural measurement.
(M. lxvii. 93, see under Pralamba).

KĀLA-KŪTA—A kind of poison, the cobra represented on the neck of the image of Śiva.
Grivasya vāma-pārśve tu kāla-kūta-samanvitam
(M. li. 80).

KĀLA-MUKHA—A kind of Phallus.
(M. lli. 2, lxviii. 2, see under Liṅga).
KĀLIṆGA-(KĀNTA)—A class of the twelve-storeyed buildings once prevailing in the country along the Coromandel coast.
Madhya-kāntam iti praktaṁ tasya kuṭa-dvi-bhāgike!
Anu-sāla shaḍ-aiṁśam syāt tasyāṁgam pūrvavad bhavet!
Evaṁ kāliṅga-kāntam syān nānākāraṅga-saṁyuktam!
(M. xxxi. 14-16).

KIRĪTA—A diadem, a crown, a tiara.
Devānaṁ bhu-patînāṁ cha maulli-lakṣanam uchyate!
Jaṭā-maulli-kirītaṁ cha karaṇḍam cha sirastrañam!
(M. xlix. 12-13).

Kiriṭa-makutapān chaiva nārāyaṇam śa-yogyakām!
(Ibid. 18).

KĪMBARA(-Rī)—A crocodile, a shark.
Chitra-torāṇam ............... grāha-kiṃbara-saṁyuktam!
(M. xlvi. 52-53).

Śyāma-varṇam mukham sarvam kiṃbāri-makaraṇanam!
(M. xviii. 311).

In connection with the sālās or buildings:
Sarve(a)-sāla-nāsikā-torāṇadyaiḥ!
Patraiḥ chitraiḥ kiṃbāri-vaktra-yuktam!
(M. xxxv. 401-402).

In connection with the single-storeyed buildings:
Nāsikāgrāntam sarvam kiṃbāri-samalāṅkṛtam!
(M. xix. 36).

KISHKU—A measure, a cubit of 24 or 42 aṅgulas.
Kishku(h) smṛito dvi-ratnaṁ tu dvi-chatvāriṁśad aṅgulah!
But according to the Suprabhaṭa-gama (xxx. 25, see under Aṅgula),
it is a cubit of 24 aṅgulas, which in the above Purāṇa (v. 99) is called aratni.

KĪRTANA—(also Kīrttana)—A temple, a shrine.
(1) Saṁbhor yo dvā-das(a)īpy vyarachayad aṁcirat kīrtanaṁ—“who erected (soon) twelve temple of Sambhu.”
Mr. Telang at the suggestion of Pandit Bhagvan Lal.
(New Silāra copper plate grant, line 7, Ind. Ant. vol. ix. pp. 34, 36, and note 13).
(2) Kartāpi yasya khalu vismayam āpa śilpi tan-nāma-kirttanam ākāryyata rājñā |

"This is the abode of Svayambhu Śiva, and no artificially made (dwelling); Śīrī, (if she could be) seen, (would be) such as this. Verily even the architect who built it felt astonishment, saying ' (the utmost) perseverance would fail to accomplish such a work again; aho! how has it been achieved by me? ' (and), by reason of it the king was caused to praise his name." Dr. Fleet.

(Skt. and Old Canarese Inscrip. no. cxxvii, line 14 f. Ind. Ant. vol. xii. pp. 159, 163. c.l).

(3) Dr. Hultzsch referring to the passage quoted above says: 
"The word 'Kirtana' has been understood in its usual and etymological sense by Mr. Fleet and the first translator (B. A. S. J. vol. viii, p. 292 f., Mr. Prinsep); that sense is not at all appropriate here and the word must be taken to signify a temple'. He then refers to the Śilāra grant mentioned above and quotes the following:

(a) Kirtanāni chg kārayet |
"Cause temples to be constructed."

(Agni-Purāṇa, Bib. Ind. vol. i. p. III).

(b) Kurvan kirtanāni lekhayan śasanāni,......prithivim vichachāra—he travelled the earth,......constructing temples, causing grants to be written, etc. (Bāna’s Kādambari).

(c) Pūrta-kirtanoddharaṇena tu—by the restoration of dilapidated works of public utility (such as tanks, wells, etc.) and temple."

(Ind. Ant. vol. xii. pp. 228-229).

(4) "In addition to the authorities quoted by Bhandarkar in support of this meaning of Kirttana (in no. 2 above),
I have since found that it is used in the same sense in the five inscriptions of Devalabdhi, the grandson of the Chandella king Yaśovarman and the son of Kṛṣṇapa and Asarvā, in the temple of Brahmā at Dudahi (Arch. Survey of Ind. vol. x. plate xxxii).” Dr. Fleet.

(Ind. Ant. vol. xii. p. 289, c.2).

(5) Achikarat kirttanam—built temples.

(Gwalior Inscript. v. 15, Ind. Ant. vol. xv. pp. 203, 202, note 8).

(6) Kirttanam idām sarvvaṁ kāritam (a. line 9 f).
    Kirttanam idām sarvvaṁ api (b. line 8 f).
    Sarvva-kirttanam idam (c. line 5).
    Śāktāṁ kirttanam idam (d. line 3).
    Kirttanam idam (e).

In all these places, ‘Kirttana’ means a temple.


(7) Cf. Sa dakshiṇārkkasya.....chakāra kirttiṁ bahu-kirtti-
    nāthah—he famous for many (good) deeds made the temple
    of Dakshinārka.

(Gaya Inscript. of Vikrama-samvat 1429, lines 4-5, 8, Ind. Ant. vol. xx. pp. 314-315).

KIRTI-VAKTRA—The monumental face.

In connection with the ‘mukha-bhadra’ or front tabernacle:
    Tad-ūrdhve kirti-vaktraṁ tu nirgamākṛiti(r) bhavet ;

(M. xviii. 293).

KIRTI-STAMBHA—A memorial or monumental pillar.


KILA—A stake, pin, nail, wedge.

Etat tu pratimāṁ bhavet ;
    Kila-tara-samādy-ardain dvi-gūnaṁ vā galakā bhavet ;

(M. xii. 122-123).
In connection with joinery:
Mūlägre kilakām yuktam’ardha-prāṇam iti śmrītam !

(M. xvii. 99).

In connection with the looking-glass:
Darpaṇasya tri-bhāgaikam mule kilayataṁ tathā !

(M. l. 120).

See also M. xxxix. 121-123.

KILA-BHĀJANA—The pin-hold.

In connection with the door:
Kila-bhājanam ity-uktam kilanām tu pravākhyate !

(M. xxxix. 119, see also 120-131).

KILA-ŚŪLAKA—The pin-point.

In connection with the door:
Kuryat tat kavātānām yuktya tat kilā-śūlakam !

(M. xxxix. 128).

KUKSHI—The belly, a cavity, the middle part, the interior.

In connection with the foundations:
Grāmādīnāṁ nagarādīnāṁ pura-pattaua-kharvaṇe !
Kosṭṭha-kolādi-sarveshām garbha-sthānam ihoχyate !
Sthira-vāṣṭu-kukshi-deṣe tu chara-vāṣṭu tathāpi ca !
Grāma-dvārasya yoge vā garbha-svabhām prakalpayet !

(M. xii. 168-171).

In connection with the pent roof (lupā):
Tat-sūtraṇaḥ adho deṣe kukshiṁ jñātvā pruordhvake !

(M. xviii. 236).

In connection with the front tabernacle (mukha-bhadra):
Paṃchaṁśa-dvi(-ya)ṁsa-tāram syād ardham vā kukshi-vistritam !
Kukṣhy-antaram sadma-samyuktam vātāyanam athāpi vā !

(Tbid. 286-287).

In connection with the single-storeyed buildings:
Nāśi-tāram tri-bhāgaikam kukshīti-tāram iti śmrītam !

(M. xix. 37).
In connection with the chariot (ratha):
Vistāram cha tridhā kṛtva madhye kukshy(i)m)-aṁśakena tu ∣
Pañcha-daśaṁ cha vipulam nālam kuksh(as)yā vesanam !

(M. XLII. 12,14).

In connection with the arch:
Ratnakārāṅgaṁair yuktam kukshir āvyita-lambitaṁ ∣
Torāṇasyopari dēse tu bhujāṅga-pāda-dvayor api !

(M. XLVI. 59).

Mukham vakshaḥ cha kukshiś cha kaṭi-dirghe dvā-daśāṁśakam !

(M. LVII. 55).

Kukshi-tārāṣṭa-mātram syat.............................. ∣

(M. LX. 14).

KUKSHI-BANDHA—A class of bases; it has four types differing
from one another in height and the addition or omission of some
mouldings.

(M. XIV. 319-359, see under Adhīśṭhāna).

KUCHA-BANDHANA—An ornament for the (female) breast.
Kucha-bandhana-samyuktāṁ bāhu-mālā-vibhūshinī !

(M. LIV. 12).

KUNJARA—A type of building which is shaped like the ele-
phant’s back, is 16 cubits long and broad at the bottom, and has
a roof with three dormer-windows.

(2) Matsya-Purāṇa (chap. 369, v. 36, 41, 49, 53, see under Prā-
sāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 32, see under Prāśāda).

KUṆJARĀKSHA—(cf. Vātāyana)—A window resembling the ele-
phant’s eye.
Nāga-bandham tathā valli gavākshāṁ kuṆjārkshakam !
........................ oshāṁ vātāyanaṁ rūpam !

(M. XXXIII. 581, 582, 585).

Gavākshākāram yuktyā cha paṭṭikordhve samantataḥ ∣
KuṆjārksham alakṣham vā patra-pusphpādy-alankritam !

(M. XLIV. 22, 23),
KUṬI—(see Gandha-kuṭi)—A hall, a cottage.
Kosamba-kuṭi—"The hall at Kausāmbi." Dr. Hultsch.

KUṬIKA—A village under one head-man.
Eko grāmaniko yatra sa-bhritya-parichārakah
Kuṭikaṁ tad vijāniyād eka bhogah sa eva tu
(Kāmilagama, xx. 4).

KUṬUMBĀ-BHŪMI—The ground for houses, a site where a house is built.
Kuṭumba-bhūmi-mānam tu vāṭa-kshetra-vivarjitam
(Kāmilagama, xxi. 3).

KUṬTIMA—A floor, a base, a wall, a pavement, a cottage, a small house, the ground prepared for the site of a building, a paved ground.
It is also used as a synonym of Prastara or entablature.
(M. xvi. 2-4, see under Prastara).

(1) Same as adhisṭhāna or the base of a column:
Adhisṭhāna-vidhiṁ vakṣhye saṣtre saṁkshipyate’dhunā
Trayodaśāṅgulaṁ ārabhya shaṭ-shaḍ-aṅgula-yardhanat
Chatur-hastāvasānam syāt kuṭṭima-dvādāsonnetam
(M. xiv. 1-3).

Janmādi-vājanāntam syāt kuṭṭimodayam īritam
(Ibid. 9).

Vimāna-sāleshu cha maṇḍalapeshu
Nidhāna-sadmeshy-api gopureshv-api
Eteshy-adho-deṣa-talopapīṭhe
Tasyoparishṭhāt kṛta-kuṭṭimāni
(Ibid. 397-400).

Referring to the entablature:
Shaḍ-vidham kuṭṭimottungam prastarodayam īritam
(M. xvi. 4).

In connection with the four-storeyed buildings:
Tad-ūrdhve pāda(m)-bandhāmsam gopānochchaim tad-ardhakam
Tad-ûrdhve kuṭṭimam chaṁsam sârdha-pakshâṅghrī- tournament

In connection with the gopura or gate-house:

Dvi-bhâgaiṁ chopapiṭhocheham tasmâd ekâṁsa(û) kuṭṭi-

mam !

(M. xxii. 36-37).

(2) As a synonym of the wall (bhitti)

........................................ dâri kuṇḍam cha kuṭṭimam ||
Bhitter ākhreyam ākhyaṭam............................... ||

(Kâmiṣkâgama, lv. 199-200).

As a member (lit. limb) of the base:

Maśuraṁkam adhishṭhânam vastvâdhâram dharâtalam ||
Talam kuṭṭimâdy-ângâm adhishṭhânasya kârtitam ||

(Ibid. 202).

(3) Prâsâda-sata-sambâdham manî-pravara-kuṭṭimam !
Kârayâmasa vidhivad dhema-ratna-vibhûshitam ||

(Mahâbhârata, xiv. 25, 22).

........................................ prâsâdaih sukriṇtochhryayaih ||
Suvarṇa-jâla-saimvritair manî-kuṭṭima-bhûshâñaih ||

(Ibid. i. 185. 19-20).

(4) Kuṭṭimoc'ñi nibaddhâ-bhûś chandra-sâlâ sîrogriham !
Commentary : Paśhâñâdi-nibaddhâ-bhûś sa kuṭṭima ity-ekam !

(5) Griham kâñchana-kuṭṭimam !

(Râmâyana, vi. 37, 27 etc.).

(6) Tan........................ pathi........................ mamlatur na manî-kuṭṭimochitau !

(Râghuvaṁśa, ed. Stenzler, ii. 9).

(7) Pâdângushṭhâlulita-kusume kuṭṭime !

(Mâlavikâgnimitra, ed. Tullberg, ii. 27).

(8) Vedikeyam tu sâmâyâ kuṭṭimânâm prakârtitâ !

(Vâstu-vidyâ, ed. Ganapatî Sastri, ix. 19).

(9) Manî-kuṭṭima—" jewel-paved floor".

(Kâdâba plates of Prabhutavarsha, line. 29, Ep. Ind.
vol. iv, pp. 341, 342).
(10) Vāpi-kūpā-tadāga-kuṭṭima-maṭha-prāsāda-satrālayān
Sauvārṇa-dhvaja-torāṇāpana-pura-grāma-prapā-maṇḍapān ॥
vyadhāpayad ayaṁ Chaulukya-chūḍā-maṇiḥ ॥

Here 'kuṭṭima' is evidently a detached building.


(11) Maṇi-kuṭṭima—"jewel-paved floor." "And it must have been an uncommonly magnificent building, for nearly the sixth part of whole inscription (of 103 lines) is devoted to its description, and its erection is the only deed of the king, which the author has thought worth mentioning. The temple spoken of here must, therefore, necessarily be that splendid Śiva temple which, according to the Baroda-grant, was built by Kṛṣṇa on the hill of Etāpura, the modern Elurā."

(Kadaba plates of Prabhuṭavarṣa, line 34, Ep. Ind. vol. iv. p. 337 and note 2; Ind. Ant. vol. xii. p. 159 and p. 228 f).

(12) Śṛṅkrishṇa-kṣiti-pāla-datta-maṇiḥbhir vidvat-kaviṁaṁ griha
nāṇā-ratna-vichitra-kuṭṭima-bhavo ratnākaraṇaṁ gatāḥ—
"Through the precious stones presented by the glorious king Kṛṣṇa, the houses of the learned and the poets have pavements (floor) sparkling with jewels of different kinds, and have (thus) become jewel-mines."


(13) Maṇi-kuṭṭima-viṭhisā mukta-saikata-setubhiḥ ॥
Dānāṃbhūni nirūndhāna yatra krīḍanti balīkāh ॥

"There the girls play on roads paved with precious stones, stopping by embankments of pearl and the water poured out at donations."

(Vijayanagara Inscrip. of Harihara ii, v. 27, H., S. I. vol. i. no. 152, pp. 158, 160).
KUDYA — A wall, plastering.

Bhittih stri kudyaṃ;
'Bhittih kudye prabhede cha' iti Haimah;
'Kudyaṁ bhittau vilepane' iti Medini (Amarakosha, 2, 2, 4).

(1) Prásāda-harmya-valabhī-liṅga-pratīṃśu kudya-kūpeshu!
"In the temple, mansion, roof, phallus, image (idol), wall, and tank (the cement should be used).

(2) Śilayā cha mṛdāpy-athavā tarunā rachayed atha kudyaṃ ativa-
driḍham!
Tad-ihattara-vistarataḥ sadṛśaṁ bahalaṁ kathitaṁ talipādi-
yutam!!
Svotsedha-darāmśaika-hīna-mastakam eva tat !
Kudyaṁ kuryād bahir-bhāgaṁ svāntar-bhāgaṁ bhavet samam !!
(Vāstuvidyā, ed. Ganapati sāstri, XV. 1-2).

(3) Para-kudyaṁ udakenopaghnato—"cause to collect and thereby injure the wall of a neighbouring house."
(Kaṭṭiliya-Arthasastra, chap. LXV. p. 167).

(4) Pañcālintāṁ shaṭ-kudyaṁ bahir āndhārikāvṛi:am !!
Liṅge śilānte cha krodhe bhittih(h) pañcāsa-varj tah !
Kimchin nyānam alindam vā sesham kudyesuḥ, ojayer !!
(Kāmikāgam, l. 83, 87).

Jālakaṁ phalakaṁ sailam aishṭāṁ kudyaṁ cheshyate !
Jālakair bahubhir yuktaṁ jālakaṁ kudyaṁ ishyate !!
Nishpādam vā sa-pādam vā kudyaṁ sailam atheshtakam !
Athaṁ mṛṇmayam vāpi kudyaṁ ishtāṁ dvijottamaḥ !!
Kudya stambha-lata karyā vastvādhārasya chopari!
Vedikordhvādhāre kūṭa-koshtādinaṁ tridhā smṛitaḥ
t(Ibid. lv. 94, 97, 98).
Jālakaḥ cha kavāṭas cha bāhye bāhye prakalpayet!
Sarvataḥ kudya-samyuktam mukhya-dhāmatra kīrtitam
tAnta-vivṛita-pādaṁ cha bāhye kudyaṁ prakīrtitam
Bahir abhyantare mukhya-gehaṁ vidhiyate
t(Ibid. xli. 8, 9, 14).

(5) In connection with the number of walls (sāla) in the buildings
of the kings of various ranks:
Ekādikāṁ tri-sālantāṁ patṭadharadībhīs tribhīḥ
Prāhārakāstragrāhābhīyāṁ kudyaṁ etad (? ekāṁ) dvayāntakam
(M. xl: 42-43).
Geha-tridhaika-parito bahiḥ(ḥ) kudya-tāram!
(M. liii. 59).
Kudya(ama)ty-adhika-hīnāṁ ched vistāre chodaye’pi vā!
Dvi-jāti-sarva-varṇānāṁ sarva-nāsakaram bhavet
(M. lxix. 57, 58).

KUDYA-STAMBHA—The column of the wall, thus the pilaster or
a square pillar projecting from the wall.
Śilā-stambhāṁ śilā-kudyaṁ naṇvāse na kārayet
(Kāmikāgama, xxxv. 161).

In connection with the foundations:
Kudya-stambhe griha-stambhe harmya-garbham vinikshipet!
(M. xii. 132).

Referring to the pillar:
Tri-chatusha-pañcha-shaṅ-mātraṁ kudya-stambhā viśālakam!
Tad-dvi-guṇitaṁ vāpi tri-guṇam vā chatur-guṇam
Etat(s) kampa(-bha) viśālāṁ syād athavā tuṅga-mānataḥ!
(M. xv. 14-16).

xxi. plates xvi, xlvi, fig. 3; plate lxxviii, figs. 1, 2; Buddhist
Cave Temples, ibid. vol. iv. plate xviii, no. 3; plate xxii, no. 2;
plate xxix. no. 2.
KUNDA—A pool or well in or about a temple.

Sarvatah kunḍa-saṁyuktam griha-dvāra-samanvitam!

(Kāmikāgama, xxxv. 64).

"At Kapadvanj.........is a large square kunḍa or reservoir in the market place. This occupies an area about a hundred feet square, with a platform below the first descent, from which a series of short stairs, parallel to the sides, lead down from one narrow landing to another, and reaching a broader one about 33 feet from the first. Between each pair of descending steps in each of five tiers is a niche—some hundred and thirty-six in all—originally occupied by images. ..........In the centre is a deep well about nine and a half feet square."


KUNDIKĀ—A water pot on the hand of an image.

Kundikā chāksha-mālā cha vāme vāme kare kramat!

(M. li. 31).

Kundikā vāma-haste cha dhārayet tu sarasvati!

(M. liv. 22).

KUNTALA—A head gear, a lock of hair.

Devānāṁ bhūpatināṁ cha maulī-lakṣhaṇam uchyate
Jātā-maulī-kiritaṁ cha karaṇḍaṁ cha śirastra kāṁ
Kuntalaṁ kesa-bandhāṁ cha dharmillālaka-chuḍakāṁ
Makuṭāṁ cheti khyātam......

(M. xliv. 12-15).

Dukūla-vasanopetāṁ makuṭāṁ kuntalaṁ tu vā!

(M. liv. 78).

Kechit tu kuntala-nibhāṁ tuṅgaṁ makuṭāṁ kuntalaṁ tu vā!

(Ibid. 119).

KUBJAKAK—(cf. Nagara)—Hump backed, crooked; a town of the similar plan.(cf. Kānya-kubja); according to the Kāmikāgama, it is a suburb or a place on the confines of any city or large village.
Grāmādināṁ samipaṁ yat sthānaṁ kubjam iti suṁrītam ||
(Kāmikāgama, xx. 15).
Sarveshāṁ nagarādināṁ bhedaṁ lakṣaṇaṁ ucyate |
Kubjakaṁ pattanaṁ chaiva..............................|
..........................durgam asṭa-vidham bhavet |
(M. x. 37, 40, 42).

KUMĀRĪ-PURA—A gymnasium or school for higher studies.
Sotsedha-randhra-prākāram sarvataḥ khātakāvṛitam |
Ruchaka(h)-pratika-dvāram kumārī-puram eva cha ||
Dvi-hastaḥ srotasā śresṭhaṁ kumārī-puram anuḥatāṁ |
Hasta-saṭo dasa-śresṭho navahastośhta eva cha ||
(Brahmānda-Purāṇa, part 1, 2nd anuṣaṅga-pāda,
chap. 7, v, 103, 104).
Prākāra-madhāye kṛtvā vāpiṁ pushkariniṁ dvāram chatus-sā-
lāṁ adhyaṅdhāntaraṇikāṁ kumārī-purāṁ muṇḍa-harmyaṁ
dvi-talaṁ muṇḍaka-dvāram bhūmi-dravya-vaśena va tri-
bhāgādhiḥkāyāṁ bhāṇḍa-vāhini(h)-kulyāḥ kāraṇet |
(Kauṭiliya-Arthaśāstra, xxiv. 54, see translation
under Chūli-harmya).

KUMUDA—The water-lily. “A semi-circle projecting from a
vertical diameter. It is chiefly employed in cornices and bases. It
corresponds with, the astragal (a small circular moulding ornamented
with a bead or reel), or with torus” (a large convex moulding used
In bases it may be triangular or hexagonal.
(M. xiv. 83).

In connection with the foundations:
Janmāntāṁ vāthavā prāntāṁ kumudāntāṁ va galāntakam |
Paṭṭikāntāṁ kshipecch chāpi vinyaset prathamesṭakam |
(M. xii. 202-203).

A moulding of the base (M. xiv, 12, etc. see the lists of mould-
ings under Adhiṣṭhāna).

A moulding of the throne:
Tach-chheshaṁ dvi-bhāge tu kumndam vṛttākritiṁ tathā |
(M. xlv. 136).
A head gear:
Etshām mahishībhyyām(shyoh) cha dhammilla( în ) kumudā-
kritam !

(KMUDA-BANDHA—A class of bases, it has four types differing
from one another in height and in the addition or omission
of some mouldings.

(M. xiv. 65-108, see under Adhishṭhāna).

KUMBHA—(see Kalasha)—A pitcher, the capital, a moulding, the cupola.
(M.xiv. 33, etc., see the lists of mouldings under Adhishṭhāna).
A kind of building (see under Ghaṭa).
A part of a column (Suprabhedagama, xxxi. 58, see under
Stambha).

A pinnacle :
Prasādam apy-amala-kāṇchana-kumbha-sampāta-sambhāvanīyam
akarod anukarmmna śīlpaśī!

(Chebrolu Inscrip. of Jaya, postscript, lines 9-11, Ep.
Ind. vol. v. pp. 150, 151).

Ghanam prasādam nava-hema-kumbha-kalitam ramyam mahā-
maṁṭapam—a solid temple adorned with nine golden
pinnacles and a beautiful large hall.

Protumge’py-aparajiteśa-bhavana sauvarṇa-kumbha-dhvajāropi
rūpyaja-mekhalā-vitaranās tasyaiwa devasya yaḥ....

“He placed a golden cupola (kumbha) and a flagstaff (dvaja) on
the temple of (the god) Aparajiteśa, to whom at the same time
he gave a silver girdle”. Prof. Kielhorn.

(The Chahamanas of Naddula, no. C, Sundha hill
pp. 78, 74).

Prasādam ūrddhva-s(s)ikhara-sthira-hema-kumbham— “(Into)
the temple, (which by the stately display of) firm golden capitals
upon lofty spires.”

KUMBHAKA—The base of a column.

Ayam kumbhaka-danam. . . .

"This pillar-base (where the inscription is written) is the gift of". . . .

The same inscription is repeated on many other bases of pillars.

(Catalogue of the Arch. museum at Mathura, sections 21, 22, 25, 30, 32, pp. 176, 177, 178).

KUMBHA-PANJARA—A niche in the wall. It consists of a vase, a pilaster and a little pavilion (pañjara) at the top (compare Pañjara).

KUMBHA-PĀDA—Literally the pillar at the foot of a pitcher, an upper pillar of the two-storeyed buildings (M. xx. 63), of the bedstead (M. xlv. 59).

KUMBHA-BANDHA—A class of bases, it has five types differing from one another in height and in the addition or omission of some mouldings.

(M. xiv. 195-239, see under Adhishthāna).

KUMBHĀLAŃKĀRA—Ornaments of the column, mouldings of the pedestal, base and entablature.

(M. xv. 201-232, see under Upapiṭha, Adhishthanā, and Prastara).

KUMBHA-STAMBHA—(see Kumbha-pāda)—A small pillar, generally employed at the upper part of a structure.

(M. xv. 72-200, see under Stambha).

KULA-DHĀRAṆA—A type of pavilion.

(M. xxxiv. 262, see under Maṇḍapa).

KULĀBHA-DVĀRA—A front door, the threshold.

(M. xxxiv. 365).

KULIKĀŃGHRI(KA)—(see Stambha)—An ornament of the entablature, the main pillar.

Vallikā patra-valli cha chitrāṅgam kulikāṅghrikam !
Etat paryāya-vākyāni............. !

(M. xvi. 54-55).
KUHARA—A window, the interior windows.

Tatra shaḍ-āsrir merur dvādaśa-bhaumo vichitra-kuharas cha!

Commentary: Kuharā abhyantara-gavākshāḥ!


Merur dvādaśa-bhaumo vividha-kuharas cha!

(Bhavishya-Purāṇa, chap. 130, v. 27).

KULI(I)RA—A crab, a part of the joinery shaped like a crab.

(M. xvii. 153).

KÜṬA—The peak or summit, head, top.


(2) Ekaika-bhāgam syāt tu kuṭa-sālādikām nayet!
Adho bhāga-dvayenāthā kuṭam ekenā vā bhavet!
Kuṭa-sāla (v. 92), mūla-kuṭa, vāṇa-kuṭa (95).

(Kāmikāgama, l. 88, 80, 92, 95).

(3) Pinnacle: Māṭa-kuṭa-prākāra-khaṇḍa-sphuṭita-jīrṇnoddhāram— for the repairs of whatever might become broken or torn or worn-out belonging to the enclosure, with beautiful pinacles.


Śivāgamokta-vāge parvvata-pramāṇadā degulamām tri-kuṭa-vāge—in accordance with Śiva traditions, founded a temple with three pinacles, as vast as a mountain.


(4) Tārā-ganēshūnna-kūṭa-koṭi-tatārppitaśūjvala-dīpikaśu!

"Like clusters of stars the bright lamps be placed on its pinacles."

(Ep. Carnat. vol. xii. Gubbi Taluq, no. 61, Roman text, p. 49, lines 28; Transl. p. 29, line 17).
(5) Śambhoṣ chāru-subhair akāri bhavanāṁ pāshāna-kūṭāir idam!

"He built this temple of Śambhu with beautiful and brilliant most excellent stones." Dr. Bühler.

This translation of kūṭa does not seem to suit the context.

(Two Skt. Inscript. in the British Museum, no. 1, line 12, Ind.Ant. vol. xiii. p. 251).

(6) Aneka - ratna - khachita - ruchira-maṇi-kalasha-kālīta-kūṭa-koti-
ghaṭitam apy-uttuṅga-chaitiyālayam—(having erected) a lofty Chaityālaya, with 'kalaśas' or towers surmounted by rounded pinnacles set with all manner of jewels."

(For 'kalaśa', Mr. Rice has put in 'gopura,' perhaps a slip).


(7) Śri-vīra-somanātha-devara tri-kūṭa-devālaya—the three-
pinnacled temple of the god Vīra-Somanātha.


(Kāmikāgama, lv. 123-130, see under Karna-kūṭa).

KŪTA-SĀLĀ—A small room on the top of a building.

Kūṭa-sālā sabhāṁ kṛtva bhoga-bhogyam viśeshataḥ#
Kūṭa-sālā-yutaṁ vāpi kūṭa-sālāntam eva cha |
Prākareṇa samayuktam gopureṇa vidhiyate #

(Suprabhedāgama, xxxi. 113,120).

KŪPA—A well.

(1) Dewal Praṣasti of Lalla the Chhinda (verse 20, Ep. Ind.

(2) Śrīdhara's Devapattana Praṣasti (verse 10, Ep. Ind.
(3) A well with flights of steps:
Śīta-svādu-viśuddha-bhūri-salilām sopāna-mālojvalam!

kūpam chainam akārayat!

(Gangadhar stone Inscript. of Viswavarma, lines 38, 39, C. I. I. vol. iii, F. G. L., no. 17, p. 76).

(4) Ānanda-putreṇa Saṅgamitraṇa kue (kūpa) kaṭite mata-
pite puyae sava-satana hida-suhae—This well was
excavated by Saṅgamitra, the son of Ananda, in honour
of his father and mother (and) for the well-being and hap-
piness of all beings.

(Paga Inscript. of the year III, New Kharoshthi
Inscript from the Lahore Museum, no. II, line 2,
Ind. Ant. xxxvii. p. 65).

(5) Khane kūpe Dhaśaveraṇa—he dug well of Dhaśaveraṇas.

(Inscript of Ara, lines 4-5, Ind. Ant. vol. xlvi. p. 133).

KŪṬĀGĀRA—(see Kūṭa-sālā)—A small room at the top of a
building.
Rāmāyana (i. 5. 15, etc.):
Kūṭagāraṁ cha saṁpūrṇām indrasyevamarāvatim ||
Commentary: Kūṭākhyair āgārāṁ striṇām kriḍā-grihaṁ iti yāvat
kūṭāḥ sālāgāram griham anye !

KRISHNA-MANDALA—The iris of the eye of an image.
(M. lxv. 66, lxvi. 65, lxx. 69).

KEYŪRA—The armlet worn on the upper arm of an image.
(M. l. 14, liv. 13, etc.).

KERALA-(KĀNTA)—A class of the twelve-storeyed building, once
prevailing in the ancient country of Kerala.
Tad eva bhūta-bhāgena kshudra-sālā-viśālakam !
Hārā cha tat-tri-bhāgena yuktyā cha samalaṅkṛitam !
Śeṣam prāg-uktā-vat kuryād eva(m) keralakāntakam !
(M. xxx. 28-30, see under Varāta, 17-27).

KEŚA-KŪṬAKA—The tip of the hair, the top knot.
(M. l. 301, see Uṣṇīṣa).
KEŚA-BANDHA—A head gear.
(M. xlix. 14, 88, liv. 88, see details under Bhūshaṇa).

KEŚARA—A lion’s or horse’s mane, the filament of a lotus, a moulding, a type of building.

A class of the single-storeyed buildings (M. xix. 173-175, see under Prāsāda).

A class of the three-storeyed buildings (M. xxi. 31-39, see under Prāsāda).

KAILĀŚ(S)A—A type of building which is twenty-eight cubits wide, has eight storeys, and turrets.

(1) Bṛihat-saṁhitā (lvi. 21, J. R. A. S., N. S., vi. p. 319 see under Prāsāda).

(2) A class of the three-storeyed buildings.
(M. xxi. 52, see under Prāsāda).

(3) Matsya-Purāṇa (chap. 269, v. 32, 47, 53, see under Prāsāda).

(4) Bhavishya-Purāṇa (chap. 130, v. 28, see under Prāsāda).

(5) A building with four śalās (compartments) and four kūṭas (towers or domes):
Chatuh-śalā-chatuṣṭh-kūṭa-yuktah kailāṣa eva hi
(Suprabhedāgama, xxxi. 42).

A class of buildings, circular in plan and named as follows:

(6) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 24-29, see under Prāsāda).

(7) Agni-Purāṇa (chap. 104, v. ii, 17, 18, see under Prāsāda).

KOKILA—A moulding of the throne.
(M. xlvi. 125, see under Siṁhāsana).

KOKILĀRGALA—A latch, bolt or bar attached to the throne.
Aneka-śṛṅkhalopetam bahu-kundala-bhūshitam ।
Kavāṭa-yugmam kartavyam kokilārgala-saṁyutam ।
(Kāmikāgama, lv. 52).
KOṬA—A fort, a hut, a shed.

Ātyuchair bhṛti-bhāgair divi divasa-pati-syandanaṁ vā vigrihṇan yenākāri koṭaṁ

"By whom the fort (in this place) was built, which perhaps may arrest the chariot of the sun in the sky by its high walls."

(An Abu inscrip. of the reign of Bhimaṇeṣa II, v. 9, Ind. Ant. vol. xi. pp. 221, 222).

KOṆA—A class of buildings.

(Kāmikāgama, xlv. 55-58, see under Mālikā).

KOṆA-PĀRĀVATA—(see Kapota-pālīka)—A dove-cot or doveridge.

(Vāstu-vidyā, xvi. 27, 36, see under Kapota-pālīka).

KOṆA-LOŚHTA—A moulding, the finial.

(See details under Loshta).

KOLAKA—A measurement of two aṅgulas (see Aṅgula), a fort, a village, a building material.

A kind of village (M. ix. 486, see under Grāma).

A kind of fort (M. x. 41, see under Durga and Nagara).

Some fruit or material employed in the foundation-pit.

(M. xii. 98).

KOLHI-VEŚMIKĀ—A hall-mansion.

Śrī-krishṇagiri-mahārāja-mahā-vihāre upaśama-kolhiveśmikāṁ sachīvarikāṁ sametā akshainītiḥ drāmma-sataikena kārā-pitāḥ—"have had hall-mansions (suitable) for meditation built at this great monastery of the famous mount of Krishṇa and have given as a perpetual endowment one hundred drammas."

Śrīmat-krishṇa-giri-mahā-vihāre bhadra-śrī-vishnu-bhikshūnāṁ tatrasṭhārya-(saṁghasya) drāmmānāṁ śatamekaṁ (datvā) paśamana-sadṛśāṁ chīvarikādi-lābha-samanvītaṁ kolhiveśmikāṁ kshityāṁ nyavivīṣat—"gave one hundred
drammas to the monks of the worshipful community
dwelling at the great monastery of the famous mount of
Krishna, and caused to be built in the ground a hall-
mansion suitable for meditation." Dr. Hultsch.
The translations quoted above are it should be noticed, too free.
The term 'kolhi' also does not sound like a Sanskrit word;
but there are words like kalhana; there is a phonetic resem-
bblance between 'kolhi' and 'kulya' which means some
thing belonging to the family and hence 'main' or 'chief.'
(Three Inscrip. from Kañheri, no. 15, line 4 f;
no. 43 A, line 2 f. Ind. Ant. vol. xiii. pp. 134,
135, 136).

KOŠA-MANDAPA—A store-room, a treasury.
(M. xxxii. 68, see under Mandapa).

KOŠTHA—A store-room, a granary, a chamber, a wall.
Eka-násikayā yuktam pañjaram samudāhrītam I
Kūteshu násikā-yuktam koshtam etat prakīrtītam II
(Suprabhedāgama, xxxi. 80).

KOŠTHAKA—A part of the pillar, a granary, a surrounding wall.
Koṣṭhakāṣṭva-īha chatvāraḥ chatush-konehu chaiva hi I
(Suprabhedāgama, xxxi. 50).
Koṣṭhakam tād-dvi-pārve tu janma-pādākriti(s) tathā I
(M. xv. 85).

Āstān tāvat pratoli tād-upavirachitaṁ koṣṭhaka-dvam-
dvam etat prauchcharālana-yugmam vijaya-(vara)-kareḥ
(kariṇah) satru-lakṣhyās cha sadma—"near the gate way
were constructed two granaries."
(Hansi Stone Inscrip. of Prithvirāja, V. S. 1224,
v. 6, Ind. Ant. vol. xli. pp. 19, 17).

KOŠTHA-SĀLA—A kind of closed hall.
(M. xxvi. 37, see under Sāla).

KOŠTHA-STAMBHA—A kind of pillar, a pilaster.
(M. xv. 84-87, see under Stambha).
KOSHTHAGARA—A store-house.

Śrāvastiyānāṁ mahā-mātrānāṁ sāsanāṁ mānavaśīti-katāt!
Śrimati vaṁśa-grāme evaite dve kostoḥgāre (duve koṭagaḷaṇi)
tri-gārbe.........!

(Translated into Sanskrit by Dr. Bühler).

"The order of the great officials of Śrāvasti (issued) from
(their camp at) Mānavasitikaṭa".

"These two store-houses with three partitions, (which are situated)
even in famous Vaṁśagrama), require the storage of loads
(bhāraka) of black Panicum”.

(Sohgaura copper plate Inscript. 1-2, Ind. Ant.
vol. xxv. pp. 265, 262; see B. A. Society proceedings of 1894, p. 84 f).

Nārayaṇa-deva koṭṭāravan ākalpam āge yaksheśaṁ
bhāṁdāram enalu mādisidam udāram ballāla-deva dharani-nātham!
"Erected a koṭṭāra (kostoḥgāra) giving it the name of
Yaksheśa-bhāṁdāra (= store-house)."

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 20,
Roman text, p. 119, line 3 f; Transl. p. 52).

KAUTUKODAYA—(compare Utsava and see Utsedha)—A kind of
height.

Utsave(-savasya) chārdha-māṇena kautukodayam Īritam!
(M. lxi, 22, see context under Utsava).

Nābhyaṁtaṁ meḍhra-simāntam nava-māṇam chotsavodayam!
Tad-ardham kautukotsedham kanyasādi trayam trayaṁ!
(M. lxiv. 27-28, see context under Utsava).

KAUSHALYA—A pavilion with fifty-six pillars.
(Matsya-Purāṇa, chap. 270, v. 8, see under Maṇḍapa).

KAUSHIKA—A type of pavilion.
(M. xxxiv. 249, see under Maṇḍapa).

KRIPA-KETANA—A pleasure-house.
Tirthottumga-sarasvati-kṛita-parishvaṁgasya sārasvatam!
Krīḍā-ketanam etad atra vidadhe vārāmnidhe rohdasi //
“(The poet Nānāka erected here) this Sārasvata pleasure-house on the banks of the sea that has been embraced by the high Tīrtha (sacred banks) of the Sarasvatī.”


KSHAṆIKA-BERA—An idol for temporary use (M. lxviii. 26, etc.).

KSHAṆIKĀLAYA—A temple where temporary idols are worshipped.

(M. lx. 127).

KSHUDRA-GOPĀNA—(see Gopāna)—The small beam, a moulding of the entablature.

(Kāmikāgama, liv. 2, see under Prastara).

KSHUDRA-NĀSĀ—(I)—The small nose, a moulding resembling the nose, a vestibule.

It terminates by the beam in entablatures; all the kshudra-nāsās correspond to lower pillars; and that corresponding to the karna-pāta (side-pillar) is half of the forepart of the column (or entablature).

(M. xvi. 92-95, xlvi. 24, etc.).

Tilaka-kshudra-nāsī-yukta-toranais cha samanvitam (vimānam) ॥

(Kāmikāgama, l. 93).

See Amarakośha (ii, ii, 15) under Gopāna.

KSHUDRA-ŚĀLĀ—A small hall, room or house.

Kshudra-śālā-pradeśe tu sarvālaṁkāra-saṁyutam ।

(M. xxvi. 71 see Śālā etc.).

KSHUDRĀBJA—A small lotus, a moulding of the pedestal.

(M. xiii. 61, etc., see the lists of mouldings under Upapiṭha).

KSHEPAṆA—The projection. A moulding above the plinth in pedestal, generally placed between a dado and cyma, a fillet and cyma, or a petal and fillet. Etymologically it would indicate a moulding like a spout to throw off water, and in this office it would resemble the corona (kapota), i.e. the square projection having a broad vertical face and the soffit or under portion recessed so as to form a drip which prevents water from running
down the building. In bases it would resemble a cornice (cf. M. xiv. 370) which is used as the term for any crowning projection. In this sense it is also found in the western architecture (cf. Fletcher, Hist. of Arch. figs. nos. 191, 192, 197, 198).

A moulding of the pedestal (M. xiii. 45, etc., see the lists of mouldings under Upāpiṭha).

A moulding of the base (M. xiv. 120, etc., see the lists of mouldings under Adhisthāna).

In connection with the door:
Madhye tu kshepaṇāṁ vāme śuddha-dvārāvasānākam !

(M. xxxix. 105).

In connection with the bedstead:
Ekaṁ vātha dvayaṁ vāpi kshepaṇāṁ bahudhānvitam !

(M. xliv. 20).

A moulding of the pīṭha or pedestal of the phallus:
Utsedhe shoḍhasāṃse tu prathamoḥchaṁ dvi-bhāgikam ! Padmoḥchaṁ tu tri-bhāgaṁ syat tad-ūrdhve kshepaṇāṁśakam !

(M. liii. 30, 31).

KSHEMA—A class of buildings.

(Kāmikāgama, xxxv. 32-34, see under Mālikā).

KSHONI—A kind of pent roof, stated to be employed in residential buildings.

(M. xvii. 177-178).

KH

KHAṬṬAKA(-ṬṬĀ)—A bedstead, a seat, a pedestal or throne.
Mūrttinām iha prisṛṭhatāḥ kari-vadhū-prisṛṭha-pratisṛṭhā-jusṛṭhāṁ tau-mūrttir vāme āśma-khaṭṭaka-gatāḥ kāmta-sameta daśa !

"Behind the statues placed on the backs of female elephants,....... ........................(he) caused to be made here ten images of those (persons mentioned above) together with their wives on 'khaṭṭaka' of spotless stones."

"The word khattaka, judging from the context, seems to have the meaning of pedestal or throne." Dr. Lüders.

KHARVĀṬA

KHADGA—A type of octangular building.
(Garuḍa-Puruṣa, chap. 47, v. 21, 23, 31-32, see under Prāśāda).

KHANḍA-HARMYA—A sectional tower.
Adho-bhāga-dvayenātha kūṭam ekena vā bhavet
Talam ekam bhaved grāsāṁ (?) khanḍa-harmyāṁ tri-bhūmike
Āndhārāndhāri-hāroktā-khanḍa-harmya-viśesātī (vimānam) ī
(Kāmikāgama, l. 80, 91).

KHANḍOTTARA—A kind of entablature (prastara).
Pāda-vistāra-vistarāṁ samodaya-samanvitam ī
Khāṇḍottaram iti jñeyāṁ pādenotsedham saṁyutam ī
(Kāmikāgama, līv. 5).

KHARVĀṬA—A village, a fort, a fortified city:
(1) A village (M. ix. 456), a fortified town (M. x. 36).
In connection with the foundations:
Gramādīnāṁ nagarādīnāṁ pura-pattāna-kharvāte
Koṣṭhā-koḷādi-sarvēśhāṁ garbha-sthānam ihochyaṁ ī
(M. xii. 168-169).
A kind of pavilion used as the dining-hall of the kings:
Nṛpānāṁ bhojanārtham syāt kharvātākhyāyam tu maṇḍlapam ī
(M. xxxiv. 455, see also 456-472, 567).

(2) A fortress to defend a group of two hundred villages:
Dvi-sata-grāmyā khaṛvaṭikām ī
(Kauṭiliya-Arthaśāstra, chap. xii. p. 46).

(3) Kshullaka-prākāra-vesṭhitāṁ kharvātāṁ ī
(Rāyapaseṇī-sūtra-vyākyane, ibid. p. 206).

(4) Karvāṭāṁ kunnagarāni ī

(5) Dhanuḥ-satāṁ pariṇāho grāma-kshetrāntaram bhavet ī
Dve śate kharvāṭasya syān nagarasya chatuḥ-satāṁ ī
(Yājñavalka, ii. 167).
(6) Vanijām api bhogyam tu tad-vad eva (like nagara) samīritam।
Yat sthānam brahmaṇānām tu kharvataṁ puravāṣinām॥
Nagaryavartanaṁ yat kharvataṁ tad udāhṛitam॥

(Kāmikāgama, xx. 7, 9).

(7) Iya-khavadamhi—"(By means of this vase Vagra Marēga's
son Kamagulya, who has fixed his residence) in this place
Kharvata ......." Mr. Pargiter.

So far the editor is right. But in his long note on this
expression he has rather too elaborately dwelt on a number
of conjectures without however having been able to arrive
at any conclusion whatever. This Prakrit expression, can
easily be rendered into Sanskrit by atra kharvate (in this
city or town).

(The Inscrip. on the Wardak vase, line 1, Ep. Ind.
vol. xi. pp. 210, 211, 212, last para).

(8) "An ornament to the Kuntala-deśa was the Vanavase twelve
thousand Kingdom, the chief capital (pradhāna-rājadhāni)
was Chandragupti, with another name of Gomanta-parvata,
in the twelve khaṇa country (attached to which), in
Nāgarakhaṇḍa of Yaḍa-nāda Kāntapuri, otherwise named
Vira-Mārapapuri, belonging to Kamaṭṭapuri, situated on the
bank of the Varadā-river, the king, in order that his govern-
ment might continue as long as sun and moon, as an offering
to Krishna (with all the usual rights), gave, free of all
imposts."

(Ep. Carnat. vol. viii. part i, Sorab Taluq, no. 375,
Transl. p. 66, last para).

(9) Graṇa-nagara-kheḍa-karṇyād-madamba-drōṇamukha-patta-
naṇigalindam aneka-maṭa-kūṭa-prāśāda-devāyatananigali-
dam oppuva-agrahāra-paṭṭanaṁgalindam atisāyav-appa ....

"At Teridal a merchant town situated in the centre and the
first in importance among the twelve (towns) in the glorious
Kundi three-thousand, adorned with villages, towns, hamlets,
villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala”.

(Old Kanarese Inscrip. at Terdāl, line 58, Ind. Ant. vol. xiv. p. 19, 25).

(10) "With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure gardens, separated lovers, splendid tanks, full lotus-beds, gilded boats for spring festivals, ghatikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon, (grāma-nagara-kheda-kharvvaṇa-maṇḍamba-dronamukha-pura-pattana-rāja-dhāni), on whatever side one looked, in these nine forms did the Kuntala-deśa shine.”

(Ep. Carnat. vol. viii. Shikārpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines; Roman text, p. 214, line 27, f).

KHALŪRAKA(-RIKĀ)—Waffenübungen bestimmter Platz (Pet. Dict.), a parade, a place for military exercise (M. Williams, Dict.); a parlour, a reception-hall or a drawing-room round a house; an enclosure-building round a house, village, city or fort (Kāmikāgama, l.v. 20, see below).

(1) Etad dronaṁ cha bhūpānāṁ āyudhābhyāsa-maṇḍapam!
Sarvam daśāṁsakaṁ dirghaṁ netra-trī-bhāga-maṇḍapam!
Tat-pūre lindam ekāṁśaṁ navāṁśena yutāṅkaṇam!
Tat-pārśve purataś chaiva te yugmāṁśe khalūrikāḥ!
Dronākhya-maṇḍapam chaivam esha yuddhārtha-yogyakam!

(M. xxxiv. 434-439).
Ashtashtamsha-vistaram ayamam tatra kalpayet
Tan-madhye dvi-dvi-bhagena kalpayet vivritankaam
Tad-bahis chavrityena kuryach chaikah khalurikah

(Ibid. 440-442).

See also lines 443-453, and then compare:
NripaNam bhajanartham syat kharvatakhyam tu manlapam

(Ibid. 455).

Then (lines 446, 450) 'khalurika' is stated to be built round a
dining-hall and hence not for any military purpose; it
appears like a parlour.

Compare also:
Tan-madhye paicha-bhagena sapta-bhagankaam tatha
Tad-bahye paritamshena kuryad antar alindakam
Kalurikapi tad-bahye tri-tri-bhagena manlapam

(Ibid. 284-286).

Evaṁ vasanta-yogyam syat devanām kshatriyādinām

(Ibid. 296).

Tad-vibhāga-dvi-bhagena vistaram manlapam bhavet
Dvi-tri-bhagankaam pūrve eka bhagam khalurakam

(Ibid. 351-352).

(2) Evaṁbhūtasya vāsasya samantat syat khalurikā
Vāsa-vyāsaṁ chatur-bhagam kṛtyā chaikādi-bhagataḥ
Vṛddhyāṁ vāsasya bāhye tu shodasāvadhi-bhagakāṁ
Vyapohya paritāḥ kuryāt prathamāvaranāditaḥ
Kalurikāṁ(s) tu chaikādi-sapta-bhagāvasānakāṁ
Mukhe cha pārvsavyoḥ prishthāḥ pattayaḥ syur yatheshtataḥ
Oja-yugma-pramāṇena nyūnā vāpy-adhikā tu vā
Sabhadra vā vibhadra vā khaluri syād yatheshtataḥ
Etasāṁ antarālām tu samāṁ vā vishamāṁ tu vā
Kaluri-dhama-madhyam tu tad-vad eva vidhiyate

(Kānikāgama, xxxv. 103-107, see also 108-116).
Etāṁ khalūrikāṁ kuryāt prāsadādīshu buddhīmān ॥
Devānām manujānām cha viseshād rāja-dhāmani ॥
Gopurām cha khalūri cha mūla-vāstu nirikshitām ॥

Samāvṛtā khalūrikā tāny-evoktāni paṇḍitāh ।
Nagara-grāma-durgānāṁ seshāny-uktāni veśmanām ॥

(KHTAKA—A village (M. IX. 456), a fortified town (M. X. 36, 39).

(1) Tatas tan-nirmayāmāsaṁ khetāni cha purāṇi cha ॥
Grāmāṁs chaiva yathābhāgam tathaiva nagarāṇi cha ॥
Khetānāṁ cha purāṇāṁ cha grāmānāṁ chaiva sarvāśaḥ ।
Tri-vidhānāṁ cha durgānāṁ parvavodaka-dhanvinām ॥
Nagarād ardha-vishkambah khetāṁ paraṁ tad-urddvataḥ ।
Nagarād yojanaṁ khetām khetād grāmo’rdha-yojanaṁ ॥

(Brahmāṇḍa-Purāṇa, part I, 2nd anuṣhāna-pāda,
chapter 7, v. 93, 94, 105, 111).

(2) Pāṁsu-prākāra-nibadha-khetām ।

(Rāyapaseni-sūtra-vyākhāna, p. 206).

(3) Khetāṇi dhūli-prākāropetāni ।

(Praśna-vyākaraṇa-sūtra-vyākhyāna, p. 306).
See Kautiliya-Arthaśāstra (chap. XXII. p. 46, foot note).

(4) Vane jana-pade chaiva kevale śuḍra-sevitaḥ ।
Kanṭakaḥ khetako grāmāḥ kramāt tri-vidham īritaḥ ॥

(Kāmikāgamaka, XX. 10).

(5) Nagarāṇi khetāṁ jana-padaṁs tathā ।

(Mahābhārata, III. 13, 220, etc).

(6) Pura-grāmākāra-khetā-vāta-sibira-vraja-ghoṣa... ।

(Bhāgavata-Purāṇa, 5, 30).

(7) One of the 750 villages “which are designated by (their chief
town) Śrī-Harsapura.”

(Rāṣṭrakuta Grant of Krishna II, Ep. Ind. vol. 1,
p. 55, 57, line 33, p. 53, foot note 3).

(8) “The modern Kheda (Khaira).”

(9) Lāṭa-desāntarvartti kheṭaka-maṇḍalāntarggataḥ Kevaṇcha-nāmā grāmāḥ ।

(10) Śri-kheṭakāhāre-uppalahaṭa-pathake mahilābali-nāma-grāmāḥ —"The village, named Mohibābali, in the Uppalahaṭā-pathaka in the famous Kheṭaka (city) āhāra."
(Ind. Ant. vol. vii. p. 72, plate ii, line 5-6).

(11) Kheṭakāhāram vishaye baṇḍaroidji-pathakāntarggata-asilā-pallikā-grāmāḥ ।
"Kheṭaka is of course the modern Khedā or Kaira itself (lat. 22° 44′ N.; long. 72° 45′ E.)."
(Alina Copper plate Inscrip. of Siladitya vii, lines 66-67, C. I. I. vol. iii. F. G. I. no. 39, pp. 179, 189, 173, and notes 2, 3).

"At Teridala, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundi Three thousand, adorned with villages, towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces, and with shining temples, and agrahāra-towns in the country of Kuntala."
(Old Kanarese Inscrip. at Terdal, line 58, Ind. Ant. vol. xiv. pp. 19, 25).

(13) "With myriads of people, practices of virtue, agreeable occupations, streams of the nine sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus.
faces of beautiful women fair as the moon (grāma-nagara-kheḍa-kharvvana-mādaṁba-dronamukha-pura-pattana-rājadhānim) on whatever side one looked, in these nine forms did the Kuntala-desa shine."

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 12 above).

(Ep. Carnat. vol. vii. Shikappur Taluq, no. 197, Transl. p. 134, para 1, last seven lines; Roman text, p. 214, line 27 f).

G

GAGANA—A kind of pent-roof.

(M. xviii. 174-180, see under Lupā).

GAJA—(cf. Hasti-prishṭha)—A type of building (see under Kuṅjara).

A kind of oval building :

(1) Agni-Purāṇa (chap. 104. v. 19-20, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47. v. 29-30, see under Prāśāda).

See the Plan and Sections of a Gaja-prishṭhākriti building.

(Ind. Ant. vol. xii. between pages 104-5).

GANVYA-MĀNA—The comparative height of the component members of an architectural structure. In the sculptural measurement, the similar height is generally called the Tāla-māna.

Implying the comparative height of the component members of the buildings of one to twelve storeys:

Janmādi-stūpi-paryantaṁ gaṇya-mānam ihochyate ।
Harmye chāśṭa-tale tuṅge sāśṭa-bhāgādhi kaṁ tathā ।
Sārdha-dyāmśam adhishṭhānaṁ tad-dvayaṁ pāda-tuṅgakam ।
Tad-arḍham prastartotsdham śesham asḥta-taloktavat ।
Evaṁ nava-talotsdham sarvālaṅkāra-saṁyutam ।

(M. xxvii. 35-39).

Evaṁ vistāra-gaṇyaṁ syat tuṅga-gaṇyaṁ ihochyate ।
Janmādi-stūpi-paryantar uktavat saṁgraḥaṁ viduḥ ।

(M. xxix. 36-37, see also 38-49 under Ekā-dāsa-tala).
See the details of the other storeys under Eka-tala, Dvi-tala, Trita-lal, Chatus-tala, Pañcha-tala, Shat-tala, Sapta-tala, Ashta-tala, Daśa-tala, Ekādaśa-tala and Dvā-daśa-tala.

The similar comparative measurement referring to the sixteen storeys of the gopuras (gate-houses):

Tunge cha trayo-vimśad bhāgam evāṁ vibhājite!
Ekā-dasopāpiṭhām cha chatur-bhāga(m) masūrakam!
Vasu-bhāgāṅghri-tuṅgaṁ syāt shad-bhāgam tu vibhājite!
Tri-bhāgam chopāpiṭhāṁ tu siva-bhāga(m) masūrakam!
Dvi-bhāgaṁ pāda-tuṅgaṁ syāt tad-ūrdhve prastarād(h)ikam!
Śikhāṁsaṁ chordhva-māne tu talānāṁ adhunochyate!
Adhisṭḥāna-samaṁ mañcha(m) tat-samaṁ gala-tuṅgakam!
Galojcha-dvi-guṇaṁ proktam śikharasyodayaṁ nyaset!
Śikharordaḥva(m) śikhottuṅgaṁ stūpi(pi)-traya-sam(m)eva cha!
Evam ekā-talām proktam dvi-talādi-tala(m) eva cha!
Kshudra-madhyam cha mukhyānāṁ gopure tu viṣeṣhataḥ!
Prastarādi (? upānādi)-śikhāntaṁ syāt ganya-mānam pravaksyate!

(M. xxxiii. 133-144).

Pūrvavat prastarādy-antāṁ chordhve stūpikāntakam!
Ganva-mānam cha sarveshām bhāga-māna(m)-vaśochyate!

(Ibid. 215-216).

Bhāga-māna-vaśād ganva-mānaṁ yat prochya-te budhaiḥ!

(Ibid. 247).

The similar comparative measurement referring to the component parts of a throne:

Sarveshāṁ mānam ity-uktāṁ ganva-mānam ihochyate!
Āsanasyodayārdham và tri-bhāgaikonaṁ eva và!
Upāpiṭhodayam hy-eva(m) chokta-tungethikam tu và!
Śeshaṁ masūrakam väpi samādhiṣṭhaṁna-tuṅgakam!
Utsedha-ravi-bhāge tu janma-tuṅgaṁ śivāṁsakam!
Tad-ūrdhve chārdha-kampāṁ syāt pāda-bhāgena yojayet!

(M. xliv. 85, 96-100).
The similar measurement referring to the component mouldings of the Piṭha (Yoni or the pedestal of the Phallus):

Piṭha-tuṅgam iti proktam ganiya-mānām ihochyate
Utsedhe shodaśāṁśe tu prathamocchham dvi-bhāgikam
Padmocchham tu tri-bhāgaṁ syāt tad-ūrdhve kshepanāṁśakam
Kandharam cha tri-bhāgaṁ syāt tad-ūrdhve kampam aṁśakam
Ūrdha-padmam tr(i)yaṁśaṁ syād vājanaṁ cha tri-bhāgikam
Ekāṁśaṁ ghrita-vāri syād bhadra-piṭham iti smṛitam

(M. LIII. 29-34).

The similar measurement referring to the component mouldings of the Upa-piṭha or pedestal of the column:
Etat tu nirgamaṁ proktam ganiya-mānām ihochyate
Utsedhe tu chatur-vimśat paṁchāṁśopānam īritam
Ekena kampam ity-uktam grivochchaṁ dvā-daśāṁśakam
Kampam ekaṁ tu vedāṁśaṁ vājanaṁ kampam aṁśakam
Vedi-bhadram iti proktam athavā dvā-daśāṁśakam

(M. xiii. 35-39).

GANDHA-BHERANDA-(STAMBA)—A kind of pillar.
(See under Stambha).

GADĀ—A type of octagonal building.
(1) Agni-Purāṇa (chap. 104, v. 20-21, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 31-32, see under Prāśāda).

GANDHA-KUṬI(-I)—The Buddhist temple, any chamber used by Buddha.

1. Puṇyoddesa-vaśach chakāra ruchiram sauddhodaneḥ śrad-dhayā śrimad-gandha-kuṭīm imam iva kuṭīm mokshasya saukhyasya cha
   "—has constructed this gandha-kuṭi of Buddha, graceful and like a hall of emancipation and bliss for the spiritual benefit of"

   'Gandha-kuṭi' is literally a 'chamber of perfume,' an epithet applied to Buddha-temples. The large temple at Buddhagaya is called, in the inscriptions, 'Mahā-gandha-kuṭi-
prasāda' (Ind. Ant. vol. ix. p. 142-143) ; and the room in which Buddha lived in Jetavana at Srāvasti was also known by this name (Cunningham's Bharhut Stūpa, plate xxxviii, and page 133, no. 22).

(An inscrip. at Gaya, v. 9, Ind. Ant. vol. x. pp. 342, 343, note 8).

(2) Kṛtavanta cha navinām ashta-maha-sthāna-saila-gandha-kuṭīṁ—"they constructed this new gandha-kuṭī (made) of stones (coming from) eight holy places."

Gandhakuṭī—"perfumed chamber, any private chamber devoted to Buddha's use." Childers (s. v.) gandhakuṭī.

The gandhakuṭī at Jetavana near Srāvasti is represented on a Bharhut bas-relief.

See also Cunningham's Bharhut Stūpa, (plate lvii).


(3) 'Gandha-kuṭī'—"the hall of perfumes," i.e., the Buddhist temple."


(4) "On the other side of his (Buddha's) body, towards the west, he caused to be built a beautiful gandha-kuṭī, pleasing to the eye."


GANDHA-MĀDANA—A class of pavilions.

(M. xxxiv. 154, see under Maṇḍapa).

GANDARVA—A class of demi-gods inhabiting Indra's heaven, and serving as celestial musicians. See the description of their images. (M. lviii. 8, 16-19).

GABHĀRA (GARBHĀGĀRA)—An underground shrine, the sanctuary of a temple, the room where the deity is placed, a private room, the female apartments, a lying-in-chamber.
“Through the door at the east end of the hall, we descent by some nine steps into the Gābhārā or shrine, which is also square, measuring 13 feet 9 inches each way.”

(The temple of Amarnāth, Ind. Ant. vol. iii. p. 318, c. i, last para).

GARUDĀ—The king of birds, the sun-eagle; a type of building which is shaped like the sun-eagle (garuda), has wings and tail, and seven storeys, twenty ićupolas (anda) and twenty-four cubits wide.

Nandī tadākritī jñeyāh pakśādī-rahitah punah \#
Garudākritī cha garuḍāh \#
Commentary quotes clearer description from Kāśyapa:
Garudo garudākārāḥ pakṣha-puchchha-vibhūshitah \#
Cf. Karānāṁ śat’-chatushkāṁs cha vistirnau sapta-bhūmikan \#
Daśabhir dviguṇaṁ andaṁ bhūshitau kārayet tu tau \#

(2) Matsya-Puraṇa (chap. 269, v. 41-43, 51, see under Prāṣāda).
(3) Bhavishya-Puraṇa (chap. 130, v. 31, see under Prāṣāda).
A type of oval building:
(4) Garuda-Puraṇa (chap. 47, v. 29-30, see under Prāṣāda).
In connection with the temples of the attendant deities:
(5) Yan-mūla-harmye vṛishabhādi-vishṇur-aḍī
Maṇḍapāḍi-garuḍādi cha gopurāḍin \#
Tan-mūla-harmya-paritah sthita paśyate’smin (?)
Kuryāt tu sarva-parivāram idāṁ praṣātam \#
(M. xxxii. 168-171).

The description of the image of Garuda (M. lxxi. 1-148).
Compare also M. xix. 224.

GARUDĀ-SK(-T)AMBHA—(see under Stambha)—Pillars generally bearing the statuēt of the garuḍā-bird and belonging to the Vaishṇavas.
"Had the temple built, and setting up this sāsana erected a garuda-skambha in front."

(Ep. Carnat. vol. xii. Pavugada Taluq, no. 78,
Transl. p. 130).

GARUTMAN—(see Garuda)—A type of oval building.
(Angi-Purāṇa, chap. 104, v. 19-20, see under Prāśāda).

GARBHA—The womb, the foundation, the adytum, the chamber in a temple where the deity is placed.

(1) Vistārārdham bhaved garbhō bhitty-anyah samantatah
Garbhā-pādena vistīrṇaṁ dvāram dvi-guṇam uchchhritam∥
"The adytum measures half the extent (of the whole) and has its separate walls all around. Its door is ∥ of the adytum in breadth and twice as high."

(2) Rājā prāśaḍa-garbhaṁ gatvā∥
(Hitopadeśa, ed. Botlingk, p. 157, etc).

(3) The foundations of the village (M. ix. 7).
The adytum:
Garbhē nanda-vibhāge tu ekaikaṁ liṅga-tuṅgakam∥
Garbhā-tāra-samaṁ śreṣṭhaṁ tri-viḍham liṅga-tuṅgakam∥
(M. lxx. 16, 21).

(4) Śrāvastiyaṁ mahā-mātrāṁ sāsanaṁ māṇavasi-kaṭāt∥
Śrīmati vamśagraṁa evaitē dve koshṭhāgāre tri-garbhe...........
"The order of the great officials of Śrāvasti (issued from their camp at) Māṇavasitikāṭa; these two store-houses with three partitions (which are situated) even in famous Vamśagraṁa require the storage of black loads of Panicum."
(Sohgaura Copper Plate, line 1-2, Ind. Ant. vol. xxv. p. 265).

GARBHA-GE(-RI)HA—The central hall, the adytum, the sanctuary in the middle of which is placed the statue of the deity; this is sometimes called Mula-sthāna (see Garbhāgāra).

(1) Harmya-tāre tu bhūtāṁśaṁ tri(i)yaṁśaṁ garbha-gehakam∥
(M. xix. 114, see also 119).
Dvi-tale tāra-saptāṁśaṁ vedāṁśaṁ garbha-gehakam!
(M. xxxiii. 164, see also 161).
Garbha-gehe tu māunuṁ syāt liṅga-tūṅgaṁ prakalpayet!
(M. lii. 22, see also liii. 4).

(2) "And the balance he will apply to building the garbha-
griha and enclosure of the goddess's temple."

(3) "His wife (with various praises) Kallard-Siyamma had the shrine (garbha-grihada) of the god Sidda-Mallikārjuna renewed."

(4) Garbha-griha-sthita-maṇṭapa-sikhara—"the ruined tower over the shrine (of the god Arkanātha)."
(Ep. Carnat. vol. iii. Malavalli Taluq, no. 64, Roman text, p. 127, line 3; Transl. p. 63).

(5) "Garbha-griha—sanctum of a temple."
Vincent Smith's gloss (loc. cit) to Cunningham's Arch. Surv. Reports.

GARBHA-NYĀSA—Laying the foundation, the foundations.

Mānasāra (chap. xii, named Garbha-nyāsa, 1-128):
The foundation is classed under three heads—for buildings (lines 4-169), for villages, etc. (172-186), and for tanks, etc. (188-216).
The last named foundation, which is meant for a tank, well or pool, is said to be as high as the joint palm of man (naraṇjali) (188).
The foundation of buildings is first divided into two classes, as it belongs to temples (4-149) and to human dwellings (155-169).
Of temples, those of Vishnu (4-137) and Brahman (139-149) are illustrated and the others are said to be like these (cf. 132).
Of the human dwellings, there are four classes according to the four castes—Brähman, Kṣhatriya Vaiśya and Śūdra.

The depth of the foundation-pit is stated to be equal to the basement:

Garbhāvāṭasya nīmmāṃ syād adhishṭhāna(m)-samonnatam
Iśṭakair api pāṣhāṇāis chatur-āṣrami samāṃ bhavet

(M. xii. 6-7).

The details of laying the foundations are given (M. xvii. 6-9):

The best ground selected for foundations is excavated to the depth of a man's height with uplifted arms. The bottom of the pit thus excavated should be rocky or water, and the pit is filled with sands and water which are closely pressed and hardened by means of wooden hammers shaped like the elephant's foot. Upon such foundations, the strength whereof varies according to the weight of the construction above, various structures are constructed.

From this it would appear that the best soils for receiving foundations are rock, gravel, or closely pressed sandy earth.

GARBHA-BHĀJANA—The foundation-pit, the excavation.

(M. xii. 103).

GARBHA-MAṆJŪŚHA(-IKĀ)—The basket-shaped roof upon the foundation-pit, the vault.

(M. xii. 47).

GARBHA-VINYĀSA—(see Garbha-nyāsa)—The arrangement of the foundation, the foundations.

(M. xii. 2).

Garbha-nyāsa-vidhiṃ vakshye grāmādīnāṃ cha sadmanāṃ
Sa-garbham sarva-saṃpattyair vigarbham nāśanām bhavet

(Kāmikāgama, xxxi. 2-104).

GARBHA-SŪTRA—The line in the interior or middle.

Garbha-sūtrasya karnāis cha dvi-dvi-śāṅkum nikhānayet

(M. vi. 105),
GARBHĀVĀṬA—The foundation-pit, the excavation.
(M. xii. 5, see under Garbha-nyāsa).

GALA—(see Kaṇṭha)—The neck, a moulding called dado, the frieze of the entablature.
See the lists of mouldings under Adhīṣṭhāna, Upāṭha and Prastara.
See Kāmikāgama (Liv. 47) under Prastara.

GALA-KÜṬA—A side-tower, a dome at the neck-part of a building (see Küṭa).

GAVĀKSHA—(see Vāṭāyana) —Windows resembling the cow’s eye, a latticed window.
Sārdha-gavākshakopeto nirgavāksho’thavā bhavet !
(Garuda-Purāṇa, chap. 47, v. 36).
Compare M. xviii. 290, xx, 81, xxxiii. 582, etc.
“The chief adornment of the temple at Gaṅgai-kōṇḍa-puram is the repetition everywhere on the cells and cornices of the fan-like window ornament resembling a spread peacock’s tail.”
See the pierced window in Bhoganandiśvara shrine (Mysore Arch. Report, 1913-14, plate v. fig. 2, p. 14).

GAVĀKŠĀKĀRA—Resembling the cow’s eye, a moulding or structure shaped like a cow’s eye.
In connection with the bedsteads:
Vṛttākritiṣṭa-pāḍānāṁ yuktyā varṇena lepayet !
Gavākshākāra-yuktyā cha paṭṭikordhve samantataḥ !
Kuṇjarākṣham alakṣham vā patra-pushpādy-alaṅkṛtam !
(M. xliv. 21-23).

GĀTRA—Literally the body, the columns of a pavilion.
(Suprabhedāgama, xxxi. 102-103, see under Maṇḍapa).

GĀṆAVA—A kind of phallus.
(Kāmikāgama, l. 35, 37, see under Līṅga).
GIRI-DURGA—(see Durga)—A fort, a hill-fort.

Cf. "In the reign of Chikka-Deva-Rāya-vodeya-raiya the servant of the lord of this village, Bilugeli Kempar-ājayya's son Dasarajayya began to build the stone fort of Nijagal, which has received another name of Sura-giri-durgga."

"In 1638 to 1700 the bastions of the fort and the town-gate on the east were completed. In 1701 to 1702 the town-gate on the south was made. In Parthiva (1705) the elephant-gate on the east, this hall and the chāvaḍi with the tiger-face-gate, and the Vighneśvara temple at the town-gate on the south" (were built).


GURU-DVĀRA—A Sikh monastery.

See Vincent Smith's Gloss (loc. cit.) to Cunningham's Arch. Surv. Repots.

GUVA-VRIKSHA—A type of round building.

(Garuḍa-Purāṇa, chap. 47, v. 21, 23, 28-29, see under Prāśāda).

GUHA-RĀJA—A type of building which is sixteen cubits wide and has a roof with three dormer-windows.


(2) Bhavishya-Purāṇa (chap. 130, v. 32, see under Prāśāda).

GRIHA—The house, a building, a room, a hall.

Gṛiham gehodavasitaṁ veśma sadma niketanam ||
Niśānta-vastya-sadanaṁ bhavanāgāra-mandiram ||
Gṛihāḥ puṁsi cha bhūmny-eva nikāyya-nilayālayah ||

(Amarakosha, ii, ii, 4, 5).

Cf. Sudīpika-griham—a house of beautiful lamps.


See M. ix. 7, 8; xxxvi. 2; xxxvii. 1; xl. 78, etc.
GRIHA-KÄNTA—A class of the five-storeyed buildings.
(M. xxiii. 30-32, see under Präsada).

GRIHA-GARBHA—(see Garbha-nyāsa)—The foundation of a house.
Griha-garbham iti proktam grāma-garham ihochyate ।
Griha-garbham antar-mukham syād grāma-garbham bahir-mukham ।
(M. xii. 167, 216).

GRIHA-CHULLI—A building with an eastern and western hall,
"a house with two rooms contiguous to each other, but one
facing west and the other east."
(Bṛihat-samhitā, liii. 40).

GRIHA-PINĐI—(see Pinḍikā)—The basement of a building.
........................................ griha-pinḍir athocyate ॥
Madhye chasāyśitam vāsāvasa-pinḍikāndhāriketi cha ।
Samjñēvam griha-pinḍeh sayāt........................................ ॥
(Kāmikāgama, lv. 200-201).

GRIHA-PRAVEŠA—The opening of or the first entry into the house,
the house-warming ceremony.
Mānasāra (chap. xxxvii, named Griha-praveṣa).
The ceremonies in connection with the opening of and first entry
into a house are described in detail (lines 1-90). The considera-
tion of auspicious day and moment, and the worship and sacrifice
in this connection are also described in detail (5-74). The
masters of the ceremonies are stated to be the Sthapati (architect)
and the Sthāpaka (14, 15, 16, 17, 58, 73, 74, 83, 85). They lead
the procession in circumambulating the village and the compound
before the ceremonial entry into a new house (73-90). The
guardian-angel of the house (Griha-Lakshmi) is prayed after
completing the worship and sacrifice to confer happiness, comfort,
plenty of wealth, children, health and long life to the master
and other members of the family (67-72).
The chapter closes with the description of an elaborate scheme
of feeding the Brahmins and the artists, and of liberal gifts
to them for the sake of prosperity and success of the family
(84-90). (See also M. ix. 8).
GRIHA-MAṆGALA—An auspicious ceremony in connection with
a newly built house.
Sarva-maṅgala-ghoshaiś cha svasti-vāchana-pūrvakam!
Paśchāt(d) griha-maṅgalam kuryāt nānā-vastraiś cha śobhitam!
(M. xxxvii. 55-56).

GRIHA(-MĀNA-STHĀNA)-VINYĀSA—The dimensious and situ-
ton of houses.

(1) Mānasāra (chap. xxxvi. named Griha-māna-sthāna vinyāsa,
1-96):

The dimensions of houses in general (lines 6-13). The breadth
of a house is said to be of five kinds, from two or three daṇḍas
(4 or 6 yards) to ten or eleven daṇḍas (20 or 22 yards). The
length may be equal to twice the breadth.

The situation (houses are built in villages, towns, settlements,
suburbs, groves, hermitages, near a hill, and on the banks
of a sea or river) (1-5):

Dvi-jātināṁ cha sarveshāṁ varṇāṇāṁ vāsa-yogyakam!
Grihāṇāṁ māna-vinyāsaṁ sthānaṁ cha vakṣhyate'dhunā!
Grāme cha nagare vāpi pattane khetake'pi vā!
Vane vā chāṣrane vāpi nadyāḍri(e)s cha pārśvake!
Teshāṁ tu veśmanāḥ sthānaṁ kalpayech oḥhilpavit-tamah!

In the chapter on pavilions (Maṇḍapas) various sorts of
houses are stated to be located in different parts of the
five courts into which the whole compound is divided. In
that chapter houses for various purposes of a family are
located in different squares in which a single court is divided,
and which have been described in the chapter called
Pada-vinyāsa.

The Brahma-sthāna or the central square is stated to be
unfit for a residential building (15). The temple of
the family god is generally built in this part. Round this are constructed all other houses (16-85), such as the house for the master of the family, for his wife, for the children, for servants, for cows, horses, fowls, etc., for kitchen and dining hall etc., for guests, for the library or study, for the daily sacrifices of the upper castes, for amusements and music, for the dancing girls, and for all other domestic purposes. But the distribution of these several detached buildings is left to the choice of the master of the house (85).

(2) Kauṭūliya-Artha-śāstra (chap. xxiv. p. 53):


"Of the first floor, 5 parts (are to be taken) for the formation of a hall, a well, and a boundary house; two-tenths of it for the formation of two platforms opposite to each other; and upper storey twice as high as its width, carvings of images, an upper most storey, half or three-fourths as broad as the first floor; side walls built of bricks; on the left side, a staircase circumambulating from left to right; on the right a secret staircase hidden in the wall, a top-support of ornamental arches projecting as far as two cubits, two door-panels, (each) occupying three-fourths of the space, two and two cross bars (to fasten the door); an-iron bolt (indrakila) as long as an aratui (24 āṅgulas); a boundary-gate
5 cubits in width, four beams to shut the door against elephants; and turrets (hasti-nakha) (outside the rampart) raised up to the height of the face of a man, removable or irremovable, or made of earth in places devoid of water."

**GRIHA-MUKHA**—A door, a façade, the exterior, front or face of a building.

Dānām ghara-mukha !

(Karle Cave Inscrip. nos. 4, 6, Ep. Ind. vol. vii. p. 52-53).

"A façade implies also the architrave and sculpture round the door with the arch over it." Dr. Burgess.


**GRIHA-RĀJA**—(see Gūha-rāja)—A type of building.

(1) Bhavishya-Purāṇa (chap. 130, v. 32, see under Prāśāda).
(2) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāśāda).
(3) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāśāda).

**GRIHA-STAMBHA**—The main column of the house.

Kuṭāya-stambhe griha-stambhe hārmya-garbham vinīkṣipto !

(M. xii. 132).

See more details under Stambha.

**GEHA(-KA)**—A hall or room, a house, a habitation.

Gopuraṁ tri-talam nyāsaṁ lakṣaṇaṁ vakṣhyate'dhunā !
Dvi-bhāgam bhitti-vistāram parītaṁ sēśaṁ ītu gehakam !

(M. xxxiii. 489, 492).

**GOKARNA**—A measure, the distance between the tips of the fully stretched thumb and ring-finger.

Tālāḥ smṛito madhyamayā gokarṇaṁ chāpy-anāmayā !
(Brahmāṇḍa-Purāṇa, part 1, 2nd anushāṅga-pāda, chap. 7, v. 97).

(2) Āṃgushṭhānāmikā-yuktaṁ gokarṇaṁ iti saṃjñūkam !

(Suprabhedāgama, xxx. 22).
GOKHLA—The niche, a recess in a wall.

"In the east wall of the mandapa on each side, is a gokhla or niche for images, and in that on the south side is a defaced Ganeśa".

"In the vestibule to the shrine are also small recesses one on each hand."

(The Temple at Amarnath, Ind. Ant. vol. iii. p. 318, c. i, para 2, middle).

GOJI—The septum of the nose, the bridge-like part between the two nostrils connecting the tip of the nose with the surface of the upper lip.

(M. lxv. 105, etc., see the lists of limbs under Tāla-māna).

GOPĀNA—(Gopānaka)—The beam, a moulding.

A moulding of the pedestal generally placed between a cyma and cymato or a cyma and fillet (M. xiii. 95, 100, etc., see the lists of mouldings under Upapitha).

A moulding of the base (M. xiv. 32, etc., see the lists of mouldings under Adhisthāna).

A synonym of the entablature (M. xvi. 19, see under Parastara).

A beam-like ornament of the single-storeyed buildings (M. xix. 46).

A similar ornament of the buildings of two to twelve storeys.

(See M. xx. 25, etc).

A moulding of the entablature:

Daṇḍikordhve valayaṁ gopānaiḥ syat tad-ūrdhvataḥ

(Kāmiṇi-kāma, lv. 34).

Cf. Gopānasi tu valabhi-ehhādane vakra-dāruni

(Amarakosha i. ii, 15).
GOPURA—A gate-house, doors in general, the colossal buildings over or near the gate giving entrance to a city, temple, monastery etc. Pura-dvāram tu go-puram ।
Dvāra-mātre tu go-puram ।

(Amarakosha, II. ii, 16 ; III. iii, 182).

(1) Prāśādāt pāda-hīnāṁ tu gopurasyochhṛāyo bhavet ।
(Agni-Purāṇa, chap. 42, v. 22).

(2) Prākāra-samam mukham avasthāpya tri-bhāga-godhā-mukham gopuram kārayet—“A turret above the gate and starting from the top of the parapet shall be constructed, its front resembling an alligator up to \( \frac{1}{4} \) of its height.”
(Kauṭiliya-Arthasastra, chap. xxiv. p. 53).

(3) Śāla-gopurayos tuṅgas tv-adhikaḥ chāpi mūlataḥ ।
Gopurasvāpy-alāṅkāram śālaṅkāravan nayet \#
Sabhākāra-sīro-yuktam śālakāra-sīraḥ-kriyam ।
Maṇḍapākara-samayuktam chuli-harmya-vibhūṣhitam \#
Agrato’lindakopetam aṭṭalāṁ sālakāntare ।
Gopurasya tu vistāra-tri-bhāgād eka-bhāgikam \#
Chatur-bhāgaika-bhāgas tu pāncha-bhāgaika-bhāgikah ।
Nirgamo gopuraṇām tu prākāraḥ bāhyato bhavet \#
Gopuraṁ cha khaluri cha mūla-vāṣṭu-nirikṣhitam ।
Antare rāja-devināṁ grīhāṇy-antar-mukhāṁ cha ।
(Kāmikāgama, xxxv. 124-128).

In the above instance, it should be noticed, the gopura or gate-house does not belong to a temple; it is the part of a residential house.

(4) Rāmayāṇa, vi. 75, 6, etc. : Gopurāṭṭā-pratolishu chāryāsu ।

(5) Mahābhārata :
III. 173, 3 : Puram gopurāṭṭālakopetam ।
III. 207, 7 : Mithilāṁ gopurāṭṭālakavatim ।
These two examples will show that gopura denotes gate-houses of palaces and cities, and that they need not necessarily belong to a temple alone.
(6) Mānasāra:

The gate-house of a town (M. x. 48).

In connection with the height of storeys (bhūmi-lamba):

Devatālayānām nṛpiṇām śālā-gopure(e)vam uttuṅgam !

(M. xi. 113).

In connection with the base (M. xiv. 415).

In connection with the column:

Praśāde maṇḍape vāpi prākāre gopure tathā !

(M. xv. 433).

In connection with the windows (M. xxxiii. 594).

In connection with images of Yakshas, Vidyādhāras etc.:

Jāny-uṣrita-hastau guprodhṛita-hastakau !

Evaṁ vidyādharaḥ proktaḥ sarvābharaṇa-bhūṣitaḥ !

(M. lviii. 16-17).

Chapter, xxxiii. (named Gopura), 1-601:

The gate-houses are built for temples and residential buildings alike (line 1). Hence it will be inaccurate to suppose that gopuras are constructed only for temples. In the Mānasāra rules are laid down for gopuras belonging to residential buildings of various descriptions (cf. 2-601).

They are built in front of each of the five courts into which the whole compound of a house is divided. The gopura belonging to the first court (antar-maṇḍala) is technically called the Dvāra-śobhā or the beauty of the gate (8); that belonging to the second court is known as Dvāra-śālā or gate-house (9). The gate-house of the third court is called Dvāra-prāśāda (9), and of the fourth court Dvāra-harmya (9). The gate-house of the fifth court or at the furthest boundary (mahā-maryādā) is known as Mahā-gopura or the great gate-house (10).
The gopuras are furnished with as many as sixteen storeys (97,103). They are divided into ten classes (564) with regard to the number of architectural members designated as sikharas or cupolas, domes (stūpikā), side-tower or dome (gala-kūta) and vestibules (kshudra-nāsi) (536-564). A gopura is thus technically called Śribhoga when its sikhā (spire) is like a śalā (hall), it has a circular surrounding dome and is furnished with a side-tower, four small vestibules and eight large vestibules (553-564). The remaining nine classes are called respectively Śrivisāla, Vishṇu-kānta, Indra-kānta, Brahma-kānta, Skanda-kānta, Śikhara, Stūpika and Saumya-kānta (556-564).

The fifteen kinds of gate-houses referred to above may have one to sixteen or seventeen storeys. But the details of five storeys only are given, others being left to the discretion of the architects and stated to be built in the same way as those five storeys illustrated so minutely.

The measurement, both absolute and comparative, of length, breadth, and height of each storey belonging to each of the fifteen kinds of gate-houses, is described at great length. The ornaments and mouldings of each storey are also given in detail. The central or main hall as well as all other rooms, together with their different parts, such as pillars, entablatures, walls, roofs, floors, doors, and windows, etc. are described in great detail (cf. 2-601).

(7) Gate-tower (Hampe Inscription of Krishnaraya, line 33, north face, Ep. Ind., vol. i. p. 336).


(9) Durggaṁ cha Tāmranagarim abhito vyadhata prākā-ram umnatam udāmchita-gopuraṁ saḥ—"he surrounded Tāmranagari with a wall surmounted by towers." Hultzsch. (Chebralu Inscription of Jaya, v. 27, Ep. Ind. vol. v. pp. 147, 149).
(10) Gate-tower;
Vapra-gopura-mayaṁ nava-harmaiḥ—by erecting new build-
ings adorned with a wall and a gate-tower.

(Mangalagiri Pillar Inscrip. v. 29, Ep. Ind. vol. vi.
pp. 121, 131).

(11) Vapra-gopura-yutair-nava-harmyaiḥ (verse 26).
Gopura-prakārotsava-maṁṭapair upachitaṁ (verse 27).
Śikhara-maṁṭapa-gopurālu (line 116).

(Kondavidu Inscrip. of Krishnaraya, v. 26, 27, line

(12) Vipulottūṁga-gopurāṁ deva-maṁdiram—the temple of god
(adorned) with lofty towers.

(Krishnapuram Plates of Sadasivaraya, v. 56, Ep.

(13) “In it (Taulava) country, on the south bank of the
Ambu-river shining like the Śri-puṇḍra (central sectarian
mark on the forehead of Vaishnavas) is Kshemapura, like
Purandara (Indra’s city), with glittering gopuras (temple-
towers).”

(Ep. Carnat., vol. viii. part i, Sagar Taluq, no. 55,
Transl. p. 100).

(14) “Built (in the year specified) the tower of the temple (Gopura)
of the god Śivaṁśvaram udaiyar.”

(Ep. Carnat. vol. ix. Bangalore Taluq, no. 139 a,
Transl. p. 26, Roman text, p. 32).

(15) “Brought to the door of the gopura of the maṁṭapa facing
mukha-maṁṭapa of the god Varadaraja, and having the
wood-work done by the hand of the carpenter Bevoja’s son
Chāja-oja, and having the door set up and the iron work
done by the hand of the blacksmith Anjala Dvingoja.”

(Ep. Carnat. vol. x. Malur Taluq, no. 3, Roman text,
(Ind. Ant. vol. ix. p. 117, c. i; p. 119, c. i).

(17) Nūtiṇa-vāgī gopuravaṁ kaṭṭīṣi gopura-pratishṭhe suvarṇakalasa-pratishṭhe saha māḍīṣi—"erected a new gopura with golden finials in the Chāmuṇḍesvari hill."

(Ep. Carnat. vol. iii. Mysore Taluq, no. 20, Roman text, p. 6, Trans. p. 3).

(18) Viraś śri-chika-deva-rāya-nṛipati reme pure sainvasan
Śriṇaṅga ramanīya-gopuravatī kshoni-vadhū-bhūshane #
The heroic king Chikka-Deva Rāya, residing in the beautiful city Śriṇaṅga having (i.e. which is furnished with) splendid gateways (? gate-house) an ornament to the lady Earth,..."
It should be noticed that from this instance it is clear beyond doubt that gopuras or gate-houses were constructed not only in connection with temples but also as parts (of residential houses and) of the city-gates.

(Ep. Carnat. vol. iii. Maḷavallī Taluq, no. 61, Roman text, p. 126, line 11 f; Transl. p. 62).

(19) "With his approval causing a gopura of seven storeys to be newly erected on the eastern side of the holy presence dedicated the gopura together with its golden kalaśas, for the services of the god, to continue as long as sun and moon."


(20) Meroś śriṅgam utāndhakāri-bhavanaṁ prālaya-prithvi-dhṛitaṁ kuṭāṁ kiṁ muravairy-nirmrita-mahā-dvāravatī-gopuram #
Kiṁ vā kiṁ māya-silpa-sāra-sahitam pāṇḍūdbhavānāṁ sabhā-dvārāṁ guṇḍa-chanūpa-nirmita-mahāśaṭkāṁ samuṣṭim-bhate #
Sapta-dvīpa-samudra-gotra-dhara-loka-chhanda-ṛishyaśvasāṁ khyātāneka-jagam-ūdbhana-mahanīyasēṣha-vastu-śriyāṁ #
Sāram gopura-nishṭha-sapta-bhuvana-vyājena śaṭko mahān
ekibhūtam ivāvabhātī satatam śri-guṇḍa-danḍādhipah#

"And rebuilt with seven storeys the gopura, over the doorway
(and its praise)."

(Ep. Carnat. vol. v. part i, Belur Taluq, no. 3, Roman
text, iii. p. 103, line 10 f, Transl. p. 45).

(21) "In front of the temple of Harihara-nātha, he made a
wide and beautiful gateway (gopura) of five storeys, adorned
with golden kalaśas."

(Ep. Carnat. vol. xi. Dāvaṇagere Taluq, no. 36;
Transl (p. 47; Roman text, p. 77-78; see Intro-
duction, p. 32, para. 2, line 3 f).

(22) See "Views of the second main entrance-gopura, Kailāsa-
nātha temple) Pallava Architecture, Arch. Surv. new
Imp. series, vol. xxxiv. plate v).

GOPURĀKĀRA(-KRITI)—Buildings of the gate-house-shape.

Kechid vai mālikākārā kechid vai gopurākritiḥ#
Mātrīṇām ālayām kuryād gopurākāram eva tu#

(Suprabhedāgama, xxxi. 123, 129).

GO-MĀTHA—Literally a monastery for cows, a cow-stall.

Yo dharmma-pūṃjaṁ hi vīchārya v(b)uddhyā so<kārayad go-
maṭ(ṭh)a-nāṅdheyaṁ#

V(b)atihāḍīṁ-pure ramye go-maṭ(ṭh)aḥ kāritah śubhaḥ#
Aśrayaḥ sarvva-jantūnām kailās(ś)ādrīr ivāparah#

"Caused to be made the place known by the name of Gomātha."

"This auspicious Gomātha was caused to be made in the beautiful
town of Batihādim. (It is) a shelter to all being like another
Kailāsa" (R. B. Hira Lal, b.A.).

But from the context the meaning of Gomātha (lit. house for
cows) seems certain: it is Paṣu-sālā or sheds for animals.

(Batihagarh Stone Inscr. v. 8, 9, Ep. Ind. vol. xii. p. 46-47).
GOSHTHA-PAŃJARA—The niche or recess in the wall which generally contains a statue, and sometimes serves as a decoration. (See Pañjara).

GOSHTHI-(KA)—A committee, the managing committee of a building.

"Members of Pañch or committee entrusted with the management of religious endowments." Prof. Bühler.


Cf. Goshṭhika-bhūtena idaṁ stambhāṁ ghāṭitam !


The managing committee of a building:

Garishṭha-guṇa-gosṇṭhyadāh samudadīdarad-dhira-dhīrū-dāram atisumādaram prathama-tīrhakrin-māndiram |

(Bijapur Inscrip. of Dhaval of Hastikundi, v. 34, Ep. Ind. vol. x, p. 22).

GEYA—A class of buildings.

(Kānikāgama, xlv. 58a-59, see under Mālikā).

GRĀMA—(cf. Nagara)—A village.

(1) "The primitive sense of this word, which occurs frequently from the Rgveda onwards, appears to have been 'village.' The Vedic Indians must have dwelt in villages, which were scattered over the country, some close together, some far apart and were connected by roads. The village is regularly contrasted with the forest (araṇya), and its animals and

1. l. 44, 10; 114, 1; ii. 19, 7 (perhaps to be taken as in n. 10); X. 146, I; 149, 4, etc.; Av. iv. 30, 7, 8; v. 17, 4; vi. 40, 2, etc.; Vājasaney Śamhitā, iii. 40; xx. 17, etc.
2. Śatapatha-Brāhmaṇa, xii. 2, 2; Aitareya Brāhmaṇa, iii. 44.
3. Chhāndogya-Upanisad, viii. 6, 2.
plants with those that lived or grew wild in the woods. The villages contained cattle, horses, and other domestic animals, as well as men. Grain was also stored in them. In the evening the cattle regularly returned thither from the forest. The villages were probably open, though perhaps a fort (pur) might on occasion be built inside. Presumably they consisted of detached houses with enclosures, but no details are to be found in Vedic literature. Large villages (mahā-grāmā) were known."

(Professors Maclodell and Keith, Vedic Index, vol. 1, pp. 244-245).

(2) Kāmikāgama (xx. 4, the definition):
Vipair athānyair varnaṁ vā bhogyo grāma udāhṛitaḥ
The situation of the village-gods and temples (ibid. xxvi. 1-41).
The general arrangement (ibid. xxviii. 1-21).
Further details of the same (ibid. ix. 1-9 and xxx. 1-22).
Cf. Jāty-otkarsha-vaśenaiva sthānam yuktyā prakalpayet
Utkṛṣṭānāṁ samāpe syān nikṛṣṭānāṁ tu dūrataḥ
(Ibid. xxx. 9).

(3) Brahmanda-Purāṇa (part 1, 2nd anushaya-pāda, chap. 7, v. 105, 111, see also v. 94):
Khetānāṁ cha purāṇāṁ cha grāmānāṁ chaiva sarvaśaḥ
Tri-vidhānāṁ cha durgānāṁ parvatodaka-dhanvināṁ
Nagarād yojanaṁ khetāṁ khetād gramo'rdhā-yojanaṁ
Dvi-krośaṁ paraṁ-simā kṣetra-simā chatur-dhanuḥ

1. Animals: Rv. x. 90, 8; Av. ii. 34, 4; iii. 10, 6; 31, 3; Taittiriya Samhitā, vii. 3, 3, 1;
Kathaka-Samhitā, vii. 7, xiii. 1; Vajasaneya-Samhitā, ix. 32; Pañcabhūmika-Brahmaṇa, xvi. 1, 9; Śatapatha-Brahmaṇa, iii. 8, 4, 16, etc. Plants: Taittiriya-Samhitā, v. 2, 3, 5;
vii. 3, 4, 1, etc.
2. Av. iv. 22, 2; viii. 7, 11, etc.
4. Rv. x. 140, 1; Maiśārya-Samhitā, iv. 1, 1.
5. As now-a-days, see Zimmer, Altindisches Leben, 144, citing Hugol, Kashmir, 2, 45.
(4) Kautūliya-Arthaśāstra (chap. xxii. p. 45, 46):
Śūdra-karshaka-prāyaṁ kula-satāvaram pañcha-sata-kula-parām grāmam kroṣa-dvi-kroṣa-simānam anyonya-raksham nivesayet |
Nadi-saila-vana-grhishṭi-dari-setubandha-sālmali-sāmi-khiravrikshān anteshu simnāṁ sthāpayet |
Ashta-sata-grāmyā madhye sthāniyāṁ chata-sata-grāmyā droṇa-mukham dvi-sata-grāmyā khārvaṭikāṁ dāsa-grāmi-
samgrahena samgrahanaṁ sthāpayet |

"Villages consisting each of not less than a hundred families and of not more than 500 families of agricultural people of Śudra caste, with boundaries extending as far as a kroṣa (2,250 yds.) or two, and capable of protecting each other shall be formed. Boundaries shall be denoted by a river, a mountain, forests, bulbous plants, caves, artificial buildings (? setubandha=bridge) or by trees such as sālmali, sāmi and milky trees.

"There shall be set up a sthāniya (fortress of that name) in the centre of eight-hundred villages, a droṇa-mukha in the centre of four hundred villages and a samgrahana in the midst of a collection of ten villages.

(5) Yājñavalkya-saṁhitā (ii. 167, etc.):
Dhanuḥ-sataṁ pariṇāho grāma-kshetrautaram bhavet |
Dve sate kharvaṭasya syān nagarasya cha:vuh-satam 

(6) Manu-saṁhitā (viii. 237, etc.):
Dhanuḥ-sataṁ pariḥāro grāmasya syāt samantatah |
Śamyāpātās trāyo vāpi tri-guṇo nagarasya;tu

(7) Mahābhārata (xii. 69, 35):
Ghośhan nyaseta mārgeshu grāmān utthāpayed api |
Praveśayeč cha tān sarvān sākhā-nagareshv-apī |
Ibid. 2, 5, 81:
Kechid nagara-gupty-arthaṁ grāma nagaravat kṛtāh |
Mānasāra (chap. ix. named Grāma, 1-538).

According to shape the villages are divided into eight classes, namely, Daṇḍaka, Sarvatobhadra, Nandyāvarta, Padmaka, Svastika, Prastara, Kārmuka and Chatur-mukha (lines 2-4).

(For the plans represented by these eight names, see Rām Rāz, Ess. Arch. of Hind. plates XLIII—XLVI). The measurement, the ground-plans, the offerings to the presiding deity, the internal arrangement, the laying out of the houses, and the ceremonial opening of new buildings are described in order (5-8):

Prathamaṁ grāma-mānāṁ cha dvitiyam padam vinyaset 
Trītiyam tad-baliṁ datvā chaturtham grāmaṁ vinyaset
Pañchamaṁ griha-vinyāsāṁ tatra garbhāṁ vinikshipet
Shaṭkaṁ griha-praveśāṁ cha tan-mānāṁ adhunochyaete

The general plan (95-503):

Each village is surrounded by a wall made of brick or stone, strong and high enough to prevent leaping over (143, etc). Beyond this wall there is a ditch broad and deep enough to cause a great obstruction in the event of an attack on the village (143, etc). There are generally four main gates at the middle of the four sides and as many at the four corners (100-110, 144, etc). Inside the wall there is a large street around the village. This street is generally used for circumambulation on some special occasion, daily round of the police, open-air drive and similar matters of public concern. Two other large streets are those which run from one gate to another in the middle of the wall on each side. They intersect each other at the centre of the village, where a temple or a hall is generally built for the meeting of the villagers. The village is thus divided into four main blocks, each of which is again subdivided into many blocks by streets which are always straight from one end to the other of a main block. The ground-floor of the houses on the main streets are shops. The surrounding street has foot-paths and
houses only on one side. These houses are mainly public buildings, such as schools, colleges, libraries, guest-houses, etc. All other streets generally have residential buildings on both sides. The houses high or low are always uniform in make (500, see also 501). Congestion is carefully avoided. The drains or jala-dvāra (lit. water-passage) are made towards the slope of the village. Tanks and ponds are dug in all the inhabited parts and located in such quarters as can be conveniently reached by a large number of inhabitants. The temples of public worship as well as the public commons, gardens and parks are similarly located. The people of the same caste or profession are generally housed in the same quarter.

(9) The following words of Mr. Havell may throw some further light on some of the points referred to above (Ancient and Medieval architecture of India, pp. 9, 13, 12):

"The experience of many generations had proved that they (plans of villages) were the best for purposes of defence, and gave the most healthy, pleasant and practical lay-out for an Indian village or town. The easterly axis of the plan ensured that the principal streets were purified by the rays of the sun sweeping through them from morning till evening; while the intersection of main streets by shorter ones running north and south provided a perfect circulation of air and the utmost benefit of the cool breezes."

"The Mānasāra recognises forty different classes of villages and towns, according to the extent of the lands owned by them; commencing with a village-unit which was 500 dāndas, or 4,000 feet square, so that the extent of the largest cities would be 20,000 dāndas or about 30 English miles square. Of this area about one-third was devoted to building space, and the rest to the agricultural lands owned by the community. In the description of Ayodhya given in the Rāmāyaṇa (see under Nagara), the proportion between
its breadth and length is as one is to four. Pātaliputra was about 9 miles in length and 1 ¼ miles in breadth. Hindu Gaur was also a long rectangle, one of the long sides generally faced a lake or river, an arrangement which provided bathing facilities for all the inhabitants, and obviated the necessity of building defensive works all round.”

“The Mānasāra gives the maximum width of the main village-streets as 5 daṇḍas, (a daṇḍa, rod or pole=8 feet). The others varied in width from 1 to 5 daṇḍas. The size of a single cottage was reckoned as being 24 feet by 16 feet to 40 feet by 32 feet. They were generally grouped together by fours, so as to form an inner square or quadrangle. The magic of the square depends on the fact that it afforded the best protection for the cattle of the joint household when they were driven in from pastures every evening.”

(10) “Of stone-built walls, such as ancient Indian fortified village or town possessed, there is an extant example older than the sixth century B.C. in the hill-fortress of Giribraja, near the modern Rajgir, said to have been planned by a master-builder called Mahā-govinda.”

(Rhys Davids, Buddhist India, p. 37).


“(At Teridala, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundi Three Thousand, adorned, with)—villages, towns, hamlets, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kun-tala......”

(Old Kanarese Inscrip. at Terdal, line 58, Ind. Ant. vol. xiv. pp. 19, 25).
“With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghatikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon—(Grāma-nagara-khedā-kharvāna-mañgamba-drona-mukhapura-pattana-rājadhāni)—on whatever side one looked, in these nine forms did the Kuntala-desa shine.”

(It should be noticed, that the passage within brackets is almost identical with the corresponding passage in quotation no. 11 above.)

(Grāma-dānā-nagara-khedā-kharvāna-mañgamba-drona-mukhapura-pattana-rājadhāni)

Grāma-Garbha—(see under Garbha-nyāsa)—The foundation of a village.

Grāma-Mārga—The village-road.

Vimśad-dhanur grāma-mārgah simā-mārgo dāsaiva tu!
(Brahmāṇḍa-Purāṇa, part I, 2nd anusṭhaṁga-pāda, chap. 7, v. 112).

See details under Grāma and Nagarā.

Grāma-Lakshaṇa—The description of the village.

(M. ix., see under Grāma).

Grāma-Vinyāsa—The arrangement or laying-out of the village.

(See Grāma).

Grāha—A crocodile, a shark, an architectural and sculptural ornament.
A kind of mukha-bhadra or front tabernacle.

(M. xviii. 302, etc).
An ornament of the arch:
Grāha-kinnara-saṁyuktaṁ
Grāha-kinnara-bhūṣhitam
Grāha-puchchhādi-sarvēśhām svarṇa-ratnena bandhayet
Grāhāntam sarva-ratnaiś cha puritaṁ śreṇi-saṁyutam

(M. xlvi. 53, 56, 57, 60).

GRĀHA-KUNDALA—The crocodile-shaped ear-ring.
Cf. Grāha-kundala-bhūshaṇam

(M. liv. 8).

Anyathā sarva-saktināṁ grāha-kundala-bhūshīṇiṁ

(M. liv. 168).

GRĪVA—(see Kaṇṭha)—The neck, the dado; as a member of the pillar it comprises vedikā (altar), grīva (dado proper), and bhūshaṇa (ornament).

(M. xv. 105-107).

GRĪVA-BHŪSHAṆA—The ornaments of the neck part of the pillar.
It comprises uttara (fillet), vājana (fillet), gala (dado), and vājana (fillet).

(M. xv. 111-113).

GRAIVEYAKA—A neck-lace.
Sapta-suvarṇā-nishka-kalitami graiveyakam kāṁti-mat—charming neck-lace made of seven nishkas of gold.

(Four Inscrip. at Śrīkuramam, no. D, line 6, Ep. Ind. vol. v. p. 37).

GH

GHĀTA—A pot, jar, pitcher; same as kumbha of the column (see Stambha), the torus (see Gwilt, Encycl. fig. 870), a type of building, a carving on the door.
Cf. Stambhaṁ vibhajya navadhā vahanāṁ bhāgo ghato'sya bhāgo'nyah

(Bṛihat-samhitā, lxxii. 29).

Dr. Kern’s rendering by ‘base’ seems rather doubtful.


(1) A type of building which is shaped like a waterjar (kalaśa) and is eight cubits wide.

p. 319, see under Prāśāda).
A jar-shaped carving (on the door frame):
Śoṣhāṁ maṅgalya-vihagaiḥ śrī-vṛksha-svastiṣṭa-ghaṭaiḥ।
Mithunaiḥ patra-vallibhiḥ pramathaiḥ chopasobhayet॥
(Ibid. LVI. 15).

A type of building:
(2) Matsya-Purāṇa (chap. 269, v. 37, 49, 53, see under Prāśāda).
(3) Bhavishya-Purāṇa (chap. 130, v. 33, see under Prāśāda).
(4) Mānasāra (xlII. 15-18):
Shat-śaptāṣṭāṅgulam vai śilā-stambhaim viśālakam!
Vṛttam vai chatur-asram vai ashtaśasram shoḍaśāsrakam!
Pāda-tuṅge' shta-bhage tu trimśeenordhwam alaṅkṛitam!
Bodhikāṁ mushṭi-bandhaṁ cha phalakā-tāṭikā-ghaṭam!
(See further context under Śīlā-stambha).

GHAṬṬA—(see Sopāna)—A flight of steps.
Śrī-vatsa-rāja-ghaṭṭo'yāṁ nānāṁ tenātra kārithaḥ।
Brahmaṇḍam ujjvalaṁ kārttima śraddhayitaṁ atmanah॥
"He indeed caused this flight of steps to be built here, of the illustrious Vatsa-rāja, in order to make his bright fame ascend up into the universe."

Cf. "Ghat—(1) A flight of steps leading to water, (2) a mountain pass, (3) a ferry."
Vincent Smith's Gloss (loc. cit) to Cunningham's Arch. Surv. Reports.

GHAṬIKĀLAYA—The building where the water-clock is placed.

GHAṬIKĀ-STHĀNA—The place or building where a clock is placed, a religious centre, an institution.
(1) Uṭṭaṅkaktyā sāma-vede vyādhattair ghaṭikāsramam—"in accordance with Uṭṭaṅka's saying in the Sāma-veda, the ghaṭikā was established,"
(It should be noted that this inscription is on the door of the Ammanavaragudi in the enclosure of the same Janārdana-svāmi temple.


(2) "Possessor of thirty-two velama, eighteen cities, sixty-four yoga-pīthas, and sixty-four ghatikā-sṭhānas."


(3) "He set out for the city of the Pallava Kings, together with his guru Viraśarmma, desiring to be proficient in pravachana, entered into all religious centres (ghatikā-sṭhāna) and (so) became a quick (or ready) debater (or deputant)."

(Ibid. no. 176, Transl. p. 113, para, last but one).

(4) "With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghatikā-sṭhānas, the supports of dharma and mines of enjoyment..........did the Kuntala-deśa shine."

(Ibid. no. 197, Transl. p. 127, first para, last seven lines; Roman text, p. 214, line 30).

(5) Mr. Rice is not certain about the accurate meaning of the term. He refers to quotations nos. 1, 2, 3, 4, and seems to think that it means some kind of institution. He says that "Mr. Pathak has translated it as ‘religious centre’ (Ind. Ant. xiv, 34). Dr. Kielhorn has published an article on the subject (Göttingen Nachrichten for 1900, Heft 3) with special reference to the use of the word in this inscription (quotation no. 3 above) and gives quotations in support of his view that it means something like brahma-puri." It is to be noted that Mr. Rice’s reference to Ind. Ant. is not accurate see below.

(6) Dvā-trimśat tu velāvūramum ashtādāsa-patṭanamum bāsa-
shaṭi-yoga-pīthamum aruvattanalku-gaṭika-sthānamum
—(the people of the) thirty-two sea-side towns, the 18
towns, 62 seats of contemplation, and 64 religious centres
(together with......held a convocation there).

(Old Kanarese Inscrip. at Terdāl, line 60, Ind. Ant.

GHANA—Solid, a kind of measurement, thickness.
Eka-hasta-samaṁ dirgham tad-ekāṅgula-vistritam
Ghanam ardhāṅgulam proktam hasta-nischitya yojayet
(M. ii. 64-65; see also xxxiii. 311-313, 593-595;
lx. 17-18; lxii. 17, under Aghana).

GHANA-MĀNA—(see Aghana-māna)—The measurement by the
exterior of a structure.
(M. xxxiii. 291-330, and 331-335, see under Aghana-māna).
Cf. Yogādi-ghana-mānāṁ cha kṛtvā bāhye navāṁśakam
(M. xxxix. 64).

GHĀṬANA—A bolt.
Yogyaṁ kavāṭa-yugmam śreshṭhāṁ madhyāṁ cha hāmyake
Antar vāpi bahir vāpi ghāṭanāṁ kilā-sāmyutam
(M. xix. 152-153).

GHṚITA-VĀRI—(cf. Piṭha)—The water-pot, a part of the piṭha or
the Pedestal of the Phallus.
Piṭhasyordhve viśāle tu chatusṭ-paṇcha-shaḍ-āṁśake
Ekāṃśenacha śesham tu ghṛita-vāri-viśālakam
(M. liii. 24-25).

CH

CHAKRA—The disc of Vishṇu, a type of building.
See Mānasāra (lxv. 145, lxv. 147, xxxii. 125, etc).
A class of octagonal buildings:
(1) Agni-Puraṇa (chap. 104, v. 20-21, see under Prāśāda).
(2) Garuḍa-Puraṇa (chap. 47, v. 21, 23, 31-32, see under Prāśāda).
In connection with the foundations:
Madhye chakram tu bhaumena bhajanantaṁ vinikshipet!
(M. xix. 137, see also 158).

CHAKRA-KĀNTA—A class of the eleven-storeyed buildings.
(M. xxxix. 11-15, see under Prāśāda).

CHANĀDITA—A type of storeyed building, a ground-plan.
A class of the nine-storeyed buildings (M. xxvii. 11-12, see under Prāśāda).

A ground-plan in which the whole area is divided into sixty-four equal squares (M. vii. 9, see, for details, 77-110, cf. also viii. 39; ix. 166, in connection with the village; xv. 390, etc).

CHATUR-ĀŚRA—(see Chatushkoṇa)—A type of building which is quadrangular in plan, has one storey and five cupolas.
(2) Matsya-Purāṇa (chap. 269, v. 28, 53, see under Prāśāda).
(3) Bhavishya-Purāṇa (chap. 180, v. 25, see under Prāśāda).

CHATUR-MUKHA—(see under Grāma and Śālā)—Literally four-faced, a class of villages, a type of building, a kind of hall.
A class of the four-storeyed buildings (M. xxii. 12-23, see under Prāśāda).

A class of villages (M. ix. 3, cf. the description in detail, 490-507, see also xix. 212).

A class of śāḷās (halls, pavilion, etc., M. xxxv. 3-4, see under Śālā).

Cf. Sarvatobhadra-chatur-mukha-ratna-traya-rūpa-tri-bhuvana-tilaka-Jina-chaitiyālayavanu—"the Tribhuvana-tilaka-Jīna-chaitiyālaya (temple) (which is) auspicious on every side (sarvatobhadra), has four faces (chaturmukha), and is the embodiment of the three jewels."
"The temple has four doors each of which opens on three identical stone images of the Tirthamkaras Ara, Malli and Munisuvrata".


CHATUR-VARGA—A set of four mouldings of the door, consisting of vedikā (platform), pāda (pillar), širāh (spire) and šikha (finial).

(M. xxxix. 154-156).

CHATUR-VARGA-KĀNTAKA—A set of four architectural members.

(M. xxxiii. 531).

CHATUR-VIMŚATI-TĪRTHA—The twenty-four Jain saints or apostles.

(M. lv. 90).

Cf. Fergusson, Hist. of Ind. and East. Arch. (p. 748):

<table>
<thead>
<tr>
<th>Name</th>
<th>Distinctive sign</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ādinātha</td>
<td>Bull.</td>
</tr>
<tr>
<td>2. Ajitanātha</td>
<td>Elephant.</td>
</tr>
<tr>
<td>3. Śambhunātha</td>
<td>Horse.</td>
</tr>
<tr>
<td>4. Abhainandanātha</td>
<td>Monkey.</td>
</tr>
<tr>
<td>5. Sumatinātha</td>
<td>Chakwa (red goose).</td>
</tr>
<tr>
<td>7. Supārsvanātha</td>
<td>Swastika.</td>
</tr>
<tr>
<td>8. Chandraprabha</td>
<td>Crescent moon.</td>
</tr>
<tr>
<td>10. Śitalanātha</td>
<td>Tree or flower.</td>
</tr>
<tr>
<td>11. Śrī-Amsanātha</td>
<td>Rhinoceros.</td>
</tr>
<tr>
<td>12. Vasupadya</td>
<td>Buffalo.</td>
</tr>
<tr>
<td>15. Dharmananātha</td>
<td>Thunderbolt.</td>
</tr>
<tr>
<td>16. Śātanātha</td>
<td>Antelope.</td>
</tr>
<tr>
<td>18. Aranātha</td>
<td>Fish.</td>
</tr>
<tr>
<td>20. Munisuvrata</td>
<td>Tortoise.</td>
</tr>
<tr>
<td>Name</td>
<td>Distinctive sign</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>22. Neminātha</td>
<td>Shell.</td>
</tr>
<tr>
<td>23. Pārśvanātha</td>
<td>Snake.</td>
</tr>
<tr>
<td>24. Vardhamāna or Mahāvira</td>
<td>Lion.</td>
</tr>
</tbody>
</table>

For reference to their images see Jina(ka).

CHATUSH-KONA—Literally four-cornered, a type of quadrangular building (see under Chatur-aśra).

(1) Bhavishya-Puraṇa (chap. 130, v. 25, see under Prāsāda).

(2) Bṛhat-saṁhitā (Chap. lvi. 18, 28, see under Prāsāda).

CHATUSH-ŚALĀ—A house with four sālās (rooms, or halls), an open or closed quadrangle surrounded by buildings on all four sides, an enclosed court-yard.

Evām chatur-griham proktāṁ sālayāṁ kalpayen na va ||
Chatus-śāla-pradeśe tu tad-adho-bhūmir uchyate ||
Madhya-maṇḍapa-saṁyuktāṁ chatur-griham udāḥritam ||

(Kāmikāgama, xxxv. 5-7, 70, 93).

Chatur-śāla-gra(gri)ham śreshṭhaṁ tri-śālaṁ madhyāmaṁ bhavet ś
Dvi-śālaṁ adhamaṁ proktāṁ hinaṁ syād eka-śālakam ||

(Ibid. xxv. 13, 14).

Śālaikā daṇḍa-khaṇḍābhā dvi-śāla tad-dvayena tu ś
Tat-trayena tri-śāla syāt chatur-śāla chatushtayi ||
Saptabhiḥ saptā-śāla syād evam anyaṁ tu kirtitah (-m) ||

(Ibid. xxxv. 34, 35).

Shaḍ-bhāgena mahā-śāla chatur-śāla tri-bhāgikām ś
Madhya-śāla(-ir) yugāṁśena bhadra-śāla cha madhyame ś
Anuśāla cha madhye cha chaika-bhāgena bhadrakam ś

(M. xxvi. 17-19).

Chatur-śālam (Amarakosha, ii. ii. 6).

CHATUSH-ŚILĀ—Literally four pieces of stone, a pedestal.

Benasyaika(-kā)-śilā proktāṁ liṅgānāṁ tach-chatur-śilā ś

(M. lxx. 177).
CHATUH-STALA — The fourth storey, the general description (M. xii. 89-106), the eight classes (Ibid. 1-88). (See under Prasāda).

CHANDRA-KĀNTA — A ground-plan in which the whole area is divided into 1024 equal squares (M. vii. 50, see under Padavinyāsa), a class of the ten-storeyed buildings (M. xxviii. 6-8, see under Prasāda), one of the five Indian orders (Suprabhedāgama, xxxi. 65, 66, see under Stambha).

CHANDRA-ŚĀLĀ (-LIKĀ) — A room at the top of a house, a kind of windows.

(1) Tri-chandra-śālā bhaved valabhi—the roof must have three dormer-windows.


(2) Pārśvayōs chandra-śāle'sya uchchhrāyo bhūmikā-dvayam| (Matsya-Puraṇa, chap. 269, v. 38, see also v. 40, 41, 42, 46).

(3) Chandra-śālānviṭā kāryya bheri-śīhara-saṁyutā || (Garuḍa-Puraṇa, chap. 47, v. 44).

(4) Tri-chandra-śālā bhaved valabhi |
Bahu-ruchira-chandra-śalāḥ shad-винāsad-bhāga-bhūmis cha |
(Bhavishya-Puraṇa, chap. 130, v. 32, 34).

(5) Hasti-prīṣṭha-yuktam chandra-śālābhiṣ cha samanvytam |
(vimānām) || (Kāmikāgama, l. 92).

(6) Kuṭṭimo'stri nibaddhā bhūs chandra-śālā śirogriham |

Commentary: chandrādi-dvayam grihoparitana-grihasya uparam ādi-āṭṭāli ityādi prasiddhaṣya |

(Chārāṇa — A synonym of the pillar (M. xvn. 4); a foot (M. lviii. 3, etc.)

(See under Stambha).

CHARA-VĀSTU — A movable structure, a temporary building.
Grāmadināṁ nagarādināṁ pura-pattana-kharvate |
Koshṭha-kolādi-sarveshāṁ garbha-sthānam ihochyate |
Sthira-vāstu-kukshi-dese tu chara-vāstu tathāpi cha |
(M. xii. 168-170).
CHARUKA — (see Ruchaka) — A type of building.
Nishpaṭaṁ charukam vidyāt sarvatraeva viśesahatā
tathā (Kānikāgama, xxxv. 91, see also 88-90 under Nandyāvarta).

CHALADANDA — The movable lamp-post.
Chatur-āsramā vā tad ashta-grāmā vṛttam vā chala-danda-kamā
Sthira-danda-visāle tu māṇāṅgula-vasān nayet
(M. l. 84-85).

CHALASOPĀNA — The movable stair-case.
(M. xxx. 130, see under Sopāna).

CHĀRA — A platform.
Vṛṣabha-sāya lakṣaṇaṁ samyag vakṣyate’dhunaṁ
Vimāne maṇḍape vāpi chaśopari parinīyate
(M. lxii. 1, 3).

CHĀRUMBANDHA — A type of base.
Tato jāṅgala-bhumis ched adhishṭhānaṁ prakalpayet
Tach chatur-vidham ākhyātam iha śāstre viśesatāḥ
Paḍma-bandhaṁ chāru-bandhaṁ paḍa-bandham pratikramam
(Suprabhedāgama, xxxi. 16-17).

CHĀRYĀ — A road which is eight cubits broad.
Ashta-hasta-pramāṇa-mārgaṁ
(See Kauṭiliya-Arthasastra, under Patha).

CHITRA — An image, a painting, a marble.
A painting (M. xxxv. 402, etc).
A kind of marble (M. lvi. 15, etc).
A kind of octagonal building (Agni-Purāṇa, chap. 104, v. 20-21,
see under Prāśāda).

A full relief or image whose whole body is fully shown:
Sarvāṅgam dṛṣyamānaṁ yat chitram evaṁ prakathyaṁ
(M. l. 1-9).

See Suprabhedāgama (xxxiv, 3) under Ābhāsa.
CHITRA-KALPA—A head-gear, an ornament.
Patra-kalpaṁ chitra-kalpaṁ ratna-kalpaṁ cha mīṣritam
Eṣāṁ chatur-vidhaṁ proktāṁ kuryāt abhaṁaṁ budhaṁ
(M. L. 3-4).

CHITRA-KARṆA—A kind of pillar.
(M. xv. 30, see under Stambha).

CHITRA-TORAṆA—(see Torana)—A type of arch.
Tad eva (like the Makara-torana) pārśvavat madhyamām pūrītaṁ
cha dvayor (makanayor) api
Nakra-tunda-prāg-grahaiś cha tayor ṣaya-vinirgataiḥ
Vidyādharaṁ cha bhūtaḥ cha sīmhe(-hairi)va vyāla-hamsakaṁ api
Bāle srag-daṇḍakaiṁ anyair maṇi-bandhair vibhaftaṁ
Chitra-toranaṁ etat syād devānāṁ bhū-bhṛtiṁ varam
Ihā su pratiṁadyāsu pādāḥ sarvāṅga-sobhitāḥ
Chatur-arāśīṁ-vṛttābhā kumbha-maṇḍāya saṁyuṭāḥ
Pottikā-sahitā va syur viyuktā va prakirtītāḥ
Utsandhād avalambāṁ tu kuryāṁ makara-prisṭhaṁhakam
(Kāmikāgama, l. v. 66-70).

CHITRA-PATĪTA—A moulding of the pillar.
(M. xv. 34, see the lists of mouldings under Adhishtaṇa and Upapiṭha).

CHITRA-SKAMBHA—A column with all characteristics of the
Padma-kānta (see below) except the āsana (seat).
(M. xv. 39, see under Stambha).

CHITRĀBHĀSA—(see Ābhāsa)—A kind of marble, an image.
(M. lvi. 15, see under Ābhāsa).
Śilodbhavanāṁ vi(bi)mbānāṁ chitrābhāsasya va pūnāḥ
Jalādhiśasanaṁ proktāṁ vṛshendrasya prakirtītām
(Līṅga-Purāṇa, part II, Uttar-bhāga, chap. 48, v. 43).
An image painted on a paṭa (a piece of cloth, a tablet, a plate) or
wall (Suprabhedāgama, xxxiv. 4, see under Ābhāsa).

CHITRĀRDHA—A half relief or an image half of whose body is
shewn.
(Suprabhedāgama, xxxiv. 4, see under Ābhāsa).
CHULLI—A building lacking a southern hall, an apartment of three divisions, one looking north, another east, and the third west. Yāmyā-hīnām chullī tri-sālakām vitta-nāsa-karam etat!

CHULIKĀ—(CHŪLĪ)—A tower, a head-ornament, the capital, the top.

(1) Antar vaprāḥ bahir bhittis cheshṭam dirgham cha chulikā!
(M. IX. 362).
In connection with the joinery:
Etat svṛitta-pādānāṁ tri-karnaṁ vakṣyate 'dhunā!
Tad eva cha tri-karnaṁ syāt tri-chulikam eva cha!
(M. XVII. 104-105).
In connection with the gopura or gate-house (M. XXXIII. 313).
In connection with the maṇḍapa (pavilion):
Tad(prastara)-ūrdhve maṇḍapānāṁ cha chulikā-karna-
harmanyakam!
(M. XXXIV. 64).

An ornament for the head:
Lamba-hāram api chulikādibhiḥ! (M. L. 301).

(2) Stambhasya parikshepāsah shad-āyāmā dvi-guṇo nikhatāḥ
chulikāyās chatur-bhāgāḥ—“in fixing a pillar 6 parts are to
form its height on the floor, twice as much (12 parts) to be
entered into the ground, and one-fourth for its capital.”
(Kaṭṭiliya-Arthaśāstra, chap. xxiv. p. 53).

(3) Trichūlī vaisya-sūdrānām pañcha sapta mahībhṛtim!
Bṛhmaṇānāṁ tathaiva syur ekāduśa tu vedikah
Pāshaṇḍāśramināṁ yugma-saṁkhyā chūlī vidhiyate!
(Kāmikāgama, xxxv. 160, 161).

The synonyms of chulikā:
St(h)ūpikā cha ghaṭah kilo śulakaḥ st(h)ūpir ity-api
Śikhā st(h)ūpir iti khyāta chulikā cha dvijottamāḥ#
(Ibid. LV. 207).
CHULI-HARMYA—(cf. Chulli)—A tower, a room at the top of a house.

(1) Prastarordhve viśeṣho'ṭi chūli-harmyādi- maṇḍitam.
(M. xxxiv. 499).

(2) Ekānēka-talāntam syāt chūli-harmyādi-maṇḍitam.
(M. xxxv. 37, etc).

(3) Chūli-harmya-yutam chorddhve chāgra-dvāra-śamanvitam ||
Sordhva-vaśavya-saṃyuktaṃ chūliharmya-yutam tu vā ||
Sā bhūmīr maṇḍapagāra-chūli-harmya-vibhūshita ||
Athavā maṇḍaporddhve tu chūli-harmya-vibhūshitam ||
Talādhishṭhāna-pādebhyaḥ kiṃcchid-ūṇa-pramāṇakam ||
(Kāmikāgama, xxxv. 63, 65, 71, 114).

(4) Priśkara-mahdye kṛtva vāpīm pushkariṇīṃ dvāraṃ chatus-
śalam adhyadhantārāṇikam kumārī-puraṃ muṇḍa-harmyāni
dvī-talāṃ muṇḍaka-dvāram bhūmi-dravya-vaśena vā tri-
bhāgābhikāyāmāḥ bhanda-vāhiniḥ kūryāḥ kārayet !

"In the centre of the parapets, there shall be constructed a
deep lotus pool; a rectangular building of four compartments,
one within the other; an abode of the goddess Kumārī (?)
having its external area 1 1/2 times as broad as that of
its innermost room; a circular building with an arch
way; and in accordance with available space and materials,
there shall also be constructed canals (?) to hold weapons
and three times as long as broad."

(Kauṭilya-Arthaśāstra, chap. xxiv, p. 54).

Pandit Shama Śāstri's translation, as given above, does not
seem to have resulted from a happy construction of the text.
'Kumārī-pura', 'muṇḍa-harmya' and 'dvī-tala' (two-storeyed)
muṇḍaka-dvāra' bear apparently some technical meanings
which are not well expressed in the translation.
'Muṇḍa-harmya' might be identical with 'chūli-harmya' inasmuch as 'muṇḍa' and 'chūli' are almost synonyms, both
meaning top or summit (see Kumārī-pura).
CHAITYA—(CHAITYĀLAYA)—A monumental tomb, a sanctuary, 

(1) Tasminn Iruga-dāṇḍesa-pure chaṟu-śīlāmayaṟm | 
Śri-Kūṁthu-Jinanaṟthasya chaṟyāḷayaṟm achikaraṟ II 
"In this city the general Iruga caused to be built of fine stones a temple (chaṟyāḷaya) of the blessed Kunthu, the Lord of Jinas."

(Vijayanagara Inscrip. of Harihara II, v. 28, H. S. 
I. I. vol. i. no. 152, pp. 158, 160).

(2) Pāṟśvaṇā ṭhasya Arḥataḥ śīlāmayaṟm chaṟyāḷayaṟm achikaraṟ | 
"—caused a temple (chaṟyāḷaya) of stone to be built to the Arhaṅ Pāṟśvaṇāṭha."
Cf. Bhavya-paritosha-hetum śīlāmayaṟm setum akhiladharmmasya | 
Chaṟyāgaram achikaraṉ ādharani-ḍyumanį-hima-kara-sthairyyam II

(Vijayanagara Inscrip. of Devaraja II, v. 20, H. S. 

(3) Śrī-yogasvāminah............esḥa Malukaya-chaṟyā—this is the 
Malukaya temple of the god Yoga Svāmin.
(Sanskrit and old Canarese Inscrip. no. 170, Asni 
Inscrip. of Mahipala, line 7 f. Ind. Ant. vol. xvi. 
p. 175, note 12).

(4) Abode chaṟiyam—"The chaṟyā on (Mount) Arbuda."
Miga-samadakam chetaya—"The chaṟyā which gladdens the antelopes."
(Bharaut Inscrip. nos. 5, 11, Ind. Ant. vol. xxi. 
pp. 227, 228).

(5) "Kāyastha Palhaṛeva (or Palhaṛa)...........built a tank and a 
temple (chaṟyā) of Śambhu (Śiva), and also laid out a gar- 
den."
(Narwar Stone Inscrip. of Ganapati of Nalapura, 
v. 22-25, Ind. Ant, vol. xxii. p. 81),
(6) Boppaṇāpara-nāmāṅkaś chaityālayam achikarate—"he, having another name Boppana, had the Jaina temple made."


"They caused to be erected the lofty chaityālaya called Trijagan-maṅgalam, and set up (the god) Māṅikya-deva; also caused to be repaired the Paramesvara-chaityālaya which the blessed ones (or Jains) had formerly erected in Hullanahalli and granted lands to provide for the offerings at the two chaityālayas."


(8) "Caused to be set up afresh the image of the Tirtha(ṅ)-kara Chandraprabha, the god Vijaya and the goddess Jvalini, in the chaityālaya at Kelaśur, which he had caused to be repaired and painted anew."


(9) Aneka-ratna-khachita-ruchira-manī-kalaśa-kalita-kūṭa-koṭi-ghaṭitam apy-uttuṅga-chaityālayamam—"having erected in...........a lofty chaityālaya, with kalasas or towers surmounted by rounded pinnacles set with all manner of jewels."


(10) "Chaityas or Assembly halls—These in Buddhist art correspond in every respect with the churches of the Christian religion. Their plans, the position of the altar or relic-casket, the aisles, and other peculiarities are the same in both, and their uses are identical, in so far as the ritual forms of the one religion resemble those of the other."

(Fergusson, Hist. of Ind. and East. Arch. pp. 50-51). For architectural details of the existing (Buddhist) chaitya-halls see Fergusson:

Plans of chaitya hall at Sanchi (p. 105, fig. 41).
Lomas Rishi cave (p. 109, figs. 43, 44).
Plan and elevation of Chaitya cave at Bhaja (pp. 110-111, figs. 45-47).

Plan of cave at Nassick (p. 115, fig. 49).
Plan, section, elevation and view, of Cave at Karli (pp. 117-118, 120, figs. 54, 55, 56).
Cross section and view of Caves at Ajunta (pp. 123-125, figs. 58, 59, 60).
Cave at Ellora (p. 128, fig. 63).
Plan of Cave at Dhunmgar (p. 131, fig. 65).

(11) See Buddhist cave-temples (Arch. Surv. new Imp. Series vol. iv. the chaitya-cave at Kondane, photo, facing the title page).

(12) "The word chaitya is derived from the root ' chin, chayane,' to collect, and the commentary on Amara, called the Gurubalprabodhika, says that it denotes a building, because it is the result of the collection or putting together of stones (chhiyate pashanadincha chaityam). But it will be seen that in some of the above quotations the word is used in close connection with yupa, the sacrificial post. The ceremony performed at the end of the great sacrifices is called chayana, i.e., the collection of the sacred ashes and other relics and the grouping them into the form of a tortoise, or of the bird Garutmat as in the sacrifice called Garudachayana; chita being the sacred things thus collected, it appears that the building constructed to preserve them for the purpose of worship was called chaitya or chaitya."

"This place of worship, from its connection with Vedic rites, is probably of older date than the devayatanas."

"It is, therefore, clear that the RamaNyana alludes to the Brhamanical and not to the Buddhist Chaitya. The commentators are not consistent in saying that chaitya means a Brhamanical building when it is mentioned in connection with Rama and his country, a Buddhist building when
mentioned in connection with the enemy's country, forgetting that Vālmiki has peopled Lankā with Vedic students and sacrificers without ever mentioning the Buddhists."

"No. 7 (Rāmāyana, v. 12, 17) mentions chaitya trees, so called probably because instead of constructing a building it was also the custom to plant trees with revetment round their stems, where the chayana ceremony was performed. In course of time, however, all reveted trees began to be called chaitya trees; and to such trees, which are generally found in all villages, Kālidāsa evidently alludes when describing the Daśārṇa country in his Meghadūta. Malli-nātha quotes Viśva (chaityam āyatane Buddhavandye choddeśapādape)."

"The ceremony performed after the burning of dead bodies is smaśhayana, in which, after collecting the bones, a portion of the ashes is grouped into a human form, and baśāli or food offered to it. I take the smaśana-chaitya alluded to in no. 9, to be a monumental building erected on such spot in memory of departed kings and other great personages."

"It may, therefore, be presumed that in accordance with custom a chaitya was built in memory of Buddha, and that his disciples began to worship and multiply it by taking his funeral relics to different parts of the country, while the sacrificial chaityas of the Brāhmaṇs became scarce owing to the opposition made by the Baudhās to animal sacrifices, and the Brāhmaṇs themselves having prohibited the āsvamedha for the Kaliyuga."

"It will be seen that the Rāmāyana mentions temples and idolatry; but these seem to be of old date in India, though not so very prevalent as at present. Stenzler's Gautama Sūtra (9, 36) prescribes the going round of Dēvayatana; griha-dēvatās or household gods are mentioned (in 5, 13)."

(Ind. Ant. vol. xi. pp. 21-22).
CHHATRA

(13) "Properly speaking it is not the temple (Chaitya-griha) but the dagaba inside it that is called a Chaitya. In a secondary sense it is used by Jainas and Buddhists, however, to denote a temple containing a Chaitya, and is also applied in Buddhist books to a sacred tree as well as to a stūpa."

"Hence it is closely connected in meaning with stūpa. Chaityas were known before Buddha’s time (see J. As. Soc. Beng., vol. vii, p. 1001, cf. Alwis, Buddhism, pp. 22, 23)." Dr. Burgess.

(Ibid. pp. 20, 21, notes 1, 2).

CHERIKĀ—(cf. Pandi-cheri)—A village, a town.
A suburb town inhabited by the weavers:
Grāmādūnāṃ samipān yat sthānam kubjam iti smṛitaḥ
Tad eva cherikā praktaḥ nagarī tāntuvāya-bhuh

(Kāmikāgama, xx. 15, 16).

According to the Mānasārā, it is a prosperous capital city connected with rivers and hills, and well fortified:
Nadyādi-kānapopetam bahu-tīrā-jañālayam
Bāja-māndirā-samyuktam skandhāvāra-samanvitam
Pārśve chānyā-dvi-jātīnām grihāntas cherikoditaḥ

(m. x. 85-88).

CHAUVIDI—A building with four sloping roofs.
"In the tiger-face chāvādi (i.e. chauvādi) he set up images of his family gods (named)."


In East Bengal also the term is used in the same sense, but there it generally denotes straw-built houses.

CHH

CHHAT-(T)RA(-Ī)—(see Sattra)—Free quarters in connection with temples.

(1) See Inscriptions from northern Gujarat (no. XVII. line 6, and no. XIX. line 6, Ep. Ind. vol. ii. pp. 30, 31).
(2) "And as a work of dharma wish to erect a chhatra in the presence of the god Vināyaka...and erecting a chhatra for daily feeding of 6 Brāhmaṇs in the presence of the god Vināyaka."


(3) "And presented the land to Amareśvara-tīrtha-Śripāda, for a 'chhatra' (perhaps by slip Mr. Rice puts in 'chatra', because in the text, the reading is 'chhatra') in connection with this maṭha, providing for 1 yati, 4 Brāhmaṇ pilgrims, and 2 cooks, altogether 7 persons, from the proceeds of cultivating the land."

From this passage it is clear beyond doubt that 'chhatra' and Sattra point to the same object, namely, a building or buildings constructed in connection with a temple, maṭha, or chaityālaya to provide lodgings and food gratis to deserving persons.

(Ep. Carnat. vol. vi. Koppa Taluq, no. 27, Transl. p. 80, (Roman text, p. 274, para 2, line 5 f).)

CHHANDA—(see Vimāna-chhanda)—A building, a door, a phallus. The temple (prāśāda) named vimāna belonging to the chhanda class.

(Bṛhat-samhitā, lvi. 17, 22).

A class of buildings (Kāmikagama, xliv. 20).
Karne śālā sabhā madhye chhandam syāch chhandam eva tat II

(See ibid. l. 13 and 7).

A type of Kūṭa-kosṭha or top-room (Ibid. lv. 129, 123-127).
A class of buildings or top-rooms (M. xi. 104-107, xix. 1-5, xxx. 175-177, xxxiv. 549-552, see under Ābhāsa).

A class of doors (M. xxxix. 28-35, see under Ābhāsa).
A type of the Phallus (M. lii. 49, see under Ābhāsa).

CHHANDA-PRĀKĀRA—The court or the enclosure of the chhanda-class of buildings,

(M. xxxi. 24).
CHHANNA-VIrá—An ornament.
Úrdhva-káye cha hárádi párśvayor bála-lambanam
Madhye dáma cha lambání syách chhanna-víram iti smritam
(M. l. 35-36).

CHHÉLÁ—(PHÉLÁ)—(see Garbha-máñjushá)—The vault of the foundation-pit.
Hemákáreñá támreñá chhélám vá kárayed budháh
Chhelotsedham trí-pádám syád apidháñasya samíchchhrajáh
Chhelá páñchángulá proktá griháñam nádhiká bhavet
Phélá is perhaps the same as ‘chhélá’:
Shá-d-ańgulá(m) pramáñaim tu chatur-vimáśaṅgulántakam
Bhájanasya samantát tu sávakása-samanvitam
Tatháśmaná cheshátkayá phélakírām tu garatakam
(Kámiñkágáma, xxxi., named Garbhá-nyaśa-vidhi, 6, 7, 12, 74, 75).

JAGATÍ—(cf. Játi)—A moulding of the base, or of the pedestal of an idol or phallus, a class of buildings.

(1) Piśhiká-lakshánañá vakshhyé yathávad anúpúrvvañáh
Piśhocheckouthráyám yathávach cha bhágán shoḍása kárayet
Bhúmavékañá pravishtáh syách chaturbhir jagatí mátá
(Matsya-Púráña, chap. 262, v. 1-2, see also 4-5).

(2) Śikhañëñá samañ káryam agre jagatí(tí)-vistaram
Dvi-gúñenápi karttávyam yathá-sobhánurúpatah
(Agni-Púráña, chap. 42, v. 5).
Jagatí-vistarárddhena tri-bhágena kvachid bhavet
(Ibid. chap. 104, v. 6).

(3) Právṛttá jagatí káryá phala-pushpa-jalánvítá
(Garúda-Púráña, chap. 47, v. 47).

(4) Pádá-bandha-vimáñé tu geha-garbhopari nyased
Práti-bandha-vimáñé tu vríter upari vinyased
Vṛíter upari vipráníñám kumudopari bhúbhritam
Jagatýupari vaisýánámi súdránám padukopari
(Kámiñkágáma, xxx. 91, 92).
(5) A moulding of the base (adhisṭhāna):
Jagati tu shad-aṁśa syād dvi-bhāgārdha-dalī kramāt //
Shad-bhāga jagati proktā kumudāṁ pañcha-bhāgikam //
(Suprabhedāgama, xxxi. 19, 24).

JAṅGAMA-(BERA)—The movable idol.
Sthāvaram jaṅgamam chaiva dvi-vidham beram uchyate |
Jaṅgamaṁ chotsavam bhavet sarvam sthāvaram ishyate |
(M. LI. 17-18).
Evam tu chotsavādīnāṁ sthāvaram jaṅgamādīnāṁ(-nām) |
(M. LXIV. 93).

JAṅGHĀ—The leg, the pillar.
(1) A synonym of the pillar (M. xv. 4, see under Stambha).
A pillar in an upper storey (M. xxvi. 55, see under Stambha).
A part of the leg from the ankle to the knee:
Jānu-tāram saraṁśaṁ syāj jaṅghā-tāram yugāṁśakam |
(M. LVII. 33, etc).
(2) Jaṅghochochhrāyaṁ tu karttavyaṁ chatur-bhāgena chaṭya-
tam |
Jaṅghāyaṁ(-yāḥ) dvi-guṇochochhrāyaṁ mañjaryyyāḥ kalpayed
budhaḥ //
(Agni-Purāṇa, chap. v. 423).
(3) Uṛddhva-kṣetra-sama-jaṅghā jaṅghārddhā-dvi-guṇaṁ bhavet //
Tad-dvīḍhā cha bhaved dhiṭir jaṅghā tad vistārārddhagā |
Tad-vistāra-samā jaṅghā sikharam dvi-guṇaṁ bhavet //
(Garuda-Purāṇa, chap. 47, v. 3, 12, 17, see also v. 13).

JAṅGHĀ-PATHA—(see Rāja-patha)—The foot-path.
Jaṅghā-pathas chatush-pādas tri-pādam cha grihāntaram |
Dhṛti-mārgas tūṛddhva-shaṣṭhitam kramaśah padikah smṛtah //
(Brahmāṇda-Purāṇa, part I, 2nd anushaṅga-pāda, chap. 7, v. 115; see also v. 113, 114 under Rāja-patha).
JAYANTA-PURA

JAJ latina-A class of the five-storeyed buildings.
(M. xxiii. 41, see under Prasada).

JANAKA-(JANA-KANTA)-A class of the eight-storeyed buildings.
(M. xxvi. 39, see under Prasada).
A class of the twelve-storeyed buildings once prevailing in the ancient country of Janaka (Mithila):
Tad eva mahā-sālā tu dvi-bhāgam madhya-bhadram!
Jana-kāntam iti proktam śrēṣṭho ravi-tālānvitam!
(M. xxx. 35-36, see also 33-34 under Māgadha-kānta).

JANA-CHĀPĀKRITI-A type of bow-shaped arch.
Vṛttam vātha tri-yugmam vā chārdha-chandrākritis tathā!
Jana-chāpākritir vāpi yatheshṭākāra-torānām!
(M. xlvi. 31-32).

JANMAN-(cf. Upāna)-The base, the plinth, the basement.
The basement (M. xi. 125, 126; xii. 202, etc).
The plinth of the pedestal (M. xiii. 5, etc., see the lists of mouldings under Upāpiṭha).
The plinth of the base (M. xiv. 16, etc., see the lists of mouldings under Adhishtāna).

JANMA-NIRGAMA (-NISHKRAMANA)-The projection or extension of the base or basement.
(M. xiii. 138; vi. 106, etc).

JAYADA-(see Utsedha)-A height which is 1½ of the breadth.
(M. xxxv. 22-26, and Kāmikagama, l. 24 f., see under Adbhuta).

JAYANTA-PURA-A town, a village, an establishment for pious and learned Brāhmaṇas.
(Kamauli Plates of the kings of Kanauj, no U, line 28,
JAYANTI(-Ī)—A column, a post, a moulding.

(1) A synonym of the balance-post (tulā-daṇḍa):
   Tula-daṇḍam jayanti cha phalakā paryāya-vāchakāh
   (M. xvi. 48).

(2) A part of the column:
   Mūdrikāch cha tulādhikyā jayanti tu tulopari #
   (Suprabhedāgama, xxxi. 108, see also 105-109 under Stambha).

(3) A moulding of the column:
   Tulā-vistāra-tārochchā jayanti syāt tulopari #
   Jayanti vaṁśakā jūneyā tulāvad anumārgakām #
   (Kānikagama, l.iv. 13, 16).

JAYANTIKA(-KĀ)—A post, a moulding.

In connection with the entablature (prastara):
   Etat prachchhādanāt sthāne daṇḍam chopari sāyayet #
   Etad dvāra-vaśād dirgham tasyopari jayantikam #
   Dāru-daṇḍam silā väpi ishṭakena jayantikam #
   Athava dāru-jayantis cha silā chet saha-daṇḍakam #
   Vinā daṇḍam tathā kuryāt pāshānām phalakā nyaseta #
   Etat sarvaśaye kuryād deva-harmye viśeshataḥ #
   (M. xvi. 124-129).

Ādhāra-paṭṭa-saṁyuktāṁ sa-tulāṁ tu jayantikam #
   (Ibid. xvi. 149).

JAYA-BHADRA—A pavilion with twenty-two columns.
   (Suprabhedāgama, xxxi. 102, 100, see under Maṇḍapa).

JAYAS-TAMBHA—A pillar of victory (see under Stambha).

JAYĀLA—A type of pavilion.
   (M. xxxiv. 294, see under Maṇḍapa).

JAYĀVAHA—A pavilion with fifty pillars.
   (Matsya-Purāṇa, chap. 270, v. 9, see under Maṇḍapa).

JALA-GARBHA—(see Garbha)—The water-foundation, the foundation of a tank, etc.
   (M. xii. 184-189, see under Garbha-nyāsa).
JALÄ-DURGA—(see Durga)—A water-fort.

(1) Kauéliya-Arthaśāstra chap. (xxiv. para 1, p. 51, see under Durga).

(2) See Šukraniti under Durga.

JALÄ-DVÄRA—The water-door, a gutter, a drain.
Jala-dvāram punas teshām pravakshyāmi nivesānām ||
In the three following lines the positions of the water-door are described.

(Kāmagāma, xxxv. 167).

A gutter:
Kuryāt tu bhitti-mule tu jala-dvāram yathēṣṭa-dik | (M. xxxi. 99; see also ix. 310-312, under Dvāra).
Jala-dvāram yathāsārā (-sālāṁ) nimna-deṣe prakalpayet |
(M. xxxviii. 8, see also 40).

JALÄ-DHÄRÄ—The gutter-like part of the pedestal (piṭha) of the Phallus.
Nāla-tāra-tri-bhāgaikam jala-dhāra-visālakam |
(M. liii. 23 etc).

JALÄ-PŪRITA-MANḌAPA—A detached building where water is preserved for bathing, washing, etc.
Parjanye majjanarthaśa jala-pūrita-muṇḍapam |
(M. xxxii. 56, etc.).

JALÄ-STHALA—A reservoir of water.

In connection with the three-storeyed buildings:
Paritaś chaikā-bhāgena kutha-salādi-bhāshtam |
Tasyāntaś chāvritāmiśeṇa chordhva-deṣe jala-sthalam |
(M. xxii. 58-59).

In connection with the four-storeyed buildings:
Ekena karṇa-harmyādi tasyāntar jala-(tat)-sthalam |
(M. xxii. 78, etc).

In connection with the nine-storeyed buildings:
Śreshṭhām nava-talam proktam viśva-kāntam udiritam |
Tad-ūrdhve dyuṃsa-mānena vakshye chordhve jala-sthalam |
(M. xxvii. 33, 34, etc).
In connection with the prakara-buildings :
Shad-angulavaśanaṁ syat kramāt (?bhramāt) sarve jala-sthale ।

(M. xxxi. 95).

JALĀNTA—Foundations reaching the underground-water in connection with buildings.

(1) Khānayed bhū-talam śreshṭhaṁ purushānjali-mātrakam ।
Jalāntaṁ vā silāntam vā pūrayed vālukair jalaih ॥

(M. xviii. 6-7).

(2) Saṃgraha-siromani by Sarayu Prasāda (xx. 23) quotes from Māndavya :
Jalāntaṁ prastarāntaṁ vā purushāntaṁ athāpi vā ।
Kṣetraṁ saṁśodhya chodhṛitya salya-sadanam ārabheth ।

(3) Vāstu-yāga-tattva by Raghunandana quotes from the Liṅga (-Purāṇa) without any reference :
Agrataḥ śodhayitvā tu bhūmim yasya puroditam ।
Dvi-hastaṁ chatur-hastaṁ vā jalāntaṁ vāpi śodhya cha ॥

JALA-SŪTRA(-SŪTRADA)—A channel, (a hydraulic engineer).

(1) "The engineers of the Belāla Kings did not confine their attention to building alone, but irrigation works were also taken in hand. Tradition has it that the waters of the Yagachi which flows through a valley distant 10 miles and divided by a range of hills from the Halabid valley, were brought by a channel to supply the capital with water and fill the neighbouring tanks; a deep cutting on the Hasan-Bailur road at the 16th mile, works the spot where the channel crossed the saddle of the hills."

(Ind. Ant. vol. i. p. 44. c. 2, para 2 middle).

(2) "Where as we constructed a new dam in the Kāveri and led a channel therefrom, and the Brāhmaṇs of Harahu made with us the following agreement in order that the channel might be brought within the limits of their village Harahu."

(Ep. Carnat. vol. iii. Seringapatam Taluq. no. 139,
Transl. p. 33, line 3, Roman text, p. 77, line 5).
(3) Jalāndarava mādīsi devānge—"erecting a jalāndara (?) for the god" (?) temple.

(Ep. Carnat. vol. iii. Malavalli Taluq, no. 64, Roman text, p. 147, line 3, Transl. p. 63).

(4) "Vīra-pratāya Bukka-Rāya in his court gave an order to the emperor (or master) of ten sciences (dāsa-vidyā-chakravarti), the hydraulic engineer (jala-sūtra-da) Singāyabhaṭṭa, that they must bring the Henne river to Penugonde—and that Singāya-bhaṭṭa conducting a channel to the Siruvera tank gave to the channel the name Pratāpa-Bukka-Rāya maṇḍala channel and had this sāsana written."

"An interesting case is recorded in this inscription: when the prince Bukka Rāya was Governor of Penugonde in 1388 (A. D.), he ordered the hydraulic engineer to bring the Henne river (the modern Pennār) to the city. Accordingly a channel was made from Kallūḍi to the Siravera tank, 10 miles to the north. How the water was carried beyond that does not appear. An amusing account is given of the accomplishments of the engineer who was master of ten sciences."

Jala-sūtra-svara-śāstre rasa-vaidye satya-bhāshāyām!
Rudraya-sīnγari-bhavataḥ sadṛṣah ko vā mahī-tale śūrah II


(5) "Saying to them 'you must make this channel' they sent for the last Voja's son Peda-Bayiraboa, and gave them the contract. And they dug a channel from before Peda Nandisiriyūn and carrying it on below led it so as to fill the tank."


JĀTI—A class of buildings, a door, a type of top-room, a phallus.

Keśaryādi-prāśāda-jāti—the Kesari and other classes of buildings.

A class of buildings:
Karna-madhye'ntare kūṭa-koshtihe pañjara-samyutam
Shad-varagaka-samāyuktaṁ jatir eshāṁ hy-anarpitam.
(Kāmiṅkāgama, xlV. 19, see also 7 and cf. l. 9, 11).
A class of kūṭa-koshtiha or top-rooms (Kāmiṅkāgama, lv. 123-128, see under Karna-kūṭa).
A class of buildings (M. xi. 104-107, xix. 1-5, xxx. 175-177, xxxiv. 549-552, see under Ābhāsa).
Cf. Kechid bhadra-viśeṣaṇa jatir uktatī purātanaīḥ
(M. xxxiv. 553).
A class of doors (M. xxxix. 28-35, see under Ābhāsa).
A type of the phallus (M. lvi. 49, see under Ābhāsa).
JĀTI-PRĀKĀRA—The enclosure-(buildings) of the Jāti class.
(M. xxxi. 35, see under Prākāra).
JĀTI-ŚALĀ—(see Jāti)—The śala (hall) of the Jāti class.
Evaṁ tu jāti-śalā cha kuryād-dharmya-vaśat sudhiḥ
(M. xxxi. 20, etc).
JĀTI-HARMYA—The buildings of the Jāti class.
Vakshe'haṁ jāti-harmyaṇāṁ āyādi-lakshaṇāṁ kramāt
(M. xxx. 169, etc).
JĀLA-(KĀ,KĀ)—(cf. Vātāyana)—A latticed window, an ornament.
(1) Mānasāra:
In connection with the single-storeyed buildings:
Yat tan nāmāntarālaṁ chordhe nāsikā jāla-panjaram vāpi
(M. xix. 215).
In connection with the seven-storeyed buildings:
Nānā-prastara-samāyuktaṁ jālakābhir alaṅkṛitam
(M. xxv. 37).
In connection with the nine-storeyed buildings:
Toraṇādy-aṅgā-nidaiṁ cha jālakādi-vibhūshitaṁ
(M. xxvii. 44).
In connection with the gopuras (gate-houses):
Narāṇāṁ jālakaṁ sarvaṁ devānāṁ api yogyakam !
(M. xxxiii. 572).

In connection with the mandapas (pavilions):
Tad eva cheshta-dig-vāsaṁ kuryād evaṁ tu jālakam !
(M. xxxiv. 205).

In connection with the door:
Jayante vā mrīge vāpi chopadvāram tu jālakam !
(M. xxxviii. 19).

In connection with the doors of the kitchen (latticed windows are provided for the easy passage of smoke):
Tad-ūrdhva-gamanārthāya kshudra-jālaka-samyutam !
(M. xxxviii. 36).

Devānāṁ harmyake sarvaṁ madhya-dvāram tu jālakam !
(M. xxxix. 138).

Jālakādhika-hināṁ syād śrī-hinam artha-nāśanam !
(M. lxix. 35).

An ornament for the feet:
Ratnāṅguliyakau hastau pādam jāla-saratnaṇakam !
(M. lli. 39).

Chāmuniḍī jvāla(?)jāla)-mauli cha bhairavi pibarālam(-kā) !
(M. liv. 136).

(2) Manu-saṁhitā (viii. 132, etc.):
Jālāntara-gate-bhānau yat sūkṣmaṁ drīṣyate rajah !

(3) Rāmāyaṇa (Cock):
V. 2. 49 : (Purūṇ) sata-kumbha-nibhair jālair gaudharva-
nagaropamāṁ !
V. 2. 53 : Mahārha-jāmbu-nada-jāla-torāṇāṁ (Laṅkām) !
V. 4. 6 : Vajra-jāla-vibhūṣhitaiḥ griha-meghaiḥ !
V. 8. 1: Mahād vimānam...pratapta-jāmbu-nada-jāla-kritram!
V. 9. 22: (Śālām)...hema-jāla-virājitām!
V. 54. 22: Kāñchana-jālānī...(bhavanānī)!
III. 55. 10: Hema-jālavṛtās chāsaṁs tatra prāsāda-paṅktyayah!

(4) Mahābhārata:
I. 185,19-20: Prāsādaiḥ sukritochehhrayaḥ!
Suvarṇa-jāla-sāmvritair mani-kutṭima-bhuṣhaṇaiḥ!
I. 134. 14: Mukta-jāla-parikshiptam vaidūrya-manī-śobhitam!
Śata-kumbha-mayaṁ divyam prekshāgāram upāgatam!
I. 128. 40: Gavākshakais tathā jālaiḥ!
II. 34. 21: (Āvasathān)...suvarṇa-jāla-sāmvitān!
(5) Śilpaśāstra-sāra-samgraha (IX. 23):
Eka-bhāgaḥ chatus-stambhāḥ chatur-dvāraḥ sa-jālakah!
Chhādya-ghaṁṭā-yuto māda-śobhitah śridharamataḥ!
(6) Kāmikāgama (LV. 94, 158-163).
Jālakaṁ pālakaṁ śailam aishṭaṁ kuḍyaṁ cha ishyate!
Jālakair bahubhir yuktaiṁ jālakaṁ kuḍyaṁ ishyete! II 94
The seven kinds of the latticed windows:
Rīju-jālakaṁ ādyaiṁ syāt gavāksham kuṁjārākshakam!
Go-mātraṁ ganikā-patraṁ nandyāvartam cha saptadhā! II 158
Rīju-kampa-yutan yat tu rīju-jālakaṁ uchyate!
Karnā-gatyā yada śrotram gavāksham iti kīrtitam! II 159
Tad eva chatur-aśrōttham kuṁjārāksham iti smṛtītam!
Vidig vaktra-gataṁ dṛśhiṁ go-mātraṁ iti kīrtitam! II 160
Mūlam apy-agra-gulikā-mṛdu-bhitty-antarācchitam!
Nānā-chchhidra-samāyuktaiṁ ganikā-jālakaṁ bhavet! II 161
Patraīr vichitraṁ randhraṁ pātra-jālakaṁ ishyate!
Patra-sītra-gataṁ randhraṁ pradakshinā-kramaṇa tu! II 162
Nandyāvartam iti proktaiṁ vedy-ūrdhve jālakaṁ nayet!
Śvayambhuvādi liṅge tu yathākāmaṁ prayojayet! II 163
Jālakaṁ cha kavātam cha bāhye bāhye prakalpayet ।
Sarvvataḥ kuḍya-saṁyuktam mukhya-dhāmātra-kirtitam ॥
Chatur-dig-bhadra-saṁyuktam dvāra-jālaka-sobhitam ॥
(Ibid. xli. 8, 26).
Jālaka-stambha-kuḍyāṅga-nāsikā-toranānvitam ।
Prastara-kṣudra-sopānam sopānādi-samanvitam ॥
(Ibid. xlîii. 25).

(7) Suprabhedāgama (xxxi. 52, etc.):
Vedikā-jālakopetā (parvata-kritih, a building).

(6) "He, the emperor of the south, caused to be made of stone for Vijaya-Nārayana (temple) la táced window (jālaka-jālakam), secure door-frame (kavātam), door-lintel, kitchen, ramparts, pavilion, and a pond named the Vāsu-deva-tirtha."

"The pierced stone-windows, which form one of the most beautiful features of the Belur temple, may be of a later date, about 1200 (refers to the inscription quoted above) and due to Ballāla II."

In connection with the same windows, Mr. Rice quotes Mr. Fergusson—"The richness and variety of pattern displayed in the windows of the porch are astonishing. They are twenty-eight in number, and all are different. The pierced slabs themselves, however, are hardly so remarkable as the richly carved base on which they rest, and the deep cornice which overshadows and protects them."

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 72, Transl. p. 61, Roman text, p. 61, line 7, Introd. pp. xxxvi, xxxviii, xxxix).

(7) See bars on the perforated windows.
(Chālukyān Architecture, Arch. Surv. new Imp. series, vol. xxi. plate xxxvii, fig. 2).

(8) See samples of the perforated windows.
(Ibid. vol. xxiii. plate lxxiv, ibid. vol. xxix. plate xlii).
(9) See 264 kinds of geometrical and very artistic patterns of screens.

(Jāla Kaumudi by Pandit Kundanlāl, pp. 188, second paging).

JĀLA-GAVĀKSHA—The latticed window.

(1) Jāla-gavākshaka-yuktah—furnished with latticed windows.
(2) Jāla-gavākshair yuktah (Bhavishya-Purāṇa, chap. 130, v. 29).
(3) Mūndaṇa jālandaravaṁ maḍisidur—"had the latticed windows made for the Tirthakaras, which their father had had made."

JĀLI—A trellis window or screen.

Śri-uttarēsvara-deva-maṇḍape jāli kārāpitā—"a trellis was caused to be made in the temple of"....

JINA-(KA)—The temple of the Jains, the Jāin deity.

(M. xix. 252, xxxii. 165, xlili. 145 etc).

The description of the Jain deities (Mānasāra, chap. lv. 71-95):
They are either stationary or movable (71).

The general features:
Dvi-bhujaṁ cha dvi-netraṁ cha mūnda-tāraṁ cha śirshakam | (72)
Sphaṭika-śvetā-raktam cha pīta-śyāma-nilbham tathā | (86)
They are made in the erect, sitting or recumbent posture (73-76) and in the lotus-seat pose (padmāsana).

The attendant deities are Nārada, Yakshas, Vidyādharas, Nāgendra, Dik-pālas and Siddhas (82-88). They are stated to be of five classes (89).

The 24 Tirthas (i.e. Tirthaṅkaras or apostles) are measured according to the daśa-tāla system (91).

Their general features:
Nirābharāna-sarvaṅgaṁ nirvastrāṅga-manoharam |
Savya-vaksha(h)-sthale hema-varṇaṁ śrivatsa-lāñchhanam |
(91-92),
JYĀ—A kind of pent-roof. (M. xviii. 177, see under Lupā).

JYOTIH—A kind of pent-roof. (M. xviii. 174, see under Lupā).

JYOTISH-KĀNTA—A class of the six-storied buildings. (M. xxiv. 20, see under Prasāda).


"This (no. 43) and the next following seven (44-50) (Velur) inscriptions record grants to Jvara Khandēśvaraśvāmin of Velur, i.e. to the Vellore temple, which is now-a-days called Jala-kaṇṭhēśvara (North Arcot Manual, p. 189). The name of the temple is spelt Jvara-kaṇṭhēśvara in five inscriptions, Jvara-kaṇṭhēśvara in two others, and Jvara-kandēśvara in one of them. The Sanskrit original of these various forms seems to have been Jvara-khaṇḍēśvara. Jvara-khaṇḍa, 'the destroyer of fever' would be a synonym of Jvara-hara, which is applied to Śiva in the name of one of the Kāṇchipuram temples. (Sewell's Lists of Antiquities, vol. 1. p. 180)."

(H. S. I. I. vol. i. Velur Inscript. nos. 43-50, p. 69, para 2, notes 3, 4).

DOLĀ—(for Dolā)—A hammock, a swing, a litter. (M. l. 47, 152-171, see under Paryaṅka).

TAKSHAKA—A wood-cutter, a carpenter. (See details under Sthapatī).

TAḌĀGA—A tank, a pool. (1) Mīna-maṇḍūka-makara-kūrmmāś cha jala-jantavyah
Kāryā dhātu-mayaś chaite karttṛi-vittānusāratah
Matsyāu svarṇamayau kuryāt maṇḍū vāpi hemajau;
Rajatau makaraṃ kūrrma-mithunaṃ tāmra-riti-kām
Etair jala-charaiṃ sārddhāṃ tadāgama api dirghikāṃ
Sāgaraṃ cha samutsprīya prārthayan nāgam archchayet
The execution of the images of fish, shark, frog and
tortoise for a tank with metals like gold, silver, copper, etc.,
is worth notice.

(Mahānirvāna-tantra, xiii. 167, 168, 169).

(2) See Dewal Praṣasti of Lalla the Chhind (verse 20, Ep. Ind.
vol. i. pp. 79, 83).

(3) See Khajuraho Inscript. no. iv. (verse 38, Ep. Ind. vol. i. p. 144).

(4) See Śridhara's Devapattana Praṣasti (verse 10, Ep. Ind. vol.
ii. p. 440).

(5) Anamta-praṇi-supriti-kāribhir bhūribhīḥ
tadāgaḥ sāgarābhogair yo vibhuṣita-bhū-talah
(Two pillar Inscript. at Amaravati, no. A,
p. 152).

(6) Wayside tank:
apāṃ sāla-mālāḥ pathi pathi tadāgāḥ
(Two Bhuvanesvara Inscript. no. A, of Svapa-

(7) Khsetreśasya tathā surālaya-varaṁ spītaṁ tadāgaiṁ
tathā bandhaṁ Kauḍika-saṁjñakām bahu-jalaiṁ dirghaṁ
tathā khānitaṁ
(Kanker Inscript. of Bhanudeva, v. 7, Ep.
Ind. vol. ix. p. 127).

(8) Pratinidhim udadhināṁ saṁchayan togaspishtākriṃ
jagati-kesaryākhyā yas tatākām!
"And who constructed a tank (which he called) by (his)
name Jagati-kesarin, which equalled the oceans, and which
accumulated the downpour of water."
(Ekamranath Inscript. of Ganapati, v. 9,
TAṆDULA-MAṆḌAPA—The store-room, a granary, a detached building where stores are kept.
(M. xxxii, 64, see under Maṇḍapa).

TADBHADRA—A ground-plan in which the whole area is divided into 196 equal squares.
(M. vii, 18, see under Pada-vinyāsa).

TAPASH-KĀNTA—A class of the eight-storeyed buildings.
(M. xxvi, 41-42, see under Prāśāda).

TARAṆΓA—Waves, an ornament or moulding employed in capitals terminating by undulating lines.

Bodhikoccha-taraṅgaṁ syāt sarvālaṅkāra-saṁyuṭam ।
Tad eva tuṅga-māne tu dvā-daśāṁśe vibhājita ।
Adho-bhāge tri-bhāgena taraṅgākrītiṁ vinyāset ।
(M. xv, 155-157, see also 164).

A similar ornament of the entablature:

Devānaṁ bhū-patināṁ cha chordhve madhye taraṅgakām ।
(M. xvi, 202).

Taraṅga-vetra-saṁyuktam kuṭjarākshair alaṅkṛitam ।
Pādānaṁ cha taraṅgāṁ vā choktavat samalaṅkṛitam ।
(M. l, 267-268).

TALA—(see Bhūmi)—The storey, the palm, the sole.

(1) Mānasāra:
Buildings of one to twelve storeys are prescribed for people (and animals) of different ranks:

Ekādi-dvi-bhūmyantam kalpa-grāmasya harmyaka bhavati ।
Ekādi-tri-bhūmyantam prabhākarasya chālayaiṁ proktam ।
Ekādi-chatuś-talāntam paṭṭabhāk-chālayam iti kathitam ।
Tri-talādy-ashta-talāntam narendrasya chālayaiṁ proktam ।
Tri-talādy-nava-talāntam mahārājasya bhavanam uditam ।
Paṇcha-talādy-arka-talāntam chakravarti-harmyaiṁ syāt ।
Ekādi-tri-talāntam yuva-rājasya chālayaiṁ proktam ।
Sāmanta-pramukhānāṁ chaikādi-tri-tala-paryantam syāt ।
Kśudra-bhūpasya(-pānāṁ) sarveshāṁ ekādi-tri-tala-bhūmi-
paryantam ।
Sthapati-sthapakānām tu gabhastikādikāṁ(-kānāṁ) tu yūṭhā-
kānāṁ cha

Dvi-jāti-s(-sm)arāṇāṁ tv-ekā-dvi-tri-tala-paryantam !
Ugraiva-jivināṁ chaiva sālaika-dvi-tri-tala-paryantam !
Gajāśvādi-sālānāṁ talam ēkaṁ kartavyaṁ proktam !
Devānāṁ api sarvēśāṁ hary-aikādy-anta-bhūpatināṁ chaiva !
Anyat sarva-jātināṁ nava-talam kuryāt tad-ālayaṁ proktam !
Maṇḍapaṁ nava-talam kuryād bhavaṇam anya-raṅgam vādhi-
maṇḍapakāraṁ !
Etat tu bhūmi-lambaṁ purāṇaṁ sarvasa tantravit-proktam !
(M. xi. 127-141, 144-145).

The sole:
Nalakāntaṁ tri-mātraṁ syāt tala-tāraṁ yugāṅgulaṁ !
(M. lvii. 34; see also lxvi. 13, etc).

The palm:
Tala-dīrghaṁ shād-aṅgulaṁ śeshāṁśaṁ maḍhyamāṅgulaṁ !
(M. lix. 49, etc).

(2) Eka-bhūmaṁ dvi-bhūmaṁ vā kshudraṁ bhavaṇaṁ nṛṇāṁ !
Śudrāṇāṁ tri-talam kuryād vaiśyāṇāṁ tu chatus-talam !
Kshatriyādēh pāṇchā-bhumir dvijāṇāṁ rāga-bhūmikām !
Saptādyam maṇḍalikāṇāṁ bhū-bhūjam nava-bhūmikām !
Ekādaśa-tala-gehaṁ vidadvyaḥ chakra-varttiṇām !
Udayārkarāḥ bhāṭeṣaḥ hīna ārdhordha-bhūmikāḥ !
(Śilpaśāstra-sāra-saṁgraha, viii. 29-31).

(3) Arūroha......prāśādaṁ hima-pāndurāṁ bahu-tala samut-
sedham !
(Rāmāyaṇa, vi. 26, 5, etc).

(4) A moulding of the column.
(Suprabhedāgama, xxxi. 108, 105-107, see under Stambha).
TALPAKA—“A couch, bed, sofa, an upper storey a room on the top of a house, a turret, tower.”
TĀLA-MĀNA

Argalam dakshīne bhāge vāma-bhāge tu talpakam ||
Yugme mahati talpe cha dakshinasthe kavāṭake ||

(Kāmikāgama, lv. 49, 42, see also 39, 48).

TĀṬ(-Ḍ)AŃKA—An ornament for the ear.

(1) Karṇe vibhūshaṇaṁ kuryān makaraṇa-kundalam |
Athavā svarna-tāṭaṅkau..... !

(M. l. 43-44, see also 294, etc).

(2) See Deopara Inscrip. of Vijayasena (verse 11, Ep. Ind. vol. I.
 pp. 308, 313).

(3) Tāḍaṅka-darpaṇo nāma dvitiyo'ṅkaḥ—the second act named
the reflecting ear-ring;"

(Dhara Praśasti of Arjunavarman, line 82, Ep.
Ind. vol. viii. pp. 116, 100).

TĀṭIKA—A moulding of the column.

(M. xv. 60, 142, see under Stambha).
Kumbhādhaṅ chordhva-dēše tu vaṭa-patraṅi-sobhitam !
Nimnaṁ tāṭikadini yuktā prāg-uktavan nayet !

(M. xv. 189-190).
Pāda-tuṅgeśṭha-bhāge tu...... !
Bodhikāṁ mushti-bandham cha phalaka-tāṭikā-ghāṭam !

M. XLVII. 17-18).
Agre cha phalakāntaṁ cha tāṭikādyair vibhūshitam !

(M. l. 78).

TĀLA-MĀNA—A sculptural measurement. In this system the
length of the face (including the head) is stated to be the unit
(Matsya-Purāṇa, chap. 258, v. 19). But it seems more logical to
have the span or the distance between the tips of the fully
stretched thumb and middle finger, which is technically called
tāla (see below), as the unit. It admits of many varieties:
the ten tāla measures are mentioned in the Mānasāra. But
the Bimbamāna has reference to twelve kinds (see below).
Each of these ten or twelve kinds is again sub-divided into
three types, namely, the uttama or the largest, the madhyama
or the intermediate, and the adhama or the smallest. Thus an image is of đaśa-tāla measure when its whole length is equal to ten times the face (including the head). In the largest type of the đaśa-tāla system, however, the whole length is divided into 124 equal parts which are proportionately distributed over the different parts of the body; in the intermediate type, the whole length is divided into 120 equal parts, and in the smallest type into 116 equal parts. In the nava-tāla system, the whole length would be nine times the face, in the ashta-tāla, eight times, and so forth. The details of the following tāla measures are given in the Mānasāra.

The largest type of the two-tāla system in which the goose, the riding-animal of Brahmā, is measured (m. lx. 6:35):

1. Height of head .... 4 parts.
2-3. " " neck .... 8
4. Height (length) of heart (chest) .... 11
5. (Below this) height of thigh .... 1 1/4
6. Height of knee .... 1
7. Length of leg .... 1 1/4
8. Height of foot .... 1
9. Breadth of face .... 3
10. At the back of the head .... 2
11. Length of face .... 4
12. Neck at the root .... 1

It tapers from bottom to top and is furnished with two faces (beaks).

13. Length of belly (kukshi) .... 8 parts.
14. Place of the stomach (udara-sthāna) .... 8
15. From the belly to the root of the tail .... 16
16. Breadth of wing .... 5
17. Length of wing .... 8
18. Height of wing .... 2
19. " " wing at the edge (agra) .... 1
<table>
<thead>
<tr>
<th>No.</th>
<th>Measurement</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Thickness of wing</td>
<td>1 part</td>
</tr>
<tr>
<td>21</td>
<td>Length of arm (bahu)</td>
<td>8 parts</td>
</tr>
<tr>
<td>22</td>
<td>Elbow</td>
<td>1 part</td>
</tr>
<tr>
<td>23</td>
<td>Width at the forepart of the head</td>
<td>6 parts</td>
</tr>
<tr>
<td>24</td>
<td>Width at the root of the perfectly round thigh</td>
<td>2 1/4</td>
</tr>
<tr>
<td>25</td>
<td>Breadth at the forepart</td>
<td>1 1/2</td>
</tr>
<tr>
<td>26</td>
<td>&quot; of knee</td>
<td>1/4</td>
</tr>
<tr>
<td>27</td>
<td>Breadth of leg</td>
<td>1</td>
</tr>
<tr>
<td>28</td>
<td>&quot; of sole (palm)</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>&quot; middle-finger at the forepart</td>
<td>4</td>
</tr>
<tr>
<td>30</td>
<td>Each of two fingers on either side</td>
<td>2</td>
</tr>
<tr>
<td>31</td>
<td>Length of face</td>
<td>3</td>
</tr>
<tr>
<td>32</td>
<td>Breadth of face</td>
<td>1</td>
</tr>
<tr>
<td>33</td>
<td>Length of eye</td>
<td>1/2</td>
</tr>
</tbody>
</table>

And its breadth should be proportionate.

| 34  | Distance between the eye-line and ear-line | 2 yavas.   |
| 35  | The crest above the head              | 1 or 2 parts |
| 36  | Its width ending by the back of head  | 6           |
| 37  | Its breadth                           | 4           |

And the rest is left to the discretion of the artist:

Śeshaṁ yuṣṭyā prayojayet (35).

In the seven-tala system the whole height is divided into 84 equal parts which are distributed as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Crown of the head (murdhni)</td>
<td>2 parts</td>
</tr>
<tr>
<td>2</td>
<td>Face</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>Neck</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>(From neck to) heart</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>(From heart to) navel</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>(From navel to) sex-organ</td>
<td>5</td>
</tr>
<tr>
<td>No.</td>
<td>Part</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>7</td>
<td>Śūraga (? suraṅga, the hole)</td>
<td>pīṭhāṁśa (?)</td>
</tr>
<tr>
<td>8</td>
<td>Thigh (ūru)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Knee (jānu)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Leg (pāda)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Length of arm</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Elbow</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Fore arm (prakosṭha)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Palm (including fingers)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Foot</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Breadth of the face</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Width of the neck</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>&quot; at the arm-joint</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>&quot; of the chest between arm-pits</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>&quot; by heart</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>&quot; mid-belly</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>&quot; loins (kaṭi)</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>&quot; of the thigh</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>&quot; knee</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>&quot; leg (jaṅghā)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>&quot; at the ankle</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>&quot; of the sole</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>&quot; of the forepart of arm</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>&quot; of the fore-arm</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>The wrist</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Width of palm 3½ and length</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Length of finger</td>
<td></td>
</tr>
</tbody>
</table>

In the eight-tāla system the whole length is divided into 96 equal parts which are distributed as follows:

1. Head from the crown (uṣhnīṣha) to the end of the hair on the forehead: 3 parts.
2. Thence the face (up to the chin): 10½
3. Thence the neck: 3
| 4. | Thence to heart | ... | ... | 10½ parts |
| 5. | " " navel | ... | ... | 10½ |
| 6. | " " the mid-belly (up to sex-organ) | ... | ... | 10½ |
| 7. | The thigh (below sex-organ up to knee) | ... | ... | 21 |
| 8. | Knee | ... | ... | 3 |
| 9. | Leg | ... | ... | 21 |
| 10. | Foot (height) | ... | ... | 3 |
| 11. | Length of foot | ... | ... | 14 |
| 12. | Breadth of face | ... | ... | 9 |
| 13. | Width of neck | ... | ... | 6 |
| 14. | Shoulder (up to arm-joint) | ... | ... | 4½ (3 & 1½) |
| 15. | Width at the root of arm | ... | ... | 6 |
| 16. | Length of arm | ... | ... | 21 |
| 17. | Elbow | ... | ... | 1½ |
| 18. | (From elbow) forearm (half of face) | ... | ... | 5½ |
| 19. | Palm (including fingers) (equal to face) | ... | ... | 10½ |

The rest should be as before.

In the largest type of the nine-tāla system the whole length is divided into 112 equal parts (m. lix. 14-64):

1. Crown (head proper) | ... | ... | 4 parts |
2. (Thence) fore-head (up to the eye-line) | ... | ... | 4 |

Face 2
3. Thence to tip of nose | ... | ... | 4 |
4. Thence to chin | ... | ... | 4 |
5. Neck | ... | ... | 4 |
6. Thence to heart | ... | ... | 12 |
7. " " navel | ... | ... | 12 |
8. " " sex-organ | ... | ... | 12 |
9. Thigh (twice the face) | ... | ... | 24 |
10. Knee (= neck) | ... | ... | 4 |
11. Leg (= thigh) | ... | ... | 24 |
12. Foot (= knee) | ... | ... | 4 |
13. Palm (from thumb to forefinger) | ... | ... | 16 |
<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>15.</td>
<td>Elbow</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>16.</td>
<td>Forearm</td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>17.</td>
<td>Palm (up to the tip of middle finger)</td>
<td></td>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>18.</td>
<td>Breadth of face</td>
<td></td>
<td></td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>19.</td>
<td>Width of neck*</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>20.</td>
<td>&quot; round the arm-joint</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>21.</td>
<td>&quot; of knee</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>22.</td>
<td>Shoulder</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>23.</td>
<td>Chest between the arm-pits</td>
<td></td>
<td></td>
<td></td>
<td>20</td>
</tr>
<tr>
<td>24.</td>
<td>Width (breadth) at the mid-belly</td>
<td></td>
<td></td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>25.</td>
<td>&quot; at buttocks</td>
<td></td>
<td></td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>26.</td>
<td>&quot; of the loins</td>
<td></td>
<td></td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>27.</td>
<td>&quot; at the root of the thigh</td>
<td></td>
<td></td>
<td></td>
<td>10½</td>
</tr>
<tr>
<td>28.</td>
<td>&quot; &quot; &quot; &quot; &quot; &quot; leg</td>
<td></td>
<td></td>
<td></td>
<td>7½</td>
</tr>
<tr>
<td>29.</td>
<td>&quot; &quot; &quot; middle of the leg</td>
<td></td>
<td></td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>30.</td>
<td>Breadth at &quot; &quot; &quot; &quot; &quot; &quot;</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>31.</td>
<td>Knee-tube</td>
<td></td>
<td></td>
<td></td>
<td>1½</td>
</tr>
<tr>
<td>32.</td>
<td>Ankle</td>
<td></td>
<td></td>
<td></td>
<td>1½</td>
</tr>
<tr>
<td>33.</td>
<td>Heel-breadth</td>
<td></td>
<td></td>
<td></td>
<td>4½</td>
</tr>
<tr>
<td>34.</td>
<td>Breadth of prapada (fore part of the foot)</td>
<td></td>
<td></td>
<td></td>
<td>17(?)</td>
</tr>
<tr>
<td>35.</td>
<td>&quot; &quot; the palm (? sole)</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>36.</td>
<td>Length of the largest toe</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>37.</td>
<td>Breadth, &quot; &quot; &quot; &quot; &quot; &quot;</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Breadth of nails is half of their length.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>Length of fore-toe (= thumb)</td>
<td></td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>39.</td>
<td>Breadth, &quot; &quot; &quot; &quot; &quot; &quot;</td>
<td></td>
<td></td>
<td></td>
<td>1 (? 2)</td>
</tr>
<tr>
<td>40.</td>
<td>Middle toe</td>
<td></td>
<td></td>
<td></td>
<td>3½, (breadth 7 yavas).</td>
</tr>
<tr>
<td>41.</td>
<td>Fourth toe</td>
<td></td>
<td></td>
<td></td>
<td>2½, (breadth 6 yavas).</td>
</tr>
<tr>
<td>42.</td>
<td>Little toe</td>
<td></td>
<td></td>
<td></td>
<td>2, (breadth 5 yavas).</td>
</tr>
<tr>
<td></td>
<td>Breadth of nails is half the breadth of the fingers.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>Width at the middle of the arm</td>
<td></td>
<td></td>
<td></td>
<td>7 parts.</td>
</tr>
<tr>
<td>44.</td>
<td>&quot; &quot; &quot; elbow</td>
<td></td>
<td></td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>
45. Width at the forearm  ...  ...  ...  4 parts.
46. "  "  "  wrist  ...  ...  ...  3
47. Breadth at the root of the palm  ...  ...  ...  6
48. "  "  "  forepart of the palm  ...  ...  ...  4
49. Length of the palm  ...  ...  ...  6

and the remainder is the middle finger (?).

50. Fore-finger  ...  ...  ...  5½
51. Ring-finger  ...  ...  ...  5½
52. Little finger  ...  ...  ...  3½
53. Breadth of thumb  ...  ...  ...  1
54. "  "  fore-finger  ...  ...  ...  6 yavas.
55. "  "  middle finger  ...  ...  ...  7 "
56. "  "  ring-finger  ...  ...  ...  6 "
57. "  "  little finger  ...  ...  ...  4 "

Fingers are made tapering from the root towards the tip. The fore part of the nails is ½ or ¼ more than their length and their breadth at the tip is one, two, or three yavas. The thumb is divided into two parts (parvan) and the other fingers into three parts (parvan). The line of wisdom and such other lines are drawn on the palm.

The eye-brow should extend from the eye-line to the hair (near the ear).

58. Length of eye  ...  ...  ...  2 parts.
59. Breadth of eye  ...  ...  ...  1 part.
60. Length of ear  ...  ...  ...  4 parts.
61. Drum of ear  ...  ...  ...  4
62. Breadth of ear  ...  ...  ...  2

The rest should be as in the (uttama) daśa-tāla system:

Navatalottamaṁ proktaiṁ sesham cha daśa-tālavat 1 (64).

In the intermediate type of the nine-tāla system the whole length is divided into 108 equal parts:

1. Head  ...  ...  ...  3 parts.
2. Neck  ...  ...  ...  3
4. Foot .... .... .... 3
5. Face .... .... .... 12
6. Chest .... .... .... 12
7. Belly .... .... .... 12
8. Loins .... .... .... 12
9. Thigh .... .... .... 24
10. Leg .... .... .... 24
11. Arm .... .... .... 24
12. (From arm) forearm (including middle finger) .... .... 18
13. Largest toe (up to heel) = face .... .... 12
14. Foot .... .... .... 15

The rest should be discreetly made.

In the smallest type of the ten tāla system the whole height is divided into 116 equal parts (म. उि. 67-100):
1. Head (from crown to hair-line in the fore-head) .... .... 4 parts.

Face12
2. Thence to the eye-line (i.e., fore-head) 4½
3. Thence to the tip of the nose .... 4
4. Thence to the chin .... 3½
5. Neck-joint .... 1½
6. Neck .... .... 4
7. Thence to heart .... .... 12
8. Thence to navel .... .... 12
9. Thence to sex-organ .... .... 12
10. Thigh (from below sex-organ) .... 25
11. Knee .... .... 4
12. Leg .... .... 25
13. Foot .... .... 4
14. Length of foot from heel to largest toe 16½
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Length of arm below the line of hiccough</td>
<td>25 parts</td>
</tr>
<tr>
<td>16</td>
<td>&quot;     &quot;elbow</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>&quot;     &quot;forearm</td>
<td>19</td>
</tr>
<tr>
<td>18</td>
<td>&quot;     &quot;palm (up to the tip of middle finger)</td>
<td>12½</td>
</tr>
<tr>
<td>19</td>
<td>Breadth of face</td>
<td>11½</td>
</tr>
<tr>
<td>20</td>
<td>Width &quot;neck&quot;</td>
<td>8½</td>
</tr>
<tr>
<td>21</td>
<td>&quot;     &quot;arm</td>
<td>8½</td>
</tr>
<tr>
<td>22</td>
<td>&quot;     &quot;knee</td>
<td>8½</td>
</tr>
<tr>
<td>23</td>
<td>&quot;     &quot;arm by root, elbow, wrist 6, 6, 1½</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>(Length of) shoulder</td>
<td>20½</td>
</tr>
<tr>
<td>25</td>
<td>Width of the mid-belly</td>
<td>15½</td>
</tr>
<tr>
<td>26</td>
<td>&quot;     &quot;the buttocks</td>
<td>18½</td>
</tr>
<tr>
<td>27</td>
<td>Breadth of the loins</td>
<td>19</td>
</tr>
<tr>
<td>28</td>
<td>Width at the root of thigh</td>
<td>12½</td>
</tr>
<tr>
<td>29</td>
<td>Width of the knee-(cap)</td>
<td>6½</td>
</tr>
<tr>
<td>30</td>
<td>Breadth or width of knee-tube</td>
<td>4</td>
</tr>
<tr>
<td>31</td>
<td>Breadth of ankle</td>
<td>5</td>
</tr>
<tr>
<td>32</td>
<td>Prapada (tip of the toes)</td>
<td>6</td>
</tr>
<tr>
<td>33</td>
<td>Length of largest toe</td>
<td>4</td>
</tr>
<tr>
<td>34</td>
<td>&quot;     &quot;fore-toe</td>
<td>4</td>
</tr>
<tr>
<td>35</td>
<td>&quot;     &quot;other toes (half a part less)</td>
<td>3½</td>
</tr>
<tr>
<td></td>
<td>and their breadth or width is the same (? half of their length)</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Breadth of elbow</td>
<td>6½</td>
</tr>
<tr>
<td>37</td>
<td>&quot;     &quot;forearm</td>
<td>5</td>
</tr>
<tr>
<td>38</td>
<td>&quot;     &quot;wrist</td>
<td>4</td>
</tr>
<tr>
<td>39</td>
<td>Breadth of palm</td>
<td>5</td>
</tr>
<tr>
<td>40</td>
<td>Length of palm</td>
<td>7</td>
</tr>
<tr>
<td>41</td>
<td>&quot;     &quot;middle finger</td>
<td>5½</td>
</tr>
<tr>
<td>42</td>
<td>&quot;     &quot;fore-finger</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Description</td>
<td>Parts</td>
</tr>
<tr>
<td>---</td>
<td>------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>43</td>
<td>Length of ring-finger</td>
<td>5</td>
</tr>
<tr>
<td>44</td>
<td>&quot;   &quot; little finger</td>
<td>4½</td>
</tr>
<tr>
<td>45</td>
<td>&quot;   &quot; thumb</td>
<td>4½</td>
</tr>
<tr>
<td>46</td>
<td>&quot;   &quot; ear</td>
<td>4½</td>
</tr>
<tr>
<td>47</td>
<td>Height of ear-drum</td>
<td>4½</td>
</tr>
</tbody>
</table>

The rest not specified here should be as in case of the largest type of ten-tala system.

In the intermediate type of the ten tala system the whole height of the image (of a female deity) is divided into 120 equal parts (M.IXVI. 2-78):

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Head (from crown to hair-line on the forehead)</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>Forehead (up to eye-line)</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>Nose (up to the tip)</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Thence to chin</td>
<td>3½</td>
</tr>
<tr>
<td>5</td>
<td>Neck-joint</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>Neck</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>From hiccough to heart</td>
<td>13</td>
</tr>
<tr>
<td>8</td>
<td>Thence to the limit of navel</td>
<td>13</td>
</tr>
<tr>
<td>9</td>
<td>Thence to sex-organ</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Thigh below sex-organ</td>
<td>26</td>
</tr>
<tr>
<td>11</td>
<td>Knee</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>Leg</td>
<td>26</td>
</tr>
<tr>
<td>13</td>
<td>Foot</td>
<td>4</td>
</tr>
<tr>
<td>14</td>
<td>Length of foot (from heel to the tip of largest toe)</td>
<td>16</td>
</tr>
<tr>
<td>15</td>
<td>Length of arm below the line of hiccough</td>
<td>26</td>
</tr>
<tr>
<td>16</td>
<td>Elbow</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>Forearm</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>Palm (up to the tip of middle finger)</td>
<td>13</td>
</tr>
<tr>
<td>19</td>
<td>Middle finger</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>and palm proper the remainder</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>Thumb</td>
<td>4</td>
</tr>
<tr>
<td>No.</td>
<td>Measurement</td>
<td>Value</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>21</td>
<td>Fore-finger</td>
<td>5\frac{1}{2} parts</td>
</tr>
<tr>
<td>22</td>
<td>Ring-finger</td>
<td>5\frac{1}{2}</td>
</tr>
<tr>
<td>23</td>
<td>Little finger</td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td>Breadth of face up to ear</td>
<td>12</td>
</tr>
<tr>
<td>25</td>
<td>... ... (below this) from ear to ear</td>
<td>11</td>
</tr>
<tr>
<td>26</td>
<td>Breadth of neck (at root, middle, and top)</td>
<td>7</td>
</tr>
<tr>
<td>27</td>
<td>Breadth of chest (between arm-pits)</td>
<td>15</td>
</tr>
<tr>
<td>28</td>
<td>Width of each breast</td>
<td>9\frac{1}{2}</td>
</tr>
<tr>
<td>29</td>
<td>Height of breast</td>
<td>4\frac{1}{2}</td>
</tr>
<tr>
<td>30</td>
<td>Distance between breasts (nipples)</td>
<td>1</td>
</tr>
<tr>
<td>31</td>
<td>Width of the nipple</td>
<td>2</td>
</tr>
<tr>
<td>32</td>
<td>Breadth (below the breasts) by the heart</td>
<td>13</td>
</tr>
<tr>
<td>33</td>
<td>Width of mid-belly</td>
<td>11</td>
</tr>
<tr>
<td>34</td>
<td>Breadth (below this) by the navel</td>
<td>13</td>
</tr>
<tr>
<td>35</td>
<td>Breadth (of lower belly) below navel</td>
<td>15</td>
</tr>
<tr>
<td>36</td>
<td>Width of buttocks</td>
<td>20</td>
</tr>
<tr>
<td>37</td>
<td>Width of loins</td>
<td>24</td>
</tr>
<tr>
<td>38</td>
<td>Width at the root of each thigh</td>
<td>13</td>
</tr>
<tr>
<td>39</td>
<td>Width by the mid-thigh</td>
<td>12</td>
</tr>
<tr>
<td>40</td>
<td>Width at the fore-part of the thigh</td>
<td>9</td>
</tr>
<tr>
<td>41</td>
<td>Width of knee</td>
<td>7</td>
</tr>
<tr>
<td>42</td>
<td>Width at the root of leg</td>
<td>6</td>
</tr>
<tr>
<td>43</td>
<td>Width at the mid-leg</td>
<td>5</td>
</tr>
<tr>
<td>44</td>
<td>Breadth of knee-tube</td>
<td>4</td>
</tr>
<tr>
<td>45</td>
<td>... ankle</td>
<td>4\frac{1}{2}</td>
</tr>
<tr>
<td>46</td>
<td>Width of sole</td>
<td>4</td>
</tr>
<tr>
<td>47</td>
<td>Breadth of sole at the fore-part</td>
<td>5</td>
</tr>
<tr>
<td>48</td>
<td>Breadth of heel</td>
<td>4</td>
</tr>
<tr>
<td>49</td>
<td>Length of largest toe</td>
<td>4</td>
</tr>
<tr>
<td>50</td>
<td>... fore-toe</td>
<td>4</td>
</tr>
<tr>
<td>51</td>
<td>... middle-toe</td>
<td>3\frac{1}{4}</td>
</tr>
<tr>
<td>52</td>
<td>... fourth toe</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Description</td>
<td>Measurement</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>53.</td>
<td>Length of little toe</td>
<td>2 parts</td>
</tr>
<tr>
<td>54.</td>
<td>Width (breadth) of largest toe</td>
<td>2</td>
</tr>
<tr>
<td>55.</td>
<td>&quot; fore-toe</td>
<td>1 part = 8 yavas</td>
</tr>
<tr>
<td>56.</td>
<td>&quot; middle toe</td>
<td>7</td>
</tr>
<tr>
<td>57.</td>
<td>&quot; fourth toe</td>
<td>6</td>
</tr>
<tr>
<td>58.</td>
<td>&quot; little toe</td>
<td>5</td>
</tr>
<tr>
<td>59.</td>
<td>Width at the root of arm is 3 and width of knee</td>
<td>10 parts</td>
</tr>
<tr>
<td>60.</td>
<td>Width at mid-arm</td>
<td>6½</td>
</tr>
<tr>
<td>61.</td>
<td>&quot; fore part of arm</td>
<td>6</td>
</tr>
<tr>
<td>62.</td>
<td>&quot; elbow</td>
<td>5½</td>
</tr>
<tr>
<td>63.</td>
<td>&quot; root of forearm</td>
<td>5</td>
</tr>
<tr>
<td>64.</td>
<td>&quot; middle of forearm</td>
<td>4½</td>
</tr>
<tr>
<td>65.</td>
<td>&quot; fore part of forearm</td>
<td>4</td>
</tr>
<tr>
<td>66.</td>
<td>&quot; wrist</td>
<td>3</td>
</tr>
<tr>
<td>67.</td>
<td>Width (breadth) of the palm (from thumb to little finger)</td>
<td>5</td>
</tr>
<tr>
<td>68.</td>
<td>Width (at the root) of the forefinger</td>
<td>6 yavas</td>
</tr>
<tr>
<td>69.</td>
<td>&quot; ring-finger (same)</td>
<td>6</td>
</tr>
<tr>
<td>70.</td>
<td>&quot; little finger</td>
<td>5½</td>
</tr>
<tr>
<td>71.</td>
<td>&quot; middle finger</td>
<td>7</td>
</tr>
</tbody>
</table>

Eye-brows are placed between fore-head and eyes.

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>72.</td>
<td>Breadth of eye</td>
<td>1 part</td>
</tr>
<tr>
<td>73.</td>
<td>Length of eye</td>
<td>3 parts</td>
</tr>
<tr>
<td>74.</td>
<td>Breadth of nose up to end of the tip</td>
<td>2</td>
</tr>
<tr>
<td>75.</td>
<td>Width of nose at the middle</td>
<td>1</td>
</tr>
<tr>
<td>76.</td>
<td>&quot; at the root</td>
<td>½</td>
</tr>
<tr>
<td>77.</td>
<td>Distance between the eyes</td>
<td>1⅓</td>
</tr>
<tr>
<td>78.</td>
<td>&quot; eye-brows</td>
<td>1</td>
</tr>
<tr>
<td>79.</td>
<td>Length of eye-brow</td>
<td>9</td>
</tr>
<tr>
<td>80.</td>
<td>Breadth of eye-brow</td>
<td>2</td>
</tr>
</tbody>
</table>

The interior of the eye is divided into three (equal) parts (as before), of which the black sphere is one part; the
rest of the details is stated to be found in the list of the largest type of the ten tāla system.

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>81</td>
<td>Breadth and height of nostril (each)</td>
<td>1/2 part</td>
</tr>
<tr>
<td>82</td>
<td>Width of face (up to the corner)</td>
<td>4 parts</td>
</tr>
<tr>
<td>83</td>
<td>Width of upper lip</td>
<td>5 yavas</td>
</tr>
<tr>
<td>84</td>
<td>Width of lower lip</td>
<td>6</td>
</tr>
<tr>
<td>85</td>
<td>Length of lip</td>
<td>2 parts</td>
</tr>
<tr>
<td>86</td>
<td>Ear = mid-eye-brow</td>
<td>(?)</td>
</tr>
<tr>
<td>87</td>
<td>Height of ear</td>
<td>4</td>
</tr>
<tr>
<td>88</td>
<td>Length of the drum of ear</td>
<td>4</td>
</tr>
<tr>
<td>89</td>
<td>Depth of the drum of ear</td>
<td>1/2</td>
</tr>
<tr>
<td>90</td>
<td>Width of sex-organ</td>
<td>4</td>
</tr>
<tr>
<td>91</td>
<td>Length of sex-organ</td>
<td>7</td>
</tr>
<tr>
<td>92</td>
<td>Upper-breadth of sex-organ (=length)</td>
<td>7</td>
</tr>
</tbody>
</table>

The rest should be as in the case of the largest type of the ten tāla system (78).

In the largest type of the ten tāla system the whole height of a male person (god) is divided into 124 equal parts (m. lxv. 2-179):

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Head (from crown to hair-line on the forehead)</td>
<td>4 parts</td>
</tr>
<tr>
<td>2</td>
<td>Face (from hair-line on the forehead to chin)</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>Neck</td>
<td>4 1/2</td>
</tr>
<tr>
<td>4</td>
<td>Neck to heart (chest)</td>
<td>13 1/2</td>
</tr>
<tr>
<td>5</td>
<td>Heart to navel</td>
<td>13 1/2</td>
</tr>
<tr>
<td>6</td>
<td>Navel to sex-organ</td>
<td>13 1/2</td>
</tr>
<tr>
<td>7</td>
<td>Thigh from below sex-organ</td>
<td>27</td>
</tr>
<tr>
<td>8</td>
<td>Knee</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>Leg</td>
<td>27</td>
</tr>
<tr>
<td>10</td>
<td>Foot</td>
<td>4</td>
</tr>
</tbody>
</table>

The length of face is divided into three parts, head to eye-line, eye-line to lip-line, lip-line to hiccough-line.

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Length of arm from (below the line of) hiccough</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Description</td>
<td>Measurement</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>12.</td>
<td>Elbow</td>
<td>2 parts</td>
</tr>
<tr>
<td>13.</td>
<td>Forearm (extending to wrist-joint)</td>
<td>21</td>
</tr>
<tr>
<td>14.</td>
<td>Length of palm (up to the tip of middle finger)</td>
<td>13\frac{1}{2}</td>
</tr>
<tr>
<td></td>
<td>a. Palm proper</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>b. Middle finger</td>
<td>6\frac{1}{2}</td>
</tr>
<tr>
<td>15.</td>
<td>Length of foot</td>
<td>17</td>
</tr>
<tr>
<td>16.</td>
<td>Largest toe (from heel)</td>
<td>41\frac{1}{2}</td>
</tr>
<tr>
<td></td>
<td>Its breadth</td>
<td>2\frac{1}{2}</td>
</tr>
<tr>
<td></td>
<td>Its nail</td>
<td>11\frac{1}{2}</td>
</tr>
<tr>
<td></td>
<td>Breadth of nail</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>The nail is made circular and its fore-edge is fleshy and one part in extent.</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Fore-toe</td>
<td>4 parts less one yava</td>
</tr>
<tr>
<td></td>
<td>Its breadth</td>
<td>1 part and 1 yava</td>
</tr>
<tr>
<td>18.</td>
<td>Middle toe</td>
<td>3\frac{3}{4} parts</td>
</tr>
<tr>
<td></td>
<td>Its breadth</td>
<td>1\frac{1}{2}</td>
</tr>
<tr>
<td>19.</td>
<td>Fourth toe</td>
<td>3 parts plus one yava</td>
</tr>
<tr>
<td></td>
<td>Its breadth</td>
<td>1 part minus one yava</td>
</tr>
<tr>
<td>20.</td>
<td>Little toe</td>
<td>2\frac{1}{2}</td>
</tr>
<tr>
<td></td>
<td>Its breadth</td>
<td>3\frac{1}{2} plus 1 yava</td>
</tr>
<tr>
<td></td>
<td>Their nails are half of their respective breadths.</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>The middle line from ankle to the tip of sole</td>
<td>8 parts and 6 yavas</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>From this line to the root of heel</td>
<td>4 parts</td>
</tr>
<tr>
<td></td>
<td>Breadth of heel</td>
<td>5 parts and 1 yava</td>
</tr>
<tr>
<td>23.</td>
<td>From side to heel</td>
<td>3\frac{3}{4} parts</td>
</tr>
<tr>
<td>24.</td>
<td>Root of heel</td>
<td>6</td>
</tr>
</tbody>
</table>
## Tāla-Māna

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>25.</td>
<td>Width of mid-sole (below ankle)</td>
<td>6 parts and 6 yavas.</td>
</tr>
<tr>
<td>26.</td>
<td>Breadth of sole (at the fore-part)</td>
<td>6 parts.</td>
</tr>
<tr>
<td>27.</td>
<td>Its thickness</td>
<td>3</td>
</tr>
<tr>
<td>28.</td>
<td>Height of the mid-foot</td>
<td>$4\frac{1}{2}$ parts.</td>
</tr>
<tr>
<td></td>
<td>The toes have two parts (parvan)</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Breadth of ankle</td>
<td>$5\frac{1}{4}$</td>
</tr>
<tr>
<td>30.</td>
<td>Breadth of the tube (above)</td>
<td>$4\frac{1}{4}$</td>
</tr>
<tr>
<td>31.</td>
<td>Breadth at the middle of leg</td>
<td>$6\frac{1}{2}$</td>
</tr>
<tr>
<td>32.</td>
<td>Width at the root of leg</td>
<td>8</td>
</tr>
<tr>
<td>33.</td>
<td>Width of knee.</td>
<td>9</td>
</tr>
<tr>
<td>34.</td>
<td>&quot; &quot; mid-thigh</td>
<td>12</td>
</tr>
<tr>
<td>35.</td>
<td>Width at the root of thigh</td>
<td>$13\frac{1}{4}$</td>
</tr>
<tr>
<td>36.</td>
<td>Width of loins</td>
<td>20</td>
</tr>
<tr>
<td>37.</td>
<td>&quot; &quot; buttocks (above)</td>
<td>$18\frac{1}{2}$ (?)</td>
</tr>
<tr>
<td>38.</td>
<td>&quot; &quot; mid-belly</td>
<td>$18\frac{1}{4}$</td>
</tr>
<tr>
<td>39.</td>
<td>&quot; &quot; at the heart</td>
<td>16</td>
</tr>
<tr>
<td>40.</td>
<td>&quot; &quot; by the chest</td>
<td>$18\frac{1}{4}$</td>
</tr>
<tr>
<td>41.</td>
<td>Distance between the arm-pits</td>
<td>21</td>
</tr>
<tr>
<td>42.</td>
<td>Breadth above this</td>
<td>22</td>
</tr>
<tr>
<td>43.</td>
<td>Breadth between the arms...</td>
<td>$24\frac{3}{4}$</td>
</tr>
<tr>
<td>44.</td>
<td>Breadth of neck</td>
<td>9</td>
</tr>
<tr>
<td>45.</td>
<td>Breadth of face in its fore-part</td>
<td>12</td>
</tr>
<tr>
<td>46.</td>
<td>Breadth of head by the hair-line on the forehead</td>
<td>10</td>
</tr>
</tbody>
</table>

From the hair-line on the forehead to the eye-line there are two (equal) parts one of which is the forehead, and the remainder is the eye-part.

Between the forehead and the eyes, the places for eye-brows are left.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>47.</td>
<td>Length of eye-brow</td>
<td>5</td>
</tr>
<tr>
<td>48.</td>
<td>Breadth</td>
<td>$2\frac{1}{2}$</td>
</tr>
</tbody>
</table>

The breadth at the middle is half of this and the brows taper from root to the other end.
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>49</td>
<td>Distance between two brows</td>
<td>4 part and 6 yavas</td>
</tr>
<tr>
<td>50</td>
<td>Length of eye</td>
<td>3 parts.</td>
</tr>
<tr>
<td>51</td>
<td>Breadth of eye</td>
<td>1 part.</td>
</tr>
<tr>
<td>52</td>
<td>Distance between two eyes</td>
<td>2 parts.</td>
</tr>
</tbody>
</table>

The interior of the eye is divided into three parts of which the black sphere is one part and the remainder is the white sphere. The shiny sphere within the black sphere is one part. The sight (retina) proper is situated within the shiny sphere. The upper and lower coverings (lids) of the interior of the eye are each two parts.

The eyes are shaped like the fish and the brows like a bow.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>Length of ear</td>
<td>4 parts.</td>
</tr>
<tr>
<td>54</td>
<td>Drum of ear</td>
<td>$4\frac{1}{2}$</td>
</tr>
<tr>
<td>55</td>
<td>Forepart of ear (= mid-brow)</td>
<td>$1\frac{1}{2}$</td>
</tr>
<tr>
<td>56</td>
<td>Ear-hole, its length and breadth</td>
<td>2 and 1</td>
</tr>
<tr>
<td>57</td>
<td>Distance between the drums</td>
<td>2</td>
</tr>
<tr>
<td>58</td>
<td>Depth (befitting the ear)</td>
<td>1</td>
</tr>
<tr>
<td>59</td>
<td>Breadth of ear</td>
<td>$2\frac{1}{2}$</td>
</tr>
</tbody>
</table>

The rest is left to the choice of the skilful.

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
<td>Distance from eye to ear</td>
<td>7</td>
</tr>
<tr>
<td>61</td>
<td>Width of nose</td>
<td>$2\frac{1}{2}$</td>
</tr>
<tr>
<td>62</td>
<td>Tip of nose</td>
<td>1</td>
</tr>
<tr>
<td>63</td>
<td>Breadth of nostril</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>64</td>
<td>Length of nostril</td>
<td>6 yavas.</td>
</tr>
<tr>
<td>65</td>
<td>Hole of nostril</td>
<td>$\frac{1}{2}$ part</td>
</tr>
<tr>
<td>66</td>
<td>Its breadth</td>
<td>5 yavas.</td>
</tr>
<tr>
<td>67</td>
<td>Height of nose-tip (pushkara or four-faced part)</td>
<td>1 part.</td>
</tr>
<tr>
<td>68</td>
<td>Breadth of nose-tip</td>
<td>2 parts.</td>
</tr>
<tr>
<td>69</td>
<td>Breadth of the middle of nose</td>
<td>3</td>
</tr>
<tr>
<td>70</td>
<td>&quot; at the root of nose</td>
<td>$1\frac{1}{2}$</td>
</tr>
<tr>
<td>71</td>
<td>Height of nose</td>
<td>$1\frac{1}{2}$</td>
</tr>
<tr>
<td>72</td>
<td>Height of nose (from bottom to tip)</td>
<td>2</td>
</tr>
<tr>
<td>73</td>
<td>Tip (from below bottom)</td>
<td>4 yavas.</td>
</tr>
<tr>
<td>No.</td>
<td>Measurement</td>
<td>Value</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>74</td>
<td>Drip</td>
<td>1 yava.</td>
</tr>
<tr>
<td>75</td>
<td>Breadth</td>
<td>3 yavas.</td>
</tr>
<tr>
<td>76</td>
<td>Circumference (above this)</td>
<td>1 yava.</td>
</tr>
<tr>
<td>77</td>
<td>Breadth of upper lip below this</td>
<td>6 yavas.</td>
</tr>
<tr>
<td>78</td>
<td>Lower lip</td>
<td>1 part.</td>
</tr>
<tr>
<td>79</td>
<td>Width of upper lip</td>
<td>4 parts.</td>
</tr>
<tr>
<td>80</td>
<td>Length of crescent-shaped lower lip</td>
<td>3½ yavas.</td>
</tr>
<tr>
<td>81</td>
<td>Three-faced part (trivaktra), length and breadth each</td>
<td>2</td>
</tr>
<tr>
<td>82</td>
<td>Circumference (above)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Teeth numbering 32 are in both lower and upper jaws.</td>
<td></td>
</tr>
<tr>
<td>83</td>
<td>Chin below the lower lip</td>
<td>1</td>
</tr>
<tr>
<td>84</td>
<td>Length of jaw</td>
<td>3½</td>
</tr>
<tr>
<td>85</td>
<td>From this (jaw) to ear-joint</td>
<td>10</td>
</tr>
<tr>
<td>86</td>
<td>Height of drip between the jaws</td>
<td>1</td>
</tr>
<tr>
<td>87</td>
<td>Breadth of semi-circular jaw</td>
<td>1½</td>
</tr>
<tr>
<td>88</td>
<td>Goji (nose-bottom) from jaw</td>
<td>1 part and 2 yavas.</td>
</tr>
<tr>
<td>89</td>
<td>Mid-neck (from jaw to its root)</td>
<td>2 parts.</td>
</tr>
<tr>
<td>90</td>
<td>Its projection</td>
<td>1</td>
</tr>
<tr>
<td>91</td>
<td>The eye on the fore-head (third eye)</td>
<td>½ or ⅔ of other eyes.</td>
</tr>
<tr>
<td></td>
<td>There should be 98 eye-lashes; the hairs on the neck and face should be discreetly made.</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>Width at mid-arm</td>
<td>8 parts and 2 yavas.</td>
</tr>
<tr>
<td>93</td>
<td>Width of elbow</td>
<td>7 parts.</td>
</tr>
<tr>
<td>94</td>
<td>Width at mid-forearm</td>
<td>5 parts and 1 yava.</td>
</tr>
<tr>
<td>95</td>
<td>Width of wrist</td>
<td>3½ parts.</td>
</tr>
<tr>
<td>96</td>
<td>Breadth at the root of palm</td>
<td>7</td>
</tr>
<tr>
<td>97</td>
<td>Breadth of mid-palm</td>
<td>6½</td>
</tr>
<tr>
<td>98</td>
<td>Breadth of fore-palm</td>
<td>5 parts and ⅔ yava.</td>
</tr>
<tr>
<td>99</td>
<td>Back of palm up to wrist</td>
<td>6½ parts.</td>
</tr>
</tbody>
</table>
Thence the length of the fingers should be proportionate as stated before.

100. Length of ring-finger and of middle finger each 4½ parts.
101. " " fore-finger ..... 5
102. " " thumb ..... 4
103. " " little finger ..... 4
104. Width at the root of thumb ..... 1½ parts.
105. " " " " fore-finger ..... 1
106. " " " " ring-finger ..... 1
107. " " " " middle finger ..... 3

The width of (tapering) fingers at their tips is ⅛ or one-fourth less than at the root.

The width of the nails is ⅛ of the breadth of the respective finger-tips, and the length of the nails is ⅛ greater than their width, and the fore-parts of the nails measure two yavas.

The four fingers (beginning with the fore-finger) are each divided into three parts and the thumb into two parts.

108. The portion between the roots of fore-finger and thumb ..... 3 parts.
109. Its thickness ..... 2
110. Thence to wrist ..... 4½
111. Thickness of the portion below the thumb ..... 2½
112. Its width ..... 3
113. Breadth of heel ..... 4
114. Its thickness ..... 3
115. Its fore-part ..... 1 part and 2 yavas.
116. Interior of palm ..... 2 parts.
117. Its width ..... 4 yavas.

The palm is lined with the five marks like of lotus, trident couch, disc, etc. And the rest regarding the hand should be discreetly made by the wise artist.
Measurement by the back-side:

118. Width at the back of head ........................................ 9 parts
119. Thence to the end of ear ........................................... 13½
120. Thence to the end of nose .......................................... 13½
121. Shoulder (above the line of hiccough)
    from the neck-joint .............................................. 4
122. From neck-joint to hump .......................................... 5
123. Thence to the line of buttocks .................................. 27
124. Thence to anus ..................................................... 13½
125. Breadth to the left of it .......................................... 21
126. Width of the back of loins ....................................... 17
127. Width of the back or middle-body
    (madhya-kāya) above this ..................................... 17
128. Distance between the breadths above this .................... 21
129. Distance between the arm-pits .................................. 27
130. Drip of the back-bone ............................................. 1
131. Breadth of the loins-joint connected
    with the backbone ............................................. 2

    Thence should be measured the belly.

132. Width (breadth) of ribs-plank .................................. 12
133. Distance between ribs-planks ................................... 4
134. Height from ribs-plank to shoulder ............................. 5½
135. The portion between the breast and
    backbone (brihati) ............................................. 7
136. Its length (up to arm-pit) ...................................... (2)
137. Brihati up to breast-limit ....................................... 16½
138. Breadth of loins-line ........................................... 13
139. Projection of the root of thigh .................................. 5
140. Width of perfectly round or spheri-
    cal balls .......................................................... 9
141. Width at the back of perfectly round
    breast .............................................................. 2
142. Drip or depth of hiccough ....................................... 1 yava,
143. " " " heart .......................................................... 1
144. Distance between the limit of breasts... 13½ parts.
145. " " hiccough and arm-pit 13¾ parts.
146. Depth of navel... 2 yavas.
The navel-pit is made circular.
147. Length of lower belly from navel to loins 6 parts.
148. Lower belly from navel to where cloth is attached to body 4
149. Height from loins to the root of sex-organ 7½
150. Breadth of sex-organ at the back 4
151. Thence (?loins) the length of sex-organ 12
152. Length of testicle 2¾
153. Breadth of testicle 2½
154. Breadth of sex-organ 1

The rest is left to the discretion of the artist:
Śeshaṁ yuktito nyaset (M. lxv. 179).

This largest type of the ten tāla measure is used in measuring the images of Brahmā, Vishṇu, Rudra and such other gods (M. li. 29; xliv. 184-185) and of the statues of the devotees of the Śāyuja class (M. lix. 12).

These rules are for the general guidance, there is no restriction in altering them for aesthetic reasons:
Tad evādhika-hināṁ va śobhārthhaṁ chaika-mātrakam! Uktā-mānāṅgakaṁ sarvāih tatra dosho na vidyate!
Tad-ūrdhve'dhika-hināṁ chet sarvā-dosha-samudbhavam!
Tasmāt pariharech chhilipi pratimānaṁ tu sarvadā!
(M. lxv. 180-183).

(2) See Anuśumadbhedha of Kāśyapa (Ms. Egg. 3148, 3012; fol. 251, different kinds of the tāla measures).

(3) Tālah śmṛito madhyamāya gokarṇaṁ chāpy-anāmayaṁ! The distance between the tips of the fully stretched thumb and middle finger is called Tāla.
(Brahmāṇḍa-Purāṇa, part 1, 2nd auṇ-shaṁga-pāda, chap. 7, v. 97).
(4) Tāla is the distance between the tips of the fully
stretched thumb and middle finger.
(Suprabhedagama, xxx. 22, see under Āṅgula).

(5) Bimba-māṇa (British Museum, Ms. no. 558-592):
Illustration in minute detail of the largest type of the ten tāla
measure (v. 71-72).
Description of the plumb-lines and the horizontal measurement
of the idol (v. 73-91).
The measurement of the idol when it is made in the
sitting posture, such as Yogāsana (v. 92-122) and the
recumbent posture (v. 123-138).
In an appendix are given the rules regarding the objects
to be measured in twelve tāla-measures:
One (eka) tāla is used for measuring the vandhukā (?)
Two (dvi) tāla " " " birds.
Three (tri) tāla " " " kinnaras (mythical
beings with human body and horse’s head).
Four (chaturthaka) tāla is used in measuring bhūtas (goblins).
Five (pañcha) tāla " " gāñesa (a mythi-
cal deity with human body and elephant’s head).
Six (saṣṭ) tāla is used for measuring tiger.
Seven (sapta) tāla " " yakshas (demi-gods).
Eight (ashṭa) tāla " " man (male and female).
Nine (nava) tāla " " dānavaś (demons).
Ten (daśa) tāla " " superhuman beings
and Buddha.
Eleven (ekādaśa) tāla is used for measuring gods.
Twelve (dvādaśa) tāla is used for measuring Rākshasas
(fiends).
Cf. Brahmādi-lokeśvara-deva-devam surāsura-dānava-rākshasam
cha yakṣham cha nāga-garuḍam cha nā-kinnaram bhūtam
cha kumbhāṇḍa-nara-svarūpam vyāghram chatush-pāda-
vihāgamādi-sarvam tu dirghāyata-vandhukādi-
tāla pramāṇam bhuvana-trayoktam !
This is followed by the details of the twelve tāla measures quoted above.

The next appendix gives the dhyānas (features) of the eight deities (aṣṭā-nātha).

(6) Suprabhedāgama (xxxiv. 30-34):

Iśvarādi-chatur-mūrttīṁ dāṣa-tālēna kārayet || 30
Śaktīṁ aṁyā-devāṁ āṁrā-tāḷāṁ prakṛttīṁ ||
Divyam ārsha-manuṣhyāṁ aṁṣṭa-tāḷēna kārayet || 31
Rakṣhasāṁ aśuraṇāṁ cha saptā-tāḷēna ihochyate |
Shaṭ-tāḷēnaiva gandhārvāṁ pāṇča-tāḷēna vighnakām || 32
Vāmanāt(-nāṁ) pāṇča-tāḷais tu chatus-tāḷais tu bhūtakāṁ ||
Tritāḷāṁ kinnarāṇāṁ tu matsyāṅāṁ tu dvi-tāḷakāṁ || 33
Eka-tāḷas tu kusmaṇḍat (?) piśāchā viṁśad-aṅgulaḥ |
Sṭhūlā-sūkṣma-prabhedāṁs tu tāḷa-bhedam ihochyate || 34

Measures of the ten tālas of three types each (Ibid. xxx. 31-40):

Pratimāyāṁ tad-utsedham tāla-daṇḍena bhājayet || 31
Chatur-viṁśach ohhataṁ chaiva uttamam dāṣa-tāḷakāṁ |
Viṁśach ohhataṁ cha madhyam tu kanyasāṁ shoḍaśā- |

Dvā-daśadhiṁ evaṁ yan nava-tāḷottamam bhavet ||
Aṣṭṭau śatāṁ chatuḥ śatāṁ madhyamaṁ kanyasaṁ tathā || 33
Śatāṁ shaṇ-navatiś chaiva navaty-uttara-kara-dvayam ||
Aṣṭṭa-tāḷam idaṁ prktam tri-vidhāṁ pūrvaḥ-paddhatiḥ || 34
Ety-evaṁ bhāga-hināṁ syād eka-tāḷaṁ tam eva hi |

Measurement of the face:

Trayo-aṣṭārdham aṁkhaṁ jyeshṭhaṁ trayo-dasāṁ tu |

madhyamaṁ || 35

Tad-dvā-daśārdham adhamam uttamaṁ(-n) dāṣa-tāḷake |
Nava-tāḷottame chaiva aṁkhaṁ vai dvā-daśāṅgulam || 36
Ardhārdhaṅgula-hinena madhyamaṁdhamam ucyate ||

The statues measured in these tāla measures (cf. above xxxiv. 30-34):

Tri-vidhā dāṣa-tāḷena tri-mūrttināṁ tu kirttitā || 37
TĀLA-MĀNA

Tri-vidham nava-tālēna devānāṁ yoshitām api
Ashta-tālēna martyānāṁ sapta-tālēna rakshasām II 38
Shat-tālēna tu gandharvān pañchea-tālo ganañdhipahā
Vāmanasya tathaiva syāch chatus-tālēs tu bhūtakāh II 39
Tri-tālēm kinnarānāṁ tu matsyānāṁ tu dvi-tālakām
Anujānāṁ tathaikāṁ syāt pisāchānāṁ tu viṁśatih II 40

(7) Matsya-Purāṇa (chap. 258, v. 19):
Svakīyāṅgulī-māṇena mukham syād dvā-daśāṅgulam

(8) Bṛihat-saṁhitā (LVIII. 4):
Śvair aṅgula-pramāṇair dvā-daśa-vistiṁnāyatam cha mukham

Nagnajitā tu chatur-daśa-daṅghreṇā drāvīḍam kathitam II
According to one’s own aṅgula (finger-breadth) the face of his own statue is twelve aṅgulas long and broad. But according to (the architect) Nagnajit it should be fourteen aṅgulas in the Drāvīḍa style.

The commentary quotes Nagnajit in full:
Vistiṁnām dvādaśa-mukham daṅghreṇā ca chatur-daśa!
Aṅgulāṁ tathā kāryāṁ tan-māṇaṁ drāvīḍaṁ smṛitam II
The face shall be 12 aṅgulas broad and 14 aṅgulas long; such a measure is known as Drāvīḍa (i.e. this is the Drāvīḍa style of measurement).


(9) See “The Elements of Hindu Iconography” by T. A. Gopinatha Rao, vol. i. Appendix B.

(10) See “Some Hindu Silpa Shastras in their relation to South Indian Sculpture” by Mr. W. S. Hadaway (Ostasiatische Zeitschrift, April-June, 1914, vol. ii. no. 1).

(11) “In appendix B, the author (Gopinatha Rao) gives a detailed description of the uttama-daśatāla measure to be used in the making of images, and shows that the formal, apparently mechanical, rules for construction followed by Indian artists work out in practice as the adequate expression of aesthetic
principles. The same subject has been treated on broader lines . . . . by Mr. W. S. Hadaway (see above), who is himself a worker in metal, with practical knowledge of the application of the rules. (The war, unfortunately, has prevented the author from continuing his valuable study, as he had hoped to do)."

"The Hindu image maker or sculptor," Mr. Hadaway observes, "does not work from life, as is the usual practice among Europeans, but he has, in place of the living model, a most elaborate and beautiful system of proportions, which he uses constantly, combining these with those observation and study of natural detail. It is, in fact, a series of anatomical rules and formulae, of infinitely more practical use than any European system which I know of, for the Indian one treats of the actual proportion and of the surface form, rather than the more 'scientific' attachments of muscles and the articulation of bones."

"There is in the Hindu system nothing complicated or difficult to understand or remember, but like every other canon of artistic proportion, these methods are no more capable of producing works of art in unskilled hands than are any other aids or methods . . . . These śāstras are the common property of Hindu artisans, whether of northern or southern India." Mr. V. A. Smith.


TITHI—One of the six varga-formulas (see details under Shād-varga).

TILAKA—A mark made on the forehead and between the eye brows either as an ornament or as a sectarian distinction of an image.

(M. vii. 160, l. 41).

Cf. Tilaka-kṣudra-nāsi-yuktām toranāis cha samanvitaṃ !

(Kāmikāgama, l. 93).
TILAMAKA—A channel, a water-course, a pipe.

(1) Viditam astu bhavatam . . . yushmaniya-grāmānām upapārāya yo’su tilamaka āṇito’bhūt pratisaṁskārabhāvād vinashtam udvikshya . . . . . yushman-grāmānām evopapārāya pratisaṁskṛitah!

“Be it known to you that, seeing the water-course, which the illustrious lord and great king Aśuvarman led to your villages for your benefit, destroyed through want of repairs, (we being addressed by the feudal chief Chandravarman, have presented it to him; that he, with our permission), has repaired it for the benefit of your villages.”

“The word ‘tilamaka’ is not found in any dictionary. But it seems certain, from the context, that it must be some kind of water-course. Probably it denotes a channel which leads the water from the hill-side over the fields which rise in terraces one above the other.” Pandit Bhagyānālā Indraji and Dr. Bühler.

(Inscriptions from Nepal, no. 9, Jishnugupta’s Inscrip. line 6 f. Ind. Ant. vol. ix. p. 172, note 30).

(2) Devena yathāyaṁ tilamako bhavatam anyesh(eṁ)āṁ chopapārāya!

(Ibid. no. 10, line 14, p. 173).

(3) Tilamakaś cha saptadāhā vibhajya paribhoktavyaḥ!

“The water-course is to be used by dividing it into seven parts.”

(Ibid. no. 14, line 10, p. 177).

TULĀ—(see under Stambha)—A balance, a moulding of the column, a month, a beam.

(1) Stambha-samaṁ bāhulyaṁ bhāra-tulānāṁ upary-upary-āsāṁ!

Bhavati tulopatulānāṁ ūnaṁ pādena pādena.!!

A moulding of the entablature:

(2) Mahā-bhāra-tulā kāryā balikordhve viśeshatah
   Tulā-vistāra-tārochhā jayanti syāt tulopari
   Tulā-balikayor madhye dvi-danḍam athavā punah

(Kānikāgama, LIV. 13, 16).

(3) A member of a column (Suprabhedāgama, XXXI. 108, 105-107, see under Stambha).

(4) The name of a month (M. vi 32); the beam of a balance (M. xii. 163), a balance (M. l. 48, 172-195).

TULĀ-DANĀDA—The horizontal rod of a balance, the beam.
   Tulādanādam jayanti cha phalakā-paryāya-vāchakāh

(M. xvi. 48, etc).

TULĀ-BHĀRA—An article of furniture used as a hanging balance.
   Bhūpanāṁ cha tulā-bhāra-tulā-lakshanaṁ uchyate

In connection with the pavilion:
   Evaṁ tu nṛpa-harmye tu tulā-bhāram tu yogyakam

(M. l. 48).

TILA-MANJUSHIKA—An oil-pot, used as an article of furniture.
   — (M. l. 144, see under Bhūshaṇa).

TORANA—An arch, a mechanical arrangement of blocks of any hard material disposed in the line of some curve and supporting one another by their mutual pressure.

In modern architectural treatises arches are considered in three aspects, namely, (i) form, (ii) the mode in which their parts are constructed, and (iii) the thrust they exert.

In respect of their form arches are either straight, triangular, semi-circular or circular. The Mānasāra adds another form called bow-shape which is apparently a little wider than the semi-circle. "The investigation of the equilibrium of arches" as truly said by Mr. Gwilt (Encycl. Article 1853), "by the laws of statics does not appear to have at all entered into the
thoughts of the ancient architects. Experience, imitation and a sort of mechanical intuition seem to have been their guides. They appear to have preferred positive solidity to nice balance and the examples they have left are rather the result of art than of science. Vitruvius, who speaks of all the ingredients necessary to form a perfect architect (see under Sthapati), does not allude to the assistance which may be afforded in the construction of edifices by a knowledge of the resolution of forces nor of the aid that may be derived from the study of such a science as descriptive geometry, though of the latter it seems scarcely possible the ancients could have been ignorant, seeing how much it must have been (practically, at least) employed in the construction of such vast buildings as the Coliseum, and other similarly curved structures, as respects their plan."

(2) "Whoever invented the true or radiating arch, the Romans were the first who applied it as a regular and essential architectural feature, and who at the same time introduced its complements, the radiating dome, into architectural construction at what period it is not now known."

(Ferguson, Hist. of Ind. and East. Architecture p. 212).

(3) Mānasārā (chap. xlv. named Torāṇa, 1-77):

The torāṇa or arch is an ornament (bhūṣaṇa) for all kinds of thrones (line 1), as well as for temples and royal palaces (30). These arches admit of various forms. They may be circular, semi-circular, triangular (?hexagonal, tri-yugma), bow-shaped or of any other desirable forms (31-32, 33-36). The directions for making these arches as well as the measurements of their different parts are given in detail (3-29, 45-76). With regard to ornaments and decorations, arches are divided into four kinds, technically called Patra-torāṇa’(leaf-arch), Pushpa-torāṇa (flower-arch), Ratna-torāṇa (jewelled arch), and Chrita-torāṇa (ornamental-arch) (37-38),
All these arches are both structurally and ornamentally decorated with the carvings of gods, sages, demigods, goblins, crocodiles, sharks, fish, leographs, serpents, lions, flowers, leaves, creepers, etc., and are beautifully set with jewels:

Sarveshāṁ toranā-madhye chordhve tumbru-nāradam!
Tad-pradēse dvi-pārśve tu makarādi-vibhūshitam!
Toranāśyāgra-mūle tu grāha-patraiśa cha bhūshitam!
Toranādyām tu patrādi-bhūta-vyāla-samanvitam!
Pādānām cha dvi-pārśve tu vyāla-toranā-dhārinām!

(M. xlvi. 45-49).

Ratnakārāṅgaṇair yuktāṁ kukshi(r) āvṛita-lambitam!
Toranāsyaopari-dese tu bhūjaṅga-pāda-dvayor api!
Grāhāntāṁ sarva-ratnaśa cha pūritāṁ śreṇi-samāyutam!

(M. xlvi. 58-60).

But these arches may as well be quite plain, that is, without any such carvings (chitra-hina) (M. xlvi. 68, 70).

In connection with a detached pavilion (maṇḍāpa):
Chatur-dikṣu chatur-dvārāṁ chatus-toranā-samāyutam

(M. lxx. 21, see also xxxiv. 217).

In connection with the pedestal of an image:
Padma-piṭham mahā-piṭham tri-mūrtināṁ cha yojayed!
Prapā cha toraṇāṁ vāpi kalpa-vṛikshaṁ cha samāyutam!

(M. l. 86-87).

In connection with the coronation-hall:
Paschāt śimhādyaiś cha kalpa-vṛikshaṁ cha toraṇāṁ!

(M. xlxx. 185).

In connection with the car or chariot:
Śikhi-śikhandaka-chāmara-toranām!

(M. xlxx. 156).

In connection with the two-storeyed buildings:
Toraṇair niḍa-bhadrādi(-dyaiḥ) mūle chordhve cha bhūshitam!

(M. xx. 64).
In connection with buildings in general (vimāna):
Śalā cha nāsikā-bhadre kūṭa-nidācis tu toraṇāh!

(M. xviii. 201, etc).

In connection with the dome and the pillar:
Athavā toraṇāṁ kṛtṛvā stambhasyopari vājanam!
Tad-ūrdhve toraṇasyānte makara-patra-saṁyutam!
Tad-ūrdhve toraṇāntam syād eka-daṇḍam tu tach-chhiram!
Makari-vaktra-saṁyuktam.......(M. xiv. 130, 133-135).

(4) Tilaka-kshudra-nāsi-yukta-toraṇaiś cha samanvitaṁ II

(Kāmikāgama, l. 93, etc).

See ibid. lv. 59-63, 65-70, and compare:
Toraṇāṁ tri-vidham patri-toraṇāṁ makaraṁvitam!
Chitra-toraṇāṁ ity-eshāṁ maṇḍanaṁ chādhunochyate II
Deva-dvijam-narendrāṇāṁ to raṇāṁ makaraṁkhyakam!
Toraṇāṁ chitra-sajñāṁ tu vaisyāṇām pravidhiyate!
Padmā(patrā)khya-toraṇāṁ śūdra sarvāṁ sarvatra vā matam II

(Kāmikāgama, lv. 64, 93).

(5) .......Toraṇāṁ vakshyate'dhunā!
Prīshṭhe tu pārśvayyā chaiva kartavyās toraṇās tathā II
Dvārasyotsdha-mānaṁ yat toraṇyochechhrayam bhavet!
Tad-ardham vistaram praktaṁ uchchhraye sahā-vibhājite II
Makaram tu dv(i)yamśena śesham padam iti smṛtam!
Mūla-pādasya chārdhena tasya pāda-pramāṇakam II
Makaramśaṁ tad-ūrdhve tu madhye vṛttāṁ sa-nimnākam!
Vṛttārūdhve uḥāṁ kṛtṛvā chatur-āyataṁ eva tu II
Pramaṇāṁ toraṇasyoktaṁ prastaram cha tatāḥ śriṇu II

(Suprabhedāgama, xxxi. 68-72).

(6) Mahābhārata (Cock):
XIV. 25, 23: Stambhāṁ kanaka-chitrāṁs cha toraṇāṁ
vṛtanti cha!

Cf. also:
XIV. 85, 29: Toraṇāṁ śaṭa-kumbha-mayaṁ!
XV. 5, 16: Purāṁ...dṛṣṭha-prākāra-toraṇām!
XII. 44, 8: Hema-torana-bhusitaṃ griham
VIII. 33, 19: Bahu-prakara-toranaṃ
V. 191, 21: Sthūna-bhavanam...uchcha-prakara-toranaṃ
See also v. 143, 23; iii. 284, 2; iii. 160, 39; iii. 15, 5; ii. 9, 1; ii. 3, 26; i. 185, 17; i. 109, c, etc.

(7) Rāmāyana (Cock):
II. 91, 32: Harmya-prasāda-samyuktā-toranaṁ
Cf. also:
I. 5, 10: Kapāṭa-torana-vatīṁ...purīm
II. 15, 32: Rāma-veśma.....manī-vidruma-toranaṁ
III. 45, 11: Hema-kakshyā purī ramyā vaidurya-maya-torana
V. 3, 33: Nagariṁ laukāṁ sāṭṭa-prakāra-toranaṁ
V. 4, 24: Griham...maha-haṭaka-toranaṁ
See also iv. 33, 17; v. 2, 18, 51; v. 6, 4; v. 18, 8; v. 27, 31; v. 37, 39; v. 41, 21; v. 42, 27; v. 39, 42; v. 44, 6; v. 42, 6; v. 46, 20, 41; v. 47, 7, 38; v. 53, 39; v. 55, 32; vi. 25, 24, 30; vi. 26, 12; vi. 41, 31, 56; vi. 42, 15; vi. 75, 21; vii. 3, 27; vii. 5, 25; vii. 13, 5; vii. 14, 24, 27, 28, 29; vii. 15, 36; vii. 38, 17.

(8) Matsya-Purāṇa (chap. 264, v. 15):
Chaturbhis toranaṁ-yukto maṇḍapa(h) syāḥ chatur-mukhah
The pavilion should have four faces and be furnished with four arched gateways (arches).
Aishṭakā dār(a)vaś chaiva sailā vā syuh sa-torana
(Ibid. chap. 269, v. 46).

(9) Vāyu-Purāṇa (part I, chap. 39, v. 36, 51, 60):
Harmya-prasāda-kaliḥ prāṁśu-prākara-toranaḥ
Aṣīty-amara-pury-ābhā mahā-prakāra-toranaḥ
Pāṇḍure chāru-sikhare mahā-prakāra-torane

TORĀṆA
(10) Kauṭiliya-Arthaśāstra (chap. xxiv. p. 53):
   Dvi-hastam toraṇa-sirah—"a top-support of ornamental arches projecting as far as two cubits."

(11) Sarva-deva-maya-çaru-toranaṁ svarga-khaṇḍaṁ iva vedhaśa svayam—the beautiful porch which contains all the gods like a portion of heaven made by the Creator himself.

"In his account of the ruins of the temple, Mr. Dean speaks of a doorway relieved by an architrave of most elaborate sculpture, divided into twelve compartments in each of which a group from the Hindu Pantheon occupies a place."


(12) "A sort of triumphal arch, supported by two pillars:
   Âtma-bâhu-yuga-sauhṛid-amchita-stambha-saurabh-âshubham su-toranaṁ
t
   (Cintra Praśasti of the reign of Sarangadeva, v. 46, Ep. Ind. vol. i. pp. 284, 276).

(13) See Sridhara's Devapattana rasasti (verse 10, Ep. Ind. vol. ii. p. 440), and compare:
   Sughaṭita-vrisha-sat-torana-dvāram—"an excellent porch at which a bull is skilfully carved." (Ibid. verse 12, p. 121).

(14) Ornamental arch (for the temple): Prasāda-toranaṁ
t

(15) A semi-circular arch with sculpture.

(16) Makara-torana—arch (with a shark).
   (Ranganatha Inscript. of Sundarapandya, v. 9, Ep. Ind. vol. iii. pp. 12, 15).

(17) Arch (Cochin plates of Bhaskara Ravivarman, line 10, Ep. Ind. vol. iii. p. 68, 69).
(18) Vyadhatta sri-someśāspada-mukutavat toranaṁ kāmchanasyaṁ
   "Erected a golden torana like a diadem for the abode of
   the holy Someśa."

   (The Chahamanas of Naddula, no. c, Sundhā Hill
   Inscrip. of Chāchigadeva, v. 34, Ep. Ind. vol. ix.
   pp. 77, 72).

(19) "In front of the basadi of Nokkijabbe, the family goddess of her
   husband Vira-Sāntara, she had a makara-torana' made."

   (Ep. Carnat, vol. viii. part I, Nagar Taluq, no. 47,
   Transl. p. 151, para 2.)

(20) "We grant to you in addition throne, crown, palanquin,
   white umbrella, chāmaras on both sides, 'makara-torana'
   (a kind of arched canopy), fan, daylight torch, yellow and
   red flags and such insignia, with cymbals,....................."

   (Ibid. no. 67, Transl. p. 157, line 14 f).

(21) "Who (Śri-Rājendra-Soḷa-Devar, A. D. 1034) —having
   sent (many ships in the midst of the bellowing sea) and
   having captured Śangirāma-visāiyot-tuṅgappannam, the king
   of Kidāram, along with his victorious fine elephants
   which had (well formed) frontal globes and resembled the
   impetuous sea —took the large heap of treasure which he had
   rightfully amassed, the Vichchhādira-toranam at the war-gate
   of the enemy's extensive city, the wicket-door set with
   jewels of great splendour, and the door set with large jewels."

   (Ep. Carnat, vol. ix. Channapatna Taluq, nos. 82,
   83, Roman text, p. 185, line 5 from the bottom
   upwards, Transl. p. 149).

(22) "White chāmaras, the crown-banner, makara-torana, herds
   of camels." (Ibid. no. 85, Transl. p. 150).

(23) "Built a beautiful stone temple with the torana-gate and
   the surrounding walls. Having provided the temple with a
   flower-garden, kitchen, pond, suitable environs, musical
   instrument (two named) and ornaments (some named)"

   text, p. 54, Transl. p. 49).
(24) Svarṇa-dvārame sthāpitaṁ toraṇena sārddham Śrimal-Loka-

nāthasya gehe |

"Placed a golden door and toraṇa in the temple of glorious

Lokanātha."

The inscription is "on the lintel of the door of the temple of

Avalokiteśvara in Bungmati. The door is made of gilt

brass plates, and adorned by relieves. The arch or toraṇa

above the door, which is likewise made of brass, encloses

three images of Lokesvara."

(Inscr. from Nepal, no. 21, Inscrip. of Srinivasa,


(25) Suganaṁ raje..................Dhanabhūtinā kāritaṁ toraṇaṁ

silākamamaṁta cha upāmno (=Śuganāmaṁ rājye...Dhanabhū-

tinā kāritaṁ toraṇaṁ silākaṁmaṁtaṁ chotpamnu)"

"During the reign of the Sungas (first or second century

B. C.) this gateway was erected, and the masonry finished

by Vāchhi-puta (Vatsi-putra) Dhanabhūti."

(Sunga Inscrip. of the Bharhut Stupa, line 3 f., Ind.


(26) "Pulling down the temple which had fallen to ruin, had it

securely rebuilt with a gopura, a 'makara-toraṇa' for the

god Durgiśvara, and god Vrishabha."

(Ep. Carnat. vol. iii. Tirumaküḍalu-Narasipur Taluq,

no. 103, Transl. p. 88, Roman text, p. 170).

(27) "The sculptor Kālidāsi, champion over the proud, a

thunderbolt to the rock (vajra-giri), titled sculptor, made

the 'makara-toraṇa' (or carved head piece for the lintel)."

(Ep. Carnat. vol. v. part i, supplement, Belur Taluq,

no. 239, Transl. p. 275, Roman text, p. 592).

(28) "Those Brāhmaṇas, pleased with Bāsi-Seṭṭi, gave to his wife

and children a large palanquin and a canopy (toraṇa) to
descend to his children's children."

(Ep. Carnat. vol. vi. Chikmagalūr Taluq, no. 44,

Transl. p. 39, Roman text, p. 104).
(29) "The Vira-bhikshavati-udâna-svâmi honoured the Svâmi of the Gâlipûje throne with the following: a palaquin with silver mountings, a pearl necklace, a golden umbrella, the double châmaras, a makara (torâna) canopy..., for the feet, a Mukkanna drum, a Basava drum, a Nandi flag, etc."


(30) "Toran(a)—A structure formed of one or more horizontal beams resting on columns: a gateway or other detached entrance."


(2) "Torâna—(1) Gateway of a temple or Stûpa, (2) a peg used in marriage ceremonies"

(Vincent Smith Gloss to Cunningham's Arch. Surv. Reports)

TAULI—The top of a building lengthwise, a roof.
Mukhottarâyate nyasya tiryak tauliṁ prakalpayet
Padam vâyate tauliṁ kuryâd yuktyâ vichakshanâh
Tad-ûrdhve jayantikâm kuryât tat-tat-prachchhâdanânvîtam

See Prachchhâdana and compare Pratauli.

TRI-KARĀNA—A kind of joinery.

TRI-TALA—The second floor, third storey.
The description of the third storey (M. xxi. 56-72; the eight classes 2-55, see under Prâsaḍa).

TRI-PĂTTĂ—A three-fold band, a moulding.
A moulding of the base (M. xiv. 74, 148, 248, etc., compare the lists of mouldings under Adhishṭhâna).
TRI-BHAŃGA—(see Bhańga)—A pose in which the image is bent in three places.

TRI-BHITTI-(KA)—A three-fold wall, a structure having such a wall.

TRI-BHŪMI—The third storey, a three-storeyed building (see Tri-tala).

In connection with an image:
Evam tu vishña-mūrtih syāch chhakti-yuktam tu pārśvayoh |
Tri-bhūmir dakshine vāme sthavare jaṅgame pi vā |

(M. lii. 62-63).

TRI-MŪRTI—The Triad, the images of Brahmā, Vishṇu and Śiva.

(M. lii. 2-95).

TRI-YUTA—A ground-plan in which the whole area is divided into 289 equal squares.

(M. vii. 23, see under Pada-vinyāsa).

TRI-VARGAKA—A set of three architectural members or mouldings.

Pīnopapiṭhāṁ harmyaṁ cheva maṇḍapam cha tri-vargakam |

(M. xxxiv. 68).

Nanda-paṅkty-amśa(-se) vibbajet chatus-tale tu tri-vargakam |

(M. xxxiii. 505).

In connection with the foundations:
Maṇjjushochhrayam chatur-bhāgaṁ tat-tad ekāsanam bhavet |
Tad-dvayaṁ chaṅghri-tūṅgaṁ syād ekāṁśaṁ prastarāṅvitaṁ |
Tri-varga-maṇḍapākāram adbhih svāntaṁ pravishaṭake |

(M. xii. 34-36).

TRI-VIṢṬAPA—A class of buildings octangular in plan and called
(1) Vajra, (2) Chakra, (3) Svastika, (4) Vajra-svastika, (5) Chitra,
(6) Svastika-khadga, (7) Gadā, (8) Śrikanṭha, and (9) Vijaya.

(1) Agni-Purāṇa (chap. 104, v. 12, 20-21, see under Prāṣāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21, 22, 23, 31-32, see under Prāṣāda).

TVASHTRI—An architect (see details under Sthāpati).
DAṆḌA-(MĀNA)—A measure, a type of building, a flag-staff, a pillar.

(1) A measure of four cubits (see under Aṅgula):
Chatur-hastam dhanur daṇḍam daṇḍāśṭam rajjum eva cha!

(M. II. 53).

Compare hasta-daṇḍa (ibid. 68), māṇa-daṇḍa (ibid. 76).
A stick (M. II. 223); as a measure (M. IX. 10, etc.); in connection with joinery (M. XVII. 200).

(2) A house with a northern and eastern hall (see Daṇḍa-kāṇṭa).

(Bṛhat-saṁhitā, LIII. 39).

(3) Chatur-hasto dhanur daṇḍo nālika-jugam eva cha!

(Brahmāṇḍa-Purāṇa, part I, 2nd anushaṁga-pāda, chap. 7, v. 100).

(4) A class of buildings (Kāmikāgama, XLV. 64, see under Mālikā).

(5) Acheṣa-daṁḍam uchchhaiḥ sauvarṇaṁ Samara-bhūpālaṁ kārayāṁśa!

"The protector of the earth, Samara, caused a golden flag-staff to be erected here (in the temple at Abu) for the lord of the mountain."


(6) Daṇḍa—"an unspecified measure, also called Stambha."


DAṆḌAKA—A pillar, a village, a pavilion, a hall, a moulding.

(1) A part of a column (Suprabhedāgama, XXX. 686, etc., see under Stambha).

(2) Mānasāra:
A class of villages (M. IX. 2, etc., see under Grāma).
A part (? shaft) of the column (M. XV. 44, 149; L. 85).
A small pillar (M. XVIII. 172).
A type of pavilion:
Dvi-vaktream danadakam proktam-tri-vaktream svastikam tathā
t(M. xxxiv. 552, see further context under Maṇḍapa).
A class of halls (M. xxxv. 3, description ibid. 65-66, 82-95, see under Śāla).

DANDA-KĀNTA—A class of halls.
(M. xxxv. 104, see Danḍaka).

DANDIKĀ—The 5th moulding from the top of the entablature.
(Kāmikāgama, liv. 2, see under Prastara).

DANDITA—Smaller buildings, pavilions near the door.
Cf. Dvāra-mānaṁ tathāivaṁ syāt daṇḍito dvāram ardhaṁ
(Kāmikāgama, xxxv. 45, etc).

DANTA-KĪLA—A kind of tooth-like joinery.
(M. xvii. 177, see Sandhi-karman).

DANTA-NĀLA—A tooth-like drain or canal.
In connection with the general description of the single-storeyed buildings:
Madhyame chottame harmye danta-nālaiṁ pramāṇakam
(M. xix. 188).

DARI-GRIHA—(see Kandara-griha)—The cave-house.
See Kālidāsa's Kumārasambhava (I, 10, 14; quoted also by Professor Lüders, Ind. Ant. vol. xxxiv. p. 199).

DARPANA—A looking-glass, a mirror, an ornament.
In connection with the single-storeyed buildings:
Paḷike lambanaṁ tatra śrenyā darpaṇaṁ proktavat
(M. xix. 42).

In connection with the car or chariot:
Rathānāṁ chordva-deśasya alaṅkāram pravakhyate
Vividha-kiṅkini-nirmala-darpanam...
(M. xliii. 148, 157).
An article of furniture (M. l. 46), its description (ibid. 111-131).

DARBHA—A type of pavilion.
(M. xxxiv. 253, see under Maṇḍapa).
17
DALA—A petal, a leaf, a moulding.
A moulding of the pedestal (M. xiii, 75, 82, etc., see the lists of mouldings under Upapitha).
A moulding of the throne (M. xlv. 160, etc).
DAŞA-KĀNTA—The collective name of the ten classes of twelve-storeyed buildings.
(M. xxx. 7).
DAŞA-TALA—The tenth storey.
Etad daśa-talam proktam rajju- śūtram adras-talam !
(Kāmikāgama, xxxv. 85).
The description of the tenth storey (M. xxviii. 20-40), six classes (ibid. 2-18, see under Prasāda).
DAŚA-TĀLA—A sculptural measure (see under Tāla-māna).
See Amśumadbheda of Kāśyapa (Ms. Egg. 3148, 3012, fol. 266, the largest type of the daśa-tāla measure; and fol. 274, the smallest type of the same).
DAŚA-BHŪMI—(see Daśa-tala)—The tenth storey.
DĪPA-DANDA—A lamp-post, a lamp-bearing pillar.
Compare Dīpa-stambha, Dīpa-skambha under 'Stambha' and see the plates referred to.
The stationary lamp-post is generally built in front of the house (M. l. 64); the movable lamp-stand is square, octagonal or circular (ibid 84); they are made of iron, wood, or stone; (ibid. 71-89); their description in detail (ibid. 57-83, 84, 96).
DĪPA-DĀNA—A lamp pillar. In the south (of India) it is usually a high monolith, with an iron lamp-bracket in the top. In the north-west of the Presidency of Madras such pillars are sometimes constructed in courses, with lamp-brackets in the joints. These pillars are erected outside the front entrance.
(Chālukyān Architecture, p. 38, Arch. Surv. new Imp. series, vol. xxi. plate cix, fig. i).
DĪPA-MĀLA(-SKAMBHA—DĪPA-STAMBHA, DĪPTI-STAMBHA)—A lamp-bearing pillar, generally belonging to the Jain (see Stambha).
A small lamp-pillar, standing inside the temple (Chālukyān Architecture, p. 38, Arch. Surv. new Imp. series, vol. xxi. see plate cix. fig. 1).

DUNDUBHI—A type of round building.

(1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28, 29, see under Prāśāda).

DURGA—A fort, a fortified city.

(1) Mānasāra:
As fortified cities, the forts are called śibira, vāhini-mukha, sthāniya, dronaka, saṁviddha, kolaka, nīgama and skandha-āvāra (M. x. 40-42).

For purely military purposes, they are classified as giri-durga (hill-fort), vana-durga (forest-fort), salila-durga (water-fort), paūka-durga (clay-fort), ratha-durga (chariot-fort), deva-durga(divine-fort), and misra-durga (mixed fort) (M. x. 90-91). Their description in detail is given (ibid. 90-103). Their common features:

Sarveṣām api durgāṇām vapraś cha parikhair vrītam
Praveṣa-nirgama-sthāne dvārār api samanvītam
Iṣṭakādi-kṛitam vapram hasta-dvādaśakochchhrayam
Tad-ardham bhṛiti-mūle tu samchāraṁ saha vistritam
(M. x. 106-109).

(2) Kaṇṭiliya-Arthaśāstra (chap. xxiv. para 1, p. 51):
Chaturdiśam jana-padante sāmparāyikāṁ daīva-kṛitāṁ durgāṁ kārayet
Antar-dvīpaṁ sthalaṁ vā nimnāvaruddham audakaṁ prāṣṭaraṁ guhāṁ vā pārvataṁ nirudaka-stamab-irināṁ vā dhānvanāṁ kha-janodākāṁ stamba-gahanāṁ vā vana-durgāṁ
Teshāṁ nādi-parvata-durgāṁ jan-pādākṣha-sthānāṁ dhānvanā vana-durgāṁ atavi-sthānāṁ āpādya-prasāro vā
Then follows the very interesting description of the plan and other architectural details, the military defences, and internal arrangement for the comfort and convenience of the inhabitants.

The contents of chap. xxiv, xxv and xxii, when taken together, will give a good idea of the ancient fortified cities:

They can be circular, square or rectangular. They are surrounded with moats (parikha), enclosure-walls and ramparts (prakāra and vapra), and are furnished with various entrances, exits and gateways (pratofi). Circumambulating flights of steps (pradakshiṇa-sopāna) and secret staircases in the walls (gūdha-bhittī-sopāna) are constructed. Towers are built on the enclosure-walls and warlike weapons are placed therein. In the interior are constructed tanks, ponds, canals, etc. Various kinds of roads are constructed and buildings for the people of different castes and professions are erected in a suitable manner.


"Fortresses are made inaccessible through ditches, thorns, rocks and deserts. The Parika fort is that which is surrounded on all sides by great ditches (parikha); and the Parigha fort is known to be that which is protected by walls of bricks, stones and mud. The Vana or forest-fort is one which is encircled by huge thorns and clusters of trees. The Dhanva-durga is known to be that round about which there is no water. The Jala-durga or water-fort is that which is surrounded by great sheets of water. The Giri-durga or hill-fort is described as that one which is on the high level and is supplied with plenty of water. The Sainya-durga or troop-fort is that one which is defended by heroes well up in vyuhas or military defence, and hence impregnable,
The Sahāya-durga or help-fort is known to be that which belongs to valorous and friendly kinsfolk."

(4) Laṅkāpurī niśālambā deva-durga-bhayāvahā 
Nādeyam pārvataṁ vanyaṁ kritrimaṁ cha chatur-vidham 
Śailāgre rachita-durgā sā pūr deva-puropamā 

(Rāmāyaṇa, Laṅkākāṇḍa, Sarga 3, v. 20, 22).

(5) Kheṭānāṁ cha purāṇāṁ cha grāmānāṁ chaiva sarvaśaṁ 
Tri-vidhānāṁ cha durgānāṁ pārvatodaka-dhanvināṁ 

(Brahmāṇḍa-Purāṇa, part 1,2nd anuśaṅga-pāda, 
chap. 7, v. 105, see also v. 102).

(6) Dhanur-durga-mahi-durgam ab-durgam vārksham eva vai 
Nṛi-durgam girī-durgam eva samāśritya vaset puram 

(Manu-saṁhitā, viii. 70, etc).

(7) Shad-vidhaṁ durgam āsthāya purāṇy-atha niveṣayet 
Sarva-sampat-pradhānāṁ yad bāhulyam chāpi saṁbhavet 
Dhanva-durgam mahī-durgam girī-durgam tathaiva cha 
Manushya-durgam mṛid-durgam vana-durgam cha tānī shaṭ 
Then follows the description of details of these fortified places.

(Mahābhārata, xii. 36, 4-5, etc).

(8) Yo'yaṁ samastam api maṇḍalam āśu satror āchchhidya kīrtti- 
giri-durgam idam vyādhatta—“having quickly wrested 
from the enemy this whole district (maṇḍala) made this 
fort of Kīrtigiri.”

(Chandella Inscrip. no. B. Deogatṭha 'rock 
Inscrip. of Kīrtivarman, v. 6. Ind. Ant. vol. 
XVIII, pp. 238,239).

(9) Lakshmi-nṛisimha-paripālita-pūrva-tishta durge su-bhima- 
parīghe Maḷavallī-nāmni 
Vedāntagaiḥ śrutiparaṁ śrīmata dharma-vidyaiḥ pūrṇe sma 
kārayati deva-nipas-saṅgā prame ṣaham 
"In the fort named Maḷavallī, protected on the east by (the 
temple of) Lakshmi-Nṛisimha, having a deep moat, filled
with men learned in the Vedānta (i.e., philosophy), Sruti (Vedas), Smṛiti and Dharma-sāstra that Deva-nripati made a magnificent pond."

Evidently this 'durga' or fort is not a military post or station; its inmates are people learned not in the military science but in philosophy and religion. At the same time it is protected by 'deep moat'. It is, therefore, just like the villages or towns described in the Mānasāra.

(Ep. Carnat. vol. III. Malavalli Taluq, no. 61, Roman text, last verse, p. 126; Transl. p. 62).

(1) See the fort-temple (Chālukya Architecture, Arch. Surv. new Imp. series, vol. xxii, plate CXXIV, figs. 1, 2).

DURLABHA-GRĀMA—A village situated close to a large village (mahā-grāma) and inhabited by the free-holders (agrahāropajīвин)

(M. x. 79-80).

DEVA-KĀNTA—A class of the eight-storeyed buildings.

(M. xxvi. 46-47, see under Prāśāda).

DEVA-KULA(-IKĀ)—A chapel, a shrine, a temple.

(1) "Kandaseṇaṇ (Skandasesa)..........caused (this) temple (deva-kula) to be made."

(Vallam Inscrip. of Mahendrapotaraja, no. 72, A. B; H. S. I. I. vol. ii. p. 341).

2) See Inscriptions from northern Gujarat (no. xxii, line 4, Ep. Ind. vol. ii. p. 31.)

DEVAGARBHA—Foundations of temples (see under Garbha-nyāsa).

DEVATA-MANḍAPA—A class of pavilions.

(Suprabhedāgama, xxxi. 96, 98, see under Manḍapa).

DEVADURGA—(see Durga)—A god's fort, a divine or natural fort. "Having sacked Deva-durga, which formerly the Chola King (or the Chola named Narendra) had made certain could not be taken, he by his valour captured Uchchaṅgi, together with all the empire of the Pandyā King."

DEVA-NIKETA-MANḌALA—A group of temples.

Achikaraḍa deva-niketa-maṇḍalam....stambha-varo-
chchhraya-Prabhāse—“caused to be made a group of
temples........which is beautiful with the erection of (this)
best of columns.”

(Bihar Stone Pillar Inscrip. of Skandagupta, lines 5-6,

DEVA-BHŪSHAṆA-MANḌAPA—A detached pavilion where the
idols are dressed, a dressing room in a temple.

(M. xxxii. 71, see under Maṇḍapa).

DEVĀYATANA—(see Āyatana)—A temple.

Kritvā prabhūtaṁ salilam āraṁān viniveṣya cha
Devāyatanaṁ kuryād yaśo-dharmābhivpiddhaye
g

“Having made great water-reservoirs and laid out gardens, let
one build a temple to heighten one’s reputation and merit.


Rāmāyaṇa (Cock):

I. 5, 13: (Purīm)...devāyatanas caiva vimānair api śobhitām
I. 77, 13: Devāyatanaṁ
t
II. 6, 4: Śrīmaty-āyatane vishṇoh
II. 6, 11: Sitābhra-sīkharābheshu devāyataneshu
II. 3, 18: Devāyatana-chaityeshu (also II. 71, 72).
II. 25, 4: Deveshv-āyataneshu cha
VII. 101, 15: (Ubhe purottame)......śobhite śobhaniyais cha
devāyatanā-vistaraṁ
devāyatanā-chaityeshu (Mahābhārata, ii. 80, 30 etc).

Cf. Grāma-nagara-kheḍa-karvvāda-maṇḍamba-drona-mukha-pat-
tanaṅgalīṁḍam aneka-maṭa-kūṭa-prāśa-devāyatanangal-
īṁḍam oppuva-agrāhāra-pattanaṅgalīṁḍam atiśayav-appa...

“(At Teridala, a merchant-town situated in the centre and
the first in importance among the twelve (towns) in the
glorious Kundi Three-Thousand, adorned with)—villages, towns,
hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala.


DEVĀLAYA—A god’s residence or dwelling, in the sense of temple it is of very common occurrence and needs no illustrative quotations. But the passages quoted below are the most descriptive of all the essential features of a Hindu temple and will fully explain the denotation of the term.

The general plan:

(1) "Sometimes a portico is made round the garbha-gṛiha and antarāla together. The whole being closed on all sides but the front, in which are the doors for entrance, approached by the front portico, which is generally a peristyle, and it serves as the innermost court for pradakṣiṇa".

"Temples on a large scale have three or four successive porticoes (maṇḍapa) attached to them in the front, which are called ardha-maṇḍapa, mahā-maṇḍapa, sthāpana-maṇḍapa, vṛitya-maṇḍapa, etc."

"A water spout is made over the base on the back wall of the garbha-gṛiha on the left side of the idol. On the surface of the spout a cavity is made for discharging water. The spout may be made to spring from the head of a line, etc., and the whole so devised as to project like a plantain flower."


(2) "Krishnaraṇa-udayar, having created Chāmarāja-nagara, created the Chāmarājesvara temple (devālaya), together with its precincts (prākāra), gopura adorned with golden kalāsas, and tower (vimāna),—set up the great (mahā) liṅga under the name of Chāmarājesvara, and in the
DEVALAYA

To his left set up the goddess named Kampa-Nanjamaba, and in the shrine to his right the goddess Chamdvesvari,—and at the main entrance (maha-dvara) on the east set up a gopura, on the colonnade (kaisaleyalli), to the south the ancient images (puratana-vigraha), on the colonnade to the west a row of lingas forming the thousand (sahasra) lingas, and on the colonnade to the north twenty-five pleasing statues (lilamurti, cf. dhyana-murti),—and on the south-west side building a separate temple (mandapa), set up the god Narayana together with Lakshmi.


In Lakkugundi, which was his birth place, Amritadandadhisa built a temple (devalaya), made a large tank, established a satra, formed an agrahara, and set up a water-shed.


Devalayai prathayatat nija-kttim uchchhai—which spread his fame aloft by (building) temples


The general plan: "The temple itself consists of the usual three parts: an open mandapa on a base,.....with a double row of pillars on the three exposed sides, and roofed by a large ribbed dome standing on the twelve inner pillars, on each of the three outer sides it has a large projecting porch. Beyond this is the principal mandapa......In the inner corner of this mandapa are two rooms......Three doors with richly carved thresholds lead from the hall into the shrine.


It (the Mallevara temple at Hulikat) faces north and consists of a garbha-griha, an open 'sukha-nasi, a navaraanga and a porch."
“The Chennakesava temple, which faces east, consists of a garbha-griha, a sukha-nāsi and a nava-raṅga, and may have had a porch once.”

“The newly restored Sāradā temple, situated to the north of the Vindya-saṅkara, is a fine structure in the Dravidian style, consisting of a garbha-griha, sukha-nāsi, a nava-raṅga, and a prākāra or enclosure. It faces east and has three entrances on the north, south, and east, the east entrance, which is the main entrance, having two open maṇḍapas at the sides inside.”

(Mysore Arch. Reports, 1915-16, p. 4, para 10; p. 5, para 12; p. 15, para 19; see plate III, figs. 1,2).

(7) “There is, however, no doubt that it (the Hindu temple at Danui) was in the form of a cross with the usual ardha-maṇḍapa, maṇḍapa, maḥā-maṇḍapa, anatarāla, and griha-garbha (garbha-griha).”

(Cunningham Arch. Surv. Reports, vol. VII, p. 40; see also ibid. plate xix, showing in detail the mouldings of the Nārāyana-pura temple, ibid. vol. XIV, plate VII (Ionic temple of sun), ibid. vol. XV, plate VII (island temple), ibid. vol. XIII. plates XI, XII, XIII, XIV, XV, XVI (groups of temples).

DEHARI(-LĪ)—A temple, the threshold of a door, a raised terrace.

See Inscriptions from northern Gujarat (nos. xxii. line 3, xxxiii. line 2, xxiv. line 1, xxv. line 2, Ep. Ind. vol. ii. p. 32).

DEHA-LABDHĀNGULA—(see under Aṅgula)—A measure equal to one of the equal parts into which the whole height of the statue of a god (or of the master and sometimes of the sculptor too) is divided according to the tāla measures. This is employed in measuring the sculptural objects like the image of a god or man.

(Suprabhedāgama, xxx. 5, 6, 9, see under Aṅgula).
DEHĀRA—A porch or terrace.

(1) "In a discourse on dharma in an assembly held in the porch or terrace (dehāra), the chaplain set up a god in the name of their father."


(2) "From Vira-Hoysala he obtained (the appointment of) inspector of the servants of the porch or terrace (dehāra)."

(Ibid. no. 127, Transl. p. 170, para 2, line 16).

DAIVIKA-(LIĬGA)—A type of phallus.
Devaiś cha sthāpitaṁ liṅgam daivikāṁ liṅgam uchyate

(M. Lîr. 230).

See Kāmikāgama (l. 35, 37, under Liṅga).

DOLĀ—A swing or hammock.
"The great minister caused to be erected a dipti-stambha for the Kṛittikā festival of lights and a swing (dolā) for the swinging cradle festival (dolārohotsavakke) of the god Chenna-Kēśava of Belur."


See Mānasāra under Bhūshaṇa.

DRĀVIDA—A style of architecture, a type of building once prevailing in the ancient Drāvida country, (see details under Nāgara).
A class of the twelve-storeyed buildings:
Ravi-bhūmi-visāle tu chāśṭa-vimśāṁsakāṁ bhavet
Mahā-sālā daśāṁsāṁ syāt sēshaṁ pūrvavad ācharet
Pāṅchāḷaṁ drāviḍaṁ chaiva ravi-bhūmy-alpha-harmyake

(M. xxx. 8-10).

DROṆAKA—(see under Durga and Nāgara)—A fortified city situated on the bank of a sea.
Samudrātaτιṁ-yuktaṁ taṇīyā dakshinottare
Vanībhīḥ saha nānābhīḥ janair yuktaṁ janāspadam
Nagarasya prati-taţe grāhakaiś cha samāvṛtim |
Kraya-vikraya-saṁyuktaiṁ dṛonāntaram udāhṛtim |

(M. x. 75-78).

A class of pavilion (M. xxxiv. 423, see under Maṇḍapā).

DROŅA-MUKHA—A fort, a fortified town.
A fortress to defend a group of 400 villages;
(1) Chatuś-sata-grāmyai dṛonā-mukham |
(Kaṇṭiliya-Arthaśāstra, chap. xxii. p. 46).

Foot note to the passage quoted above:

(2) Nagarāṇi kara-varjitāni nigama-vanijām sthānāni janapada
dēsāḥ pura-varāṇi nagaraika-dēṣa-bhūtāni dṛonā-mukhāni
jala-sthala-pathopetāni |
(Praśna-Vyākarana-sūtra-vyākhyāne, p. 306).

(3) Grāma-nagara-khaḍa-karvvaḍa-maḍamba-droṇa-mukha-patt
taṇa-gaḷiṅḍam aneka-māṭa-kūṭa-prāśada-devayatanamaṅgal
iṅḍam-oppuva-agrahāra-paṭṭaṇaṅga-liṅdamaṅgatīṣyavyav-appa.... |
"(At Teridāla, a merchant town situated in the centre
and the first in importance among the twelve (towns) in
the glorious Kūndi Three-Thousand, adorned with
villages, towns, hamlets, villages surrounded by hills,
groups of villages, sea-girt towns and chief cities,
with elegant mansions, palaces and temples, and with shining
agrahāratowns in the country of Kuntala."

(Old Kanarese Inscrip. at Terdal, line 58, Ind. Ant.

(4) "With myriads of people, practices of virtue, agreeable
occupations, streams of the (nine) sentiments, pleasure-
gardens, separated lovers, splendid tanks, full lotus-beds,
gilded boats for spring festivals, ghaṭikā-sthānas (religious
centres), the supports of dharma and mines of enjoyment,
moats which were as if the sea being overcome had returned
here on account of the collection of gems, groups of the
lotus faces of beautiful women fair as the moon, (grāmanagara-kheda-kharvana-madambha-droṇa-mukha-pura-pattana-rāja-dhānī), on whatever side one looked, in these nine forms did the Kuntaladeśa shine."

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 3 above).


DVĀ-DĀŚA-TALA—The twelve-storeyed buildings, the twelfth storey.

(1) See Mānasāra (chap. xxx. 1-191, ten classes, ibid. 5-7, 8-36; see under Prāśāda; the general description of the twelfth storey, ibid. 37-88, 89-191).

(2) Tad-adhastat talaṁ chaikādaśa-dvā-daśa-bhūmićakam

(Kāmikāgama, xxxv. 86).

(3) Ādvā-daśa-talad evam bhūmāu bhūmāu prakalpayat

(Surprabhādāgama, xxxi. 33).

DVĀRA—A door, a gate.

(1) Mānasāra (chap. xxxviii. 2-54; xxxix. 1-163):

The situation of gates in the village or town: (called Nandyā-varta):

Grāmasya parito bāhye rakṣārtham vapra-saṁyutam
Tad-bahih parito yuktāṁ parito-parivedakāh
Chatur-dikṣu chatush-kone maha-dvāram prakalpayat
Vṛttaṁ va chatur-aśram va vāstu-sva-(a)-kriti-vaprayuk
Pūrva-dvāram athaisāne chāgni-dvāram tu dakshine
Pītār, dvāram tu tat-pratyag vaśau dvāram tathottaram
Pūrva-paśchima-tad-dvārāu-rayoh ṛju-sūtram tu yojayet
Dakshinottarayor dvārāu tatra śeṣam (‘deśe) visēshatāḥ
Dakshinottaratāh sūtram vinyasech chhīlpavīt-tamah
Tasya sūtrāt tu tat-pūrve hastāṁ tad-dvāra-madhyame !
Evaṁ dakshiṇāto dvāraṁ tad-dhi tāro(-ram) tathoktavat !
Uttare dvāraṁ tat sūtrāt prayag-hastāvasānākam !
Chatur-dikshu chatur-dvāram yuktāṁ vā neshyate budhāiḥ !
Pūrve pāśchimake vāpi dvāram etad(-kaṁ) dvayor api !
Paritaś chatur-asrāgrād dvāraṁ kuryat tu sarvāda !
Etat sarvaṁ mahā-dvāram upa-dvāram iḥochyate !

The smaller doors :
Nāge vāpi mṛgē vātha aditiś chodito'pi vā !
Parjanye vāntanirkshe vā pūshe vā vītathethavā !
Gandharve bhrūṅgarāje vā sugriye vāsūre'ṭhavā !
Yatheshṭ(ām) evam upa-dvāraṁ kuryat tal-lakshanoktavat !
The water-doors (drains) :
Mukhyake vātha bhallāte mṛgē vā chodito'pi vā !
Jayante vā mahendre vā satyake vā bhrīse'ṭhavā !
Evaṁ evam jala-dvāram kuryat tatra vichakshaṇa !

(M. ix. 290-313).

The gates of villages :
Svastikāgram chatur-dikshu dvāraṁ teshāṁ prakalpayet !
Evaṁ chāṣṭa-mahā-dvāraṁ dikshu dikshu dvayam tataḥ !
Mṛgē chavaṁtarikshe vā bhrūṅgarāja-bhrīse tathā !
Śeshe vāpi cha roge vā chādītau chodite'pi vā !
Evaṁ etad upa-dvāraṁ kuryat tatra vichakshanaḥ !
Mahā-dvāraṁ tu sarveshāṁ laṅgalākāra-sannibham !
Kapāṭa-dvaya-samyuktaṁ dvāraṇāṁ tat prithak prithak !

(M. ix. 355-361).

Chatur-dikshu chatur-dvāram upa-dvāram antarālake !
Devānāṁ chakrāvartināṁ madhye dvāraṁ prakalpayet !
Mahā-dvāram iti proktam upa-dvāram tu choktavat
Bhū-surādi-narāṇāṁ cha madhye dvārāṁ na (cha) yojayet
Madhya-sūtram tu vāme tu harmya-dvāram prakalpayet

(M. xxxi. 77-81).

Referring to the two-storeyed buildings:
Tat-pure madhyame dvārāṁ gavākshāṁ vātha kalpayet
Dakshiṇe madhyame dvārāṁ syād agre madhya-maṇḍapam
Chatur-dvāra-samāyuktaṁ pūrve sopāna-saṁyutam

(M. xx. 81-83).

Two entire chapters are devoted to the description of doors of the residential buildings and temples—in one of them (chap. xxxix. 1-163), the measurement, the component parts and mouldings are given; mainly the situation of the doors is described in the other (chap. xxxviii. 2-54).

It is stated (chap. xxxix) that the height of the door should be twice its width (line 14). But various alternative measures are also given (see 17-18). The height may vary from 1½ cubits to 7 cubits (7). The height of the smaller doors vary from one cubit to three cubits (9-10). The height of the windows which are sometimes made in place of smaller doors vary from half a cubit to two cubits. This measurement is prescribed for doors in the Jāti class of buildings (28). Such other measurements are given to doors of buildings of the Chhanda, Vikalpa, and Ābhasa classes (29 f). The pillars, joints, planks and other parts of doors are described at great length (50 f., 111-163). Doors are generally of two flaps; but one-flaped doors are also mentioned (98).

Doors are profusely decorated with the carvings of leaves and creepers (116). The images of Ganesa, Sarasvatī and other deities are also carved on both sides of a door (cf. the concluding portions of chaps. xix, xxx).
The chapter closes with a lengthy description of the six or rather the four main parts of doors. The door-panel (kavāṭa), door-joint (dvāra-sandhi), door-plank (phalakā), bolt and (kilabhājana), etc., are minutely described (137 f).

It is stated (chap. xxxviii) that four main doors should be constructed on the four sides of all kinds of buildings of gods and men (lines 2-4) and the smaller doors are stated to be constructed at convenient places (4). Many other still smaller doors are constructed at the intervening spaces (19, etc). The gutters are made conveniently and sloped downwards (5-7). Drains or jala-dvāra (water-gate) are made beneath the halls (8). The main doors are always furnished with a flight of stairs (12).

In some residential buildings the entrance door is made, not in the middle of the frontage, but on either side of the middle (17), although the general rule is to make the door in the middle of the front wall (6, etc). But in temples and in case of kitchens in particular, the doors are generally made at the middle of the wall (35, see also chap. xxxix. 140). For the easy upward passage (ūrdhva-gamana) of the kitchen smoke, they are furnished with the lattice (jāla)(37).

(2) Varāha-mihira (Brhihat-samita, LII 26-27, 70-82; LVI. 10) has condensed the contents of the two chapters, dealing with the measurement of door (dvāra-māna) and situation of the door (dvāra-sthāna) of the Mānasāra. But he does not give any absolute measurement. As regards the situation of door, the principle seems to be two-fold in all the architectural treatises. “The door is made on either side of the middle of the wall, mostly in private residential buildings for ladies in particular.” But according to Rām Rāz (p. 46) “if the front of the house be ten paces in length, the entrance should be between five on the right and four on the left.”
After this, Dr. Kern quotes Utpala to show the different principles:

Tathā cha kāryāṇi yathā bhananāṁ grihābhyaūtaram aṅga-
naṁ viśatāṁ tāṁ-eva vāsa-grihāṇi dakṣiṇato dakṣiṇa-
syāṁ diśi bhavanti! Etad uktam bhavati pṛāṁ-mukhasya
grīhasyāṅgaṇa-(syāgāra)-dvāram uttārahāmukham kāryāṁ
dakṣinābhimukhasya prāṁ-mukham paśchimābhimukhasya
dakṣinābhimukham uttārahāmukhasaya paśchimābhimuk-
ham iti.

"How a house can be said to face the east, without having
its door facing the same quarter, is beyond our comprehe-
sion." Compare no. 4 below.


Varāha-mihira himself, however, states (Brīhat-saṁhitā, LVI.
10) the most general principle of the position of the door,
which Dr. Kern does not seem to have taken any notice of
(compare his translation of the following verse, J. R. A. S.,
N. S., vol. vi, p. 318):

Chatuh-shaśṭi-padam kāryāṁ devāyatanāṁ sadā
dvāram cha madhyamāṁ tatra samadikstham praśayate

The (area of the) temple is always divided into 64 squares
(see Pada-vinyāsa). Therein (i.e. in the temple) the door
is made at the middle (of the front-wall) and it is highly
commendable, when the door is placed at the same line (lit.
same direction) with the idol.

Dr. Kern interprets the second line as 'the middle door in
one of the four cardinal points.' But the rules in the
Mānasāra as also the existing temples support our interpre-
tation, namely, 'the door is made at the middle' (of the front
wall).

(3) Vāstusāra (by one Maṇḍana, Ahmedabad, 1878) lays down
(I. 6) that the house may have the front side (with entrance)
at any direction according to the choice of the occupants, 
and states distinctly that the face of the house may be made 
at four directions (kuryāch chatur-disām mukham).

(4) Gārga-saṁhitā (Ms. R. 15, 96, Trinity College, Cambridge) has 
apparently three chapters on the subject of door: dimensions 
of door (dvāra-pramāṇa, fol. 57b, 68b, same as dvāra-māṇa 
of the Mānasāra); situation of door (dvāra-nīrđesa, chap. III, 
fol. 57a, corresponds more or less with dvāra-sthāna or posi-
tion of door, of the Mānasāra); and height of the door-pillar 
(dvāra-stambhochchhrāya-vidhi, fol. 60b) there is no such 
separate chapter in the Mānasāra, although door pillars are 
ocasionally described.

As regards dvāra-dosha (penalties of defective doors), Varāha-
mihira seems to have condensed (Bṛhat-saṁhitā, līl. 
72-80) the contents of Gārga (fol. 68b).

(5) Vāstu-sāstra (of Rajavallabha Maṇḍana, v. 28, ed. Nārayana 
Bhārati and Yaśovanta Bhārati, Anahilla-pura, S. V. 947):

Dvāram matsya-matānusāri daśakaṁ yogyaṁ vidheyāṁ bu-
dhaiḥ—following the rules of the Matsya-Puṛāṇa the 
learned (architects) recommend ten suitable doors (for a 
building).

(6) Vāstu-pravandha (II, 8, compiled by Rājakisora Varmma):

Dvārasyoparī ya(d)-dvāram dvārasyānyā (?) cha saṁmukham!
Vyayadaṁ tu yadā tach cha na karttavyāṁ subheśsubhīḥ II
‘Those who want prosperity should not make one door above 
or in front of another because it is expensive’.

(7) Śilpa-sāstra-saṁgraha (vii. 24):

Chatur-dvāram chatur-dikshu chaturāṁ (?) cha gavākshakam!
Nṛipānaṁ bhavane śreshṭhāṁ anyatra parivarjyayet II
‘It is highly commendable for the buildings of the kings to 
make four doors at four directions and four windows. This 
rule need not be observed in other cases.’
(9) Bhavishya-Purāṇa (chap. 130, v. 17) has the same verse as
(2) except that it reads 'samadik sampraśayete' in place of
'samadiksthāṁ praśayete' of the Bṛihat-samhitā.

(10) Matsya-Purāṇa (chap. 255, v. 7-9):
Vāsa-gehaṁ sarveshāṁ praviseda dakshiṇena tu
Dvāraṁ tu pravakshyaṁi praśastāniha yani tu II 7
Pūrveṇendraṁ jayantāṁ cha dvāraṁ sarvatra śasyate
Yāmyaṁ cha vitathāṁ chaiva dakshiṇena vidur budhāṁ II 8
Pāśchime pushpadantāṁ cha vāruṇamāṁ cha praśayate
Uttareṇa tu bhallāṭam saumyaṁ tu subhadaṁ bhavet II 9
For all kinds of residential buildings the southern face of the
house is expressly recommended here, while doors are
directed to be constructed at all the eight cardinal points.
Cf. Daśa-dvāraṁ chaitāṇi krameṇoktāṇi sarvadā
t
(Ibid. chap. 270, v. 26).

Dikṣhau dvāraṁ kāryāṇi na vidikṣhau kadāchānaṁ
The doors should be constructed at the cardinal points and
never at the intermediate corners.

(12) Garuḍa-Purāṇa (chap. 46, v. 31):
Dvāraṁ dirghārdha-vistāraṁ dvāraṁ-ashtau smṛtāṇi cha
The breadth of the door should be half of its height (length)
and there should be eight doors (in each house).

(13) Vāstu-vidyā (ed. Gaṇapati śastri, tv. 1-2, 19-22; v. 21;
xiii. 24-32; xiv. 1-3):
Atha dve prāumukhe dvāre kuryād dve dakshiṇāmukhe
Dvāre pratyaumukhe dve cha dve cha kuryād udāumukhe II 1
Māhendre prāumukham dvāraṁ praśastāṁ sīshṭa-jātishu
Aparam tu tathā dvāraṁ jayante prāha nischayat II 2
Antar-dvāraṁ choktāṇi bahir-dvāraṁ athochyate II 19
Yatronnataṁ tato dvāraṁ yatra nimmaṁ tato gṛihāṁ
Gṛhe chāpy-ashtame rāsau tatra dvāraṁ na kārayet II 20.
Gṛihakshate cha māhendre brāhmaṇāṁ prakīrtitam
Mahidhare cha some cha pha(bha)lāṭaṁgalayos tathā II 21


Sayaniyam tu kartavyam prasastam purvatah sikhah
Nava-dvarakritam kuryadh antarikshe mahanasam II 22
Dvaram yatra cha vihitam tad-dig-adhisadhipam bhaved
dhamah
Eka-talam va dvi-talam dvi-tale dvi-mukham cha nirmukham
va syat II 21

Position of the door:
Dvaram cha dikshu kartavyam sarvesham api vesmanam
Madhyastha-dvara-madyam syad vastu-mandira-sutryoh II 24
Upadvarani yuyantani pradakshinyat sva-yonitah
Dvara-padasya vistaram tulyam uttara-taratah II 25
Sva-sva-yonya grihadinam kartavya dvara-yonayah II 26
Then follows the measurement of the mouldings of the door
(26-30).
Agneyyam mandiram dvaram dakshinabhimukham smritisam
Pratyaukham tu nairpyam vayavyam tad udayukham II

Isa tat pranukham kuryat tani syuh padukohari II 32

The door-panels are described next:
Kavata-dvitayam kuryam matri-putry-abhidham budhah
Dvaram-tare chatush-pancha-shat-saptashtha vibhajite II 1
Ekaamsa(mi) sutra-patithi syat samaam va bahalam bhavet
Ardham va pada-hinaam va bahalam parikirtitam II 2
Dvarayama-samayamah karyah yugmas cha paunktayah
Asvyadi-vesma-paryantah paunktayah parikirtitah II 3

(14) Matha-pratishtha by Raghunandana quotes from the Devi
Purana without further reference:
Plaksham dvaram bhavet purve yamye chaudumbaram
bhavet
Pasched avatththa-ghathitam naiyagrodham tathottare

(15) Kantiliya-Arthastra (chap. xxiv. pp. 52, 53, 54):
Agrihyes dese pradhavitikam nishhura-dvaram cha
Prakaram ubhayato mandalaka-madhyardha-dandam kritva
pratoli-shat-tulantaradavaram niveyayet
Pañcha-hasta-maṇi-dvāram!
Prākāra-madhyaś kvipūm pushkarinīṁ dvāraṁ chatuś-sā-
laṁ adhyahāntarāṇakaṁ kumarī-puraṁ maṇḍa-harmyaṁ
dvi-talaṁ maṇḍaka-dvāraṁ bhūmi-dravya-vasena vā tri-bhā
gadākāyamāṁ bhanda-vāhini-kulyāḥ kārayet!
Sa-dvādaśa-dvāro yuktodaka-bhūmich-chhanna-pathah!
Saināpasyāṁ dvārāṁ bahiḥ parikhāyāḥ!

(Ibid. chap. xxv. p. 54 f).
Kishku-mātra-maṇi-dvāram antarakāyam khaṇḍa-phullārtham
asampatam kārayet!
Pratiloma-dvāra-vatāyana-bādhyāyam cha anyatra rāja-mārga-
rathyābhhyah!


(16) Rāmaṇya (Laṅkākāṇḍa, Sarga 3, 1, 11, 13, 16):
Dridha-vaddha-kapāṭāni maḥā-parigha-vanti cha!
Chatvāri vipulāny-asya dvārāṁ sumahānti cha || 11
Dvāreshu samāskṛtā bhimāḥ kālāya-samayāḥ sitāḥ!
Śataśo rachita viraiḥ sataghnayo rakṣasā gamaiḥ || 13
Dvāreshu tāsāṁ chatvārah sakramāḥ paramāyatāḥ!
Yantrair upetā bahubhir mahādbhir griha-paśkritibhiḥ || 16

(17) Kāmikāgama (xxxv. 6-13):
Bhallāṭe pushpadante cha mahendre cha grahā (griha) kshate!
Chatur-dvāraṁ prakartavyaṁ sarvesvam api vāstunāṁ || 6
Then are given the details concerning the position of doors in
various quarters (7-9). Next follows their measurement
(10-13).
Cf. Devānāṁ manujānāṁ cha viśeshād rāja-dhāmani!
Pushpadante cha bhallāṭe mahendre cha grahā (griha) kshate!
Upā-madhyaṭhavā dvāraṁ upa-dvāraṁ tu vā nayet!

(Ibid. v. 118, 118a).
Pratyāṅmukhāṁ tu śayanāṁ doshadāṁ daksināṅmukham!
Dvāre pade tu neshta(m) syat nodak-pratyak chh(s)iro bhavet!

(Ibid. v. 118, 118a).
Bhojanam nānuvaṁśaṁ syāh.chhayanaṁ cha tathaiva cha ∥
Anuvāṁśa-griha-dvāraṁ naiva kāryāṁ subhārthībhāḥ ∥
(Ibid. v. 146, 157).
Bhallāte dvāram ishtāṁ syād brāhmaṇānāṁ viśeshataḥ ∥
Madhya-sūtrasya vāme vā dvāram vidhivad āchareṇ ∥
(Ibid. v. 165, 168).
Jala-dvāraṁ punas teshāṁ pravakshyāmi niveśānaṁ ∥
(Ibid. v. 167-176).
Devānāṁ ubhayaṁ grāhyāṁ madhya-dvāraṁ tu vai tāle ∥
Gopuraṁ cha khalūri cha mūla-vāstu-nirikṣhitam ∥
Antare rāja-devināṁ grihāny-antar-mukhāni cha ∥
(Ibid. xxxv. 54, 128).
Daṇḍikā-vāra-sāmyuktam shaṇ-nera-sama-vāṁsakam ∥
Vamśopari gataḥ sālās chattāro'shtānanānāvitaḥ ∥
(Ibid. xlil. 19).

(18) Suprabhedāgama (xxxii. 7, 131-133):
Bāhya-bhittau chatur-dvāram athavā dvāram ekataḥ ∥ 7
Referring to the temples of the attendant deities built in the five courts (prākāra):
Prākāra-sāmyutam kṛtvā bāhye vābhyaṁtare'pi vā ∥
Pūrve tu paśchime dvāraṁ paśchime pūrvato mukham ∥ 131
Dakshino chottara-dvāraṁ uttare dakshinomukham ∥
Vahniśāna-sthitam yat tat paśchime dvāraṁ ishyate ∥ 132
Nilānila-sthitam chaiva pūrva-dvāraṁ praśasyate ∥
Vṛishasya maṇḍapam tatra chatur-dvāra-sāmyutam ∥ 133

(19) Mahābhārata (v. 91, 3; r. 185, 119-122):
Tasya (duryodhana-grihasya) kakshyā vyatikramya tisro dvāhraṁ sthāraṁ avārītaḥ ∥
Prasādaṁiḥ sukṛitočchhrayaih ∥
Suvarṇajāla-sāmvrītaṁ mani-kuṭṭīmaḥ-bhūshanaiḥ ∥
Sukkārāḥ-sapānair mahāsana-parichhhabhādaṁ ∥
Asambādha-sata-dvāraiḥ sayanāsana-sobhitaiḥ ∥

(20) See Ep. Ind. (vol. i. Dabhoi Inscrip. v. 111, p. 31).
(21) Vijaya-vikshepat bharukachchha-pradvaravasakaṭat—"from the camp of victory fixed before the gates of Bharukachchha."

(Umetā grant of Dadda II, line 1, Ind. Ant. vol. vii. pp. 63, 64).

(22) Svāraṇa-dvāraṁ sthāpitaṁ toranena sārdhham śrimal-lokanāthasya gehe—"placed a golden door and a torana in the temple of glorious Lokanātha."

"The inscription is on the lintel of the door of the temple of Avalokiteśvara in Bungmati. The door is made of gilt brass plates, and adorned by relieves. The arch or torana above the door, which is likewise made of brass, encloses three images of Lokeśvara."


(23) Ātirtha-dvāra-paksha-sobhārttham mādisidam—"had the side-doors of that tirtha made for beauty."

(Ep. Carnat. vol. xi. no. 115, Roman text, p. 87, Transl. p. 171).

(24) See Chālukyān Architecture (Arch. Surv. new Imp. series vol. xxii. plates v. figs. 1, 2; lv; lxxiv; xciv; cxiii figs. 1, 2).

(25) See Buddhist Cave temples (ibid. vol. iv. plates xxiv; xxiv, no. 1; xxxii, nos. 1, 2; xxxv; xlvi, no. 2).

(26) See Cunningham's Arch. Surv. Reports (vol. xix. plate xix).

DVĀRAKA—A gate-house.
Prāśāde maṇḍala sarve gopure dvārake tathā !
Sarva-harmyake kuryāt tan-mukha-bhadrām !
(M. xviii. 326-328).

DVĀRA-GOPURA—(same as Mahā-gopura)—The gate-house of the fifth or last court.
(Suprabhedāgama, xxxi. 125, see under Prakāra).
DVĀRA-KOSHTHA—A gate-chamber.

The index of the Divyāvadāna quoted by way of comparison with Svakiyāvāsanikā-dvārośṭha, dvārośṭha-nishkhāspaveśaka, and nishkās-praveśa-dvārośṭhaka.

(Siyodoni Inscrip. lines 14, 32, 33, Ep. Ind. vol. i. pp. 165, 176, 177).

DVĀRA-PRĀSĀDA—The gate-house of the third court.

See Mānasāra (xxxiii. 9, under Gopura).
See also Suprabhedāgama (xxxii. 124, under Prākāra).

DVĀRA-ŚAKHĀ—The door-lintel, the door-frame, jamb or post (see Śakhā).

“He, the emperor of the South, caused to be made of stone for Vijaya-Nārāyaṇa (temple), latticed window, secure door-frame, door-lintel (dvāra-sakhālī), kitchen, ramparts, pavilion and a pond named Vāsudeva-tīrtha.”

(Ep. Carnat. vol. v. part 1, Belure Taluq, no. 72, Transl. p. 61, Roman text, p. 142, line 7).

DVĀRA-ŚALĀ—(see Gopura)—A gate-house.

The gate-house of the second court (M. xxxiii. 8, and Suprabhedāgama, xxxii. 124, see under Prākāra).

DVĀRA-SOBHĀ—(see Gopura)—A gate-house.

The gate-house of the first court (M. xxxiii. 8, and Suprabhedāgama, xxxii. 123, see under Prākāra).

DVĀRA-HARMTYA—(see Gopura)—A gate-house.

The gate-house of the fourth court (M. xxxiii. 9, and Suprabhedāgama, xxxii. 125, see under Prākāra).

DVI-TALA—The two-storeyed buildings.

Mānasāra describes the two-storeyed buildings in a separate chapter (xx. 1-115); the eight classes (ibid. 2-45, see under Prāsāda); the general description of the second floor (ibid. 46-115).

Cf. Purato'sya shōdāśānām varaṁgakāṇām dvi-bhumika-grihāṇi ali-dvayena ramyāṇy-achikaraj jaya-sainyeśah—“in front of the temple he (Jaya) erected two rows of double-storied houses for sixteen female attendants.”

DVI-TĀLA—A sculptural measure (see details under Tāla-māna).

DVI-PAKSHA—(cf. Eka-paksha)—Two sides, a street (or wall) having foot-paths on both sides.

Dakshinottara-rathyāṁ tat tat saṁkhyā yatheshṭakā ā
Evaṁ vīthir dvi-pakshaṁ(-shā) syāṁ madhyā-rathyena(-ka)-paksha- kām ā

Tasya mūlagramo(r) deśe kshatra(? kskudro)-mānaṁ prakārayet ā
Bāhya-vīthir dvi-pakshaṁ(-shā) syāt tad-bahiś chāvritaṁ budhaih ā
(M. ix. 350-353).

Rathyā sarvā dvi-pakshaṁ(-shā) syāt tīryan-mārgam yathecch- chhaya ā
(Ibid. 465).

See also M. ix. 396, xxxvi, 86-87, under Eka-paksha.

DVI-VAJRAKA—A column with sixteen rectangular sides.

Cf. Vajrośṭhāśrir dvi-vajrako dvi-guṇah ā
(Brihat-samhitā, liii. 28, see under Stambha).

DVYAŚRA-VRITTA—A two angled circle, an oval building.
(M. xix. 171, xi. 3, etc., see under Prāsāda).

DH

DHAṆAṆA—(see Utsedha)—A type of pavilion, a kind of height, an image.
A height which is 1½ of the breadth of an object (see M. xxxv, 22-26 and cf. Kānikāgama, l. 24-28, under Ādbhuta).

The image of the god of wealth (M. xxxii. 140).
A class of pavilions (M. xxxiv. 328, see under Maṇḍapa).

DHAṆUṆA-GRAṆA—A measure, a cubit (hasta) of 27 āṅgulas.
(M. ii. 52, and Suprabhedāgama, xxx. 26, see under Āṅgula).

DHAṆUṆA-MUṆHĪ—A measure, a cubit (hasta) of 26 āṅgulas.
(M. ii. 51, and Suprabhedāgama, xxx. 26, see under Āṅgula).

DHAṆUṆA—A measure of four cubits.
(M. ii. 53, see under Āṅgula).

DHAṆAṆA-DUṆOṆA—A fort (see details under Dura).
DHAMMILLA—The braided and ornamented hair of a woman tied round the head and intermixed with flowers, pearls, etc.

A head gear (M. xlix. 14, etc).

DHARMA-RĀJIKA—A monument, a tope.

Tat dharma-rājikām saṅgaṁ dharmma-chakrāṁ punar navam

"They repaired the dharma-rājikā (i.e. stūpa) and the dharma-chakra with all its parts."

(Sarnath Inscrip. of Mahipāla, line 2, Ind. Ant. vol. xiv. p. 140, note 6).

DHARMA-SĀLĀ—A rest-house.

Vincent Smith Gloss (loc. cit) to Cunningham’s Arch. Surv. Reports.

DHARMA-STAMBHA—A kind of pillar.

(M. xlvii. 14, see under Stambha).

DHARMĀLAYA—A rest-house.

Tattraiva sa(t)tra-sālā vā āgneye pāniya-mandapam

Anya-dharmālayam sarvaṁ yatheshṭam disato bhavet

(M. ix. 139-140).

DHĀNYA-STAMBHA—A kind of pillar.

(M. xlvii. 14, see under Stambha).

DHĀRAṆĀ—A type of building, a pillar, a roof, a tree.

A class of the seven-storeyed buildings (M. xxv. 26, see under Prasāda).

A synonym of pillar (M. xv. 6) and of roof (M. xvi. 52).

A kind of tree of which pillars are constructed (M. xv. 348-350).

DHĀRA-KUMBHA—A moulding of the base.

(M. xiv. 46, see the lists of mouldings under Adhishṭhāna).

DHĀRA-NĪLA—A blue stream of water, the line of sacred water descending from the phallus.

In connection with the phallus:
Garbha-geha-sthale dhāra-nilā-madhye samaṁ bhavet

(M. lII. 173).

DHĀRA-LIṆGA—A kind of phallus.

(M. lII. 135; lIII. 48, see details under Liṅga).

DHVAJA-STAMBHA—(see Stambha)—Flag-staffs, free-pillars erected generally by the worshippers of Śiva, a pillar or pilaster decorated with banner or flag (dhvaja) at the top.
NAKULA—The cage of the mongoose (M. l. 245, see under Bhūṣṇa).

NAKHA—The nail, its measurement, etc., when belonging to an image. (M. lxx. lxiv. etc., 21).

NAKSHATRA-MĀLĀ—The garland of stars, an ornament. (M. l. 297, see under Bhushāna).

NAGARA(-RĪ)—(cf. Grāma)—A town, a city.

(1) Definition:

Janaiḥ parivṛttaṁ dravya-kraya-vikrayakādibhiḥ  
Aneka-jāti-saṁyuktaṁ karmakāraṁ samanvitaṁ  
Saṁva-devatā-saṁyuktaṁ nagaram chaḥbhidhiyate  

(Kāmikagāma, xx. 5-6).

(2) Dhanu-śataṁ parihāro grāmasya syāt samantataḥ  
Saṁyāpātās trayo vāpi tri-guṇo nagarasya tu  

(Manu-samaṁhitā, viii. 237).

(3) Dhanuḥ-śataṁ parihāro grāma-kshetrāntaram bhavet  
Dve śata kharvaṭasya syān nagarasya chatuh-śataṁ  

(Yājñavalka, ii. 167).

(4) Nagaraṇī-vāstum cha vakshye rājyādi-vriddhaye  
Yojanaṁ yojanārdham vā tad-arthaṁ sthānam aśrayet  
Abhyarchya vāstu-nagarām prākārādyam tu kārayet  
Īśādi-trimśat-padake pūrva-dvāraṁ cha sūryake  
Gandharvābhyāṁ dakshine syād vārunye paśchime tathā  
Saṁyā-daṁ vāraṁ saumya-pade kāryā haṭyās tu vistarāḥ  

(Agni-Purāṇa, chap. 106, v. 1-3).

Then follows the location of the people of different castes and professions in various quarters (ibid. v. 6-17).

(5) Chhinna-karna-vikarnam cha vyajanākṛiti-samsthitam  
Vṛttam vapram cha dirgham cha nagaram na praśasyate  

(6) Kauṭūliya-Arthasastra (chap. xxii. p. 46, foot note):
Nagaram rāja-dhāni

(Rayapaseni-sūtra-vyākhyane, p. 206).
Nagrāṇi kara-varjītāṇi nigama-vanījaṁ sthānāni

(Praśna-vyākarana-sūtra-vyākhyane, p. 306).

(7) Mānasāra (chap. x. named Nagara):
The dimension of the smallest town-unit is 100 × 200 × 4 cubits;
the largest town-unit is 7,200 × 14,400 × 4 cubits (lines 3-33).
A town may be laid out from east to west or north to south
according to the position it occupies (102). There should
be one to twelve large streets in a town (110-111). It
should be built near a sea, river or mountain (73, 51), and
should have facilities for trade and commerce (48, 74) with
the foreigners (63). It should have defensive walls, ditches
and forts (47) like a village. There should be gate-houses
gopura, 46), gates, drains, parks, commons, shops,
exchanges, temples, guest-houses, colleges (48 f) etc., on a
bigger scale than in a village.

Towns are divided into eight classes, namely, Rāja-dhāni,
Nagara, Pura, Nagari, Kheṭa, Kharvaṭa, Kubjaka, and
Pattana (36-38).
The general description of towns given above is applicable
more or less to all of these classes.

For purposes of defence, the capital towns commanding stra-
tegic points are well fortified and divided into the following
classes—Sibira, Vāhini-mukha, Sthāniya, Dronaka, Sain-
The forts for purely military purposes are called giri-durga,
vana-durga, salila-durga, paṅka-durga, ratha-durga, deva-
durga and miśra-durga (86-87, 88-90, 90-107, see under
Durga).

(8) "On the banks of the Sarayū is a large country called Kośala,
gay and happy, and abounding with cattle, corn and wealth.
In that country was a famous city called Ayodhya, built
formerly by Manu, the lord of men. A great city twelve yojanas (108 miles) in length and nine yojanas (81 miles) in breadth, the houses of which stood in triple and long extended rows. It was rich and perpetually adorned with new improvements, the streets and lanes were admirably disposed, and the principal streets well watered. It was filled with merchants of various descriptions, and adorned with abundance of jewels; difficult of access, filled with spacious houses, beautified with gardens, and groves of mango-trees, surrounded by a deep and impassable moat, and completely furnished with arms; was ornamented with stately gates and porticoes, and constantly guarded by archers. As Maghavan protects Amaravati, so did the magnanimous Daśaratha, the enlarger of his dominions, protects Ayodhya, fortified by gates, firmly barred, adorned with areas disposed in regular order, and abounding with a variety of musical instruments and warlike weapons; and with artifices of every kind. Prosperous, of unequalled splendour, it was constantly crowded with charioteers and messengers, furnished with sataghnis (lit. an instrument capable of destroying a hundred at once, that is, a cannon) and parighas (a kind of club), adorned with banners and high arched porticoes, constantly filled with dancing girls and musicians, crowded with elephants, horses and chariots, with merchants and ambassadors from various countries, frequented by the chariots of the gods, and adorned with the greatest magnificence. It was decorated with various kinds of jewels, filled with wealth, and amply supplied with provisions, beautified with temples and sacred chariots (large cars), adorned with gardens and bathing tanks and spacious buildings and full of inhabitants. It abounded with learned sages, in honour equal to the immortals; it was embellished with magnificent palaces, the domes of which resembled the tops of mountains, and surrounded with the chariots of the gods like the
Amarāvatī of Indra, it resembled a mine of jewels or the residence of Lakṣmi (the goddess of prosperity); the walls were variegated with divers sorts of gems like the division of a chess-board, and it was filled with healthful and happy inhabitants; the houses formed one continued row, of equal height, resounding with the delightful music of the tabor, the flute and the harp.

"The city, echoing with the twang of the bow, and sacred sound of the Veda was constantly filled with convivial assemblies and societies of happy men. It abounded with food of the most excellent kinds; the inhabitants were constantly fed with the sāli rice; it was perfumed with incense, chaplets of flowers, and articles for sacrifice, by their odour cheering the heart."

"It was guarded by heroes in strength equal to the quartermasters and versed in all śāstras; by warriors, who protect it, as the Nāgas guard Bhogavatī. As the great Indra protects his capital, so was this city, resembling that of the gods, protected by King Daśaratha, the chief of the Ikṣvākus. This city was inhabited by the twice-born who maintained the constant sacrificial fire, (men) deeply read in the Veda and its six Āṅgas, endowed with excellent qualities, profusely generous, full of truth, zeal, and compassion, equal to the great sages, and having their minds and appetites in complete subjection." (Rāmāyana, i. 5, 5-17).

"Laṅkā, filled with mad elephants, ever rejoiceth. She is great, thronging with cars and inhabited by Rākṣasas. Her doors are firmly established and furnished with massy bolts. And she hath four wide and giant gates. (At those gates) are powerful and large arms, stones, and engines, whereby a hostile host approaching is opposed. At the entrance are arrayed and set in order by bands of heroic Rākṣasas, hundreds of sharp iron satāghnis (fire-arms, guns). She hath a mighty impassable golden wall, having
its side emblazoned in the centre with costly stones, coral, lapses and pearls. Round about is a moat, exceedingly dreadful, with cool water, eminently grand, fathomless, containing ferocious aquatic animals, and inhabited by fishes. At the gates are four broad bridges, furnished with machines and many rows of grand structures. On the approach of the hostile forces, their attack is repulsed by these machines, and they are thrown into the ditch. One amongst these bridges is immovable, strong and fast established; adorned with golden pillars and daises. And dreadful and resembling a celestial citadel, Laṅka cannot be ascended by means of any support. She hath fortresses composed of streams (cf. Jala-dūrga), those of hills, and artificial ones of four kinds. And way there is none even for barks, and all sides destitude of division. And that citadel is built on the mountain’s brow; and resembling the metropolis of the immortals, the exceedingly invincible Laṅkā is filled with horses and elephants. And a moat and sataghnis and various engines adorn the city of Laṅkā, belonging to the wicked Rāvaṇa. his abode consists of woods, hills, moat, gateways, walls, and dwellings.” (Ibid. vi. Laṅkā-kāṇḍa, 3rd. Sarga).

(9) The Mahābhārata has “short but comprehensive account of the city of Dvārakā (i. 111, 15), Indra-prastha (i. 207, 30 f), the floating city (iii. 173,3), Mithila (iii. 207,7), Rāvaṇa’s Laṅkā (iii. 283,3 and 284,4,30), the sky-town (viii. 33, 19), and the ideal town (xv. 5, 16). In the Rāmāyaṇa we find nearly the same descriptions as those in this later part of the Epic (Mhab.).”

(10) "We may examine the general plan of a Hindu city. It had high, perhaps concentric, walls about it, in which were watch-towers. Massive gates, strong doors¹ protected chiefly by a wide bridge moat, the latter filled with crocodiles

¹ xv. 16. 3: the king left Hastināpur by a high gate.
and armed with palings, guarded the walls. The store-house was built near the rampart. The city was laid out in several squares. The streets were lighted with torches. The traders and the king's court made this town their residence. The farmers lived in the country, each district guarded if not by a tower modelled on the great city, at least by a fort of some kind. Out of such fort grew the town. Round the town as round the village, was the common land to some distance (later converted into public gardens, as we see in the Mudrārākshasa).

"In the city special palaces existed for the king, the princes, the chief priests, ministers and military officers. Besides these and humble dwellings (the larger houses being divided into various courts), there were various assembly-halls, dancing-halls, liquor-saloons, gambling-halls, courts of justice, and the booths of small traders with goldsmiths' shops, and the work-places of other artisans. The arsenal appears to have been not far from the king's apartments. Pleasure-parks abounded. The royal palace appears always to have had its dancing-hall attached. The city-gates ranged in number from four to eleven, and were guarded by squads of men and single wardens. Door-keepers guarded the courts of the palace as well as the city gates."

(Hopkin, J. A. O. S. 13, pp. 175, 176.)

1 "The Mbh. recommends six squares, but I find only four mentioned in the Rāmāyaṇa n. 48, 19.

Mbh. xv, 5, 16: Purāṇa Supta-padaṁ sarvato-disam (town of seven wall, but Hopkin does not think that there were walls.

2 Rāmāyaṇa, vi 117, 12: Sīkṣa-rathyāntarāṇaṁ.

Mbh. i. 221, 36: Indra-prastha is described as sammūrṣṭha-sīkṣa-paṇtha.

3 Kāṭhaka-Upanishad, v. 1, speaks of a town with eleven gates as a possibility (the body is like a town with eleven gates). Nine gates are given to a town by Varāha, p. 52, 5: Nava dvārāḥ . . . . . ekā-stambham chatush-paṭham. Loṅkā has four bridged gates (eight in all and eight walls) (R. vi. 33, 7). Four gates are implied in the 8th act of Mṛcchhakeṭaka where the men are told to go to the four quarters to the gates.

4 These courts have mosaic pavements of gold: R. vi. 87, 67, 58; Mbh. i. 185, 20; vi. 33 and 34."
(11) "It will probably be a revelation to modern architects to know how scientifically the problems of town-planning are treated in these ancient Indian architectural treatises. Beneath a great deal of mysticism, which may be scoffed at as pure superstition, there is a foundation of sound common sense and scientific knowledge which should appeal to the mind of the European expert."

"The most advanced science of Europe has not yet improved upon the principles of the planning of the garden cities of India based upon the Indian village-plan as a unit."

"The Indo-Aryan villages took the lay-out of the garden-plot as the basis of its organisation. But more probably the village scheme was originally the plan of the military camp of the Aryan tribes when they first established themselves in the valley of the Indus."

(Havel, A study of Indian Civilisation, pp. 7-8, 18).

(12) The principles of Indian town-planning have some striking similarity to those of early European cities. It would be interesting to compare the Mānasāra with Vitruvius:

"In setting out the walls of a city the choice of a healthy situation is of the first importance. It should be on high ground neither subject to fogs nor rains: its aspects should be neither violently hot nor intensely cold, but temperate in both respects...."

"A city on the sea-side, exposed to the south or west, will be insalubrious." (Vitruvius, Book I, chap. iv).

"When we are satisfied with the spot fixed on for the site of the city, as well as in respect of the goodness of the air as of the abundant supply of provisions for the support of the population, the communications by good roads and river or sea navigation for the transport of merchandise, we should take into consideration the method of constructing the walls and towers of the city. These foundations should
be carried down to a solid bottom (cf. Mānasāra under 'Garbha-nyāsa') if such can be found, and should be built thereon of such thickness as may be necessary for the proper support of that part of the wall which stands above the natural level of the ground. They should be of the soundest workmanship and materials, and of greater thickness than the walls above. From the exterior face of the wall, towers must be projected, from which an approaching enemy may be annoyed by weapons, from the embrasures of these towers, right and left. An easy approach to the walls must be provided against: indeed they should be surrounded by uneven ground, and the roads leading to the gates be winding and turn to the left from the gates. By this arrangement the right sides of the attacking troops, which are not covered by their shields, will be open to the weapons of the besieged."

"The plan of the city should not be square, nor formed with acute angles, but polygonal, so that the motions of the enemy may be open to observation."

"The thickness of the walls should be sufficient for two armed men to pass each other with ease. The walls ought to be tied, from front to rear, with many pieces of charred olive wood; by which means the two faces, thus connected, will endure for ages."

"The distance between each tower should not exceed an arrow's flight. The walls will be intercepted by the lower parts of the towers where they occur, leaving an interval equal to the width of the tower; which space the tower will consequently occupy. The towers should be made either round or polygonal. A square (tower) is a bad form, on account of its being easily fractured at the quoins by the battering-ram; whereas the circular tower has this advantage, that when battered, the pieces of masonry
whereof it is composed being cuneiform, they cannot be driven in towards their centre without displacing the whole mass. Nothing tends more to the security of walls and towers than backing them with walls or terraces; it counteracts the effects of rams as well as of undermining.

"In the construction of ramparts, very wide and deep trenches are to be first excavated; the bottom of which must be still further dug out for receiving the foundation of the wall. This must be of sufficient thickness to resist the pressure of the earth against it. Then, according to the space requisite for drawing up the cohorts in military order on the ramparts, another wall is to be built within the former, towards the city. The outer and inner walls are then to be connected by cross walls, disposed on the plan after the manner of the teeth of a comb or a saw, so as to divide the pressure of the filling in earth into many and less forces, and thus prevent the walls from being thrust out." The materials are stated to be "what are found in the spot: such as square stones, flint, rubble stones, burnt or unburnt bricks." (Ibid. Book I, chap. v).

"The lanes and streets (of which no details are given) of the city being set out, the choice of sites for the convenience and use of the state remains to be decided on; for sacred edifices, for the forum, and for other public buildings. If the place adjoin the sea, the forum should be seated close to the harbour: if inland it should be in the centre of the town. The temples of the gods, protectors of the city, as those of Jupiter, Juno, and Minerva, should be on some eminence which commands a view of the greater part of the city. The temple of Mercury should be either in the forum or, as also the temple of Isis and Serapis in the great public square; those of Apollo and Father Bacchus near the theatre. If there be neither amphitheatre nor gymnasium,
the temple of Hercules should be near the circus. The
temple of Mars should be out of the city, in the neighbour-
ing country; that of Venus near to the gate. According to the
revelations of the Heturrian Haruspices, the temples of Venus,
Vulcan and Mars should be so placed that those of the first
be not in the way of contaminating the matrons and youth
with the influence of lust; that those of Vulcan be away
from the city, which would consequently be freed from the
danger of fire; the divinity presiding over that element being
drawn away by the rites and sacrifices performing in his
temple. The temple of Mars should be also out of the city,
that no armed frays may disturb the peace of the citizens,
and that this divinity may, moreover, be ready to preserve
them from their enemies and the perils of war. The temple
of Ceres should be in a solitary spot out of the city, to
which the public are not necessarily led but for the purpose
of sacrificing to her. This spot is to be reverenced with
religious awe and solemnity of demeanour by those whose
affairs lead them to visit it. Appropriate situations must
also be chosen for the temples and places of sacrifice to the
other divinities.” (Ibid. Book I, chap. vii).

(15) Vijitya visvam vijayabhidhanam visvottararam yo nagarim
vyadhatta |
Yā hema-kūṭam nija-sāla-bāhu-latā-chhaleneva parishvajanti II
Yat-prākāra-śikhāvali-parilasat-kiṅjalka-puñjāchitam yach
ēhhākā-pura-jāla-nachitam sad-danti-bhraṅgānvitam I
Sphāyad yat-parikhā-jala-pratīphalad yat-prānta-prithvi-dhara-
chchhāyā-nālam idaṁ purābjam anisāṁ lakṣmyā sahaλam-
bate II

“Having conquered all the world, he (Bukka-Rāja) built a
splendid city called the city of victory (Vijayanagari). Its
four walls were like arms stretching out to embrace Hema-
kūṭa. The points of the battlements like its filaments, the
suburbs like its blossom, the elephants like bees, the hills reflected in the water of the moat like stems,—the whole city resembled the lotus on which Lakshmi is ever seated."

(Ep. Carnat. vol. v. part 1, Channarayapatna Taluq, no. 256, Roman text, p. 521, lines 1-6, Transl. p. 732, para 2, line 4).

"(At Teridāla, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundī Three-Thousand, adorned with) villages, towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala."

(Old Kanarese Inscrip. at Terdal, line 58, Ind. Ant. vol. xiv. pp. 19, 25).

(15) "With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara-kheḍa-kharvvaṇa-maṇḍalba-droṇa-mukha-pura-pattana-rāja-dhāni) on whatever side one looked, in these nine forms did the Kuntala-deśa shine."

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 14 above).

(Ep. Carnat. vol. vii. Shikārpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines; Roman text, p. 214, line 27 f).
(16) Visiting "the grāmas, nagaras, khēdas, kharvvaḍas, maḍambas, paṭṭanās, drona-mukhas, and saṁvāhanas,—the cities of the elephants at the cardinal points."


(17) "Thus entitled in many ways to honour, residents of Ayyāvole, Challunki and many other chief grāmas, nagaras, khēdas, kharvvaḍas maḍambas, drona-mukhas, puras, and paṭṭanās, of Lāla Gauḷa, Bangāḷa Kāśmīra, and other countries at the points of the compass."

(Ibid. no. 119, transl. p. 90, para 6).

NANDANA—(cf. Nanda-vṛttta)—A storeyed building, a pavilion.
A type of building which has six storeys and sixteen cupolas (anḍa), and is 32 cubits wide:
(2) Mātsya-Purāṇa (chap. 269, v. 29, 33, 48, 53, see under Prāsāda).
(3) Bhavishya-Purāṇa (chap. 130, v. 29, see under Prāsāda).
A type of quadrangular building:
(4) Gaṅga-Purāṇa (chap. 47, v. 24-25, see under Prāsāda).
(5) A pyvilion with thirty pillars:
(Mātsya-Purāṇa, chap. 273 v. 12, see under Maṇḍapa, and cf. Suprabhādāgama under Nanda-vṛttta).

NANDA-VRITTĀ—An open pavilion gracefully built with 16 columns.
(Suprabhādāgama, xxxi. 101, see under Maṇḍapa).

NANDI-MAṆḌAPA—(see under Maṇḍapa)—A pavilion.
See Pallava Architecture (Arch. Surv. new. Imp. series, vol. xxxiv. plate lxix, fig. 4).

NANDYĀVARTA—A type of building, a pavilion, a village, a ground plan, a joinery, a window, a phallus, an entablature.
(1) Mānasāra:
A class of the six-storeyed buildings (M. xxiv. 24, see under Prāsāda).
A class of villages (M. ix. 2, see under Grāma).
A kind of joinery (M. xvii. 54, see under Sandhi-karman).
A type of window (M. xxxiii. 583, see under Vātāyana).
A type of four-faced pavilion (M. xxxiv. 555, see under Maṇḍapa).
In connection with the phallus (M. lxxii. 177, see under Liṅga).
In connection with the ground-plan (M. viii. 35, see under Pada-vinyāsa).

(2) Nandyāvartam alindaiḥ śāla-kudyaḥ pradakshiṇāntargataih
Dvāraṁ paśchimam aśmin vihāya śesham kāryāṇi

"Nandyāvarta is the name of a building with terraces that from the wall of the room extend to the extremity in a direction from east to south (alias from left to right). It must have doors on every side, except the west."


(3) Sarvatohhadram aṣṭāṣyaṁ vedāṣyaṁ vardha-māṇakam
Dakshine chottare chaiva saṁ-netram svastikam matam
Pārśvayoh purataḥ chaiva chatur-netra-samāyutam
Nandyāvartam smṛitaṁ pūrve dakshine paśchime tathā
Uttare saunya-sālādi sālānāṁ aṣyam iṣītam

(Kāmikāgama, xxxv. 88, 89, 90).

An entablature (ibid. lxxi. 7).

Ibid. xli. (named Nandyāvarta-vidhi: 1-37):
The three sizes (1-6), and the four classes, namely, jāti, chhandā, viṅkalpa and ābhasa (7-9):
Nandyāvartam chatus-paṭṭam mūlenātra vihīnakam
Dvāraṁ chatushtāyam vāpi yatheshṭha-diśi va bhavet
Jālakaḥ cha kavaṭaḥ cha bāhye bāhye prakalpayet
Sarvataḥ kudya-saṁyuktam mukhya-dhāmātra kirtitam
Antar-vivṛta-pādaṁ cha bāhye kudyaṁ prakṛtītam
Chatur-dikṣu vinishkrāntam ardha-kūṭāṁ prayojaṅyet
Daṇḍikā-vāra-saṁyuktāṁ jāti-rūpaṁ idam matam
The other details of this and the remaining three classes and the sub-classes are also given (10-36):

Evaṁ shodāsadā proktāṁ nandyāvartamā dvijottamāḥ ॥ 37

(4) A class of buildings:

.................................Nandyāvartam iti śṛṇu ॥
Chatuḥ-kūtās chatuh-sālās chatvārah pārśva-nāsikāḥ ॥
Mukha-nāsi tathā yuktāṁ dvā-dāśam chānu-nāsikāḥ ॥
Chatuh-sopāna-sāmyuktāṁ bhūman bhūman viseshataḥ ॥
Nandyāvartam idam vatsa................................. ॥

(Suprabhedagama, xxxi. 48, 49, 50).

A pavilion with 36 columns (ibid. xxxi. 103, see under MANYAP).}

NANDIKA—A type of quadrangular building.

NANDI-VARDHANA—A type of building.

(1) A kind of building which is shaped like the sun-eagle, but is devoid of the wings and tail, has seven storeys and twenty cupolas, and is 24 cubits wide:
Garudākritiś cha garuḍo nandīti cha shaṭ-chatuṣka-vistirṇaḥ
Kāryaḥ cha sapta-bhaumāν vibhūṣito'ndais cha vimśatyaḥ ॥

Commentary quotes the clearer description from Kaśyapa:
Garuḍo garuḍākāraḥ paksha-pucchha-vibhūṣitaḥ ॥
Nandi tad-ākritir jñeyah pakshādi-rahitah punah ॥
Karāṇāṁ shaṭ-chatuṣkāṁs cha vistirṇau sapta-bhūmicau ॥
Daśabhir dvi-guṇair aṇḍair bhūṣitau kārayet tu tau ॥

(2) Matsya-Purāṇa (chap. 269, v. 33, 48, 53, see under Prāśāda).
(3) Bhavishya-Purāṇa (chap. 130, v. 28, 31, see under Prāśāda).
A kind of quadrangular building:

(5) Garuḍa-Purāṇa (chap. 47, v. 24-35, see under Prāśāda).
NAVA-TĀLA

NAPUŚSAKA—(cf. Strillaṅga and Puśliṅga)—A neuter type of building, (see under Prāśāda).

Cf. Paṇcha-varga-yutam miśram arpitānarpitāṅgakam
Pāshanḍāṇāṁ idaṁ sastam napuśsaka-samanvitam

(Kāmikāgama, xii. 11).

For the meaning of paṇcha-varga see ibid. xxxv. 21 under Shād-varga.

NABHASVAN—A class of chariots.

(M. xliv. 112, see under Ratha).

NAYANONMILANA—Chiselling the eye of an image; sculpturally it would imply the finishing touch with regard to making an image.

For details see M. lxx. (named Nayanonmilana) 1-114.

NARA-GARBHA—The foundation of the residential buildings.

(See details under Garbha-ṇyāsa).

NALĪNAKA—A class of buildings distinguished by open quadrangles surrounded by buildings and furnished with platforms and stairs.

Chatuḥ-sālā-samāyukto vedi-sopāna-samyutah
Nalīnakas tu samprakta(-tah)...........................................

(Suprabhedāgama, xxxii. 46).

NAVA-TĀLA—the nine-storeyed buildings (M. xxvii. 2-47); the description of the ninth storey (ibid. 35-47); seven classes (2-33). See under Prāśāda.

NAVA-TĀLA—A sculptural measurement in accordance with which the whole length of an image is nine times the height of the face which is generally twelve aṅgulas (nine inches); this length is divided into $9 \times 12 = 108$ equal parts which are proportionally distributed over the different limbs. (See under Tāla-māna).

Cf. Nava-tāla-pramāṇas tu deva-dānava-kīṁnarāḥ

(Matsya-Purāṇa, chap. 258, v. 16).

Evam nārīshu sarvāsu devānāṁ pratimāsu cha
Nava-tālaṁ proktam lakshaṇāṁ pāpa-nāṣanam

(Ibid. v. 75).

The details of this system of measure employed both for male and female statues are given (ibid. v. 26-74).
NAVA-BHÜMI—(same as Nava-tala)—Nine-storeyed buildings, the ninth storey (see Nava-tala).

NAVA-RAŃGA—(see Sapta-raṅga)—A detached pavilion (with 108 columns).

1) "Sālindām nava-raṅgaṁ syād asṛṭottara-ṣatăṅghrikam\]
   (M. xxxiv. 107).

2) Koneri "erected a nava-raṅga of 10 aṅkaṇas, with secure foundation and walls, for the god Tirumala of the central street of Maḷalavādi."

3) Śāntigrāmāda nava-raṅgāda kalla-bāgīlānu kaṭṭisi huli-mukhavan—(Deva-Mahārāya) "caused the stone gateway of Śāntigrāma to be constructed and ornamented with the tiger-face. (This work was carried out by Siṅgaṇahe-bāruva of the village)."

4) Śrī-gopālā-svāmiyavara nava-raṅga-paṭṭa-śāle-prākāravanu kaṭṭisi—for the god Gopāla "he erected a nava-raṅga-paṭṭa-śāle (a nava-raṅga and a paṭṭasālā, see below) and an enclosure-wall (and promoted a work of merit)."
   Nava-raṅga-prākāra-paṭṭa-śāle-samasta-dharmma—"this nava-raṅga, enclosure-wall, paṭṭa-śālā and all the work of merit were carried out........"
   (Ep. Carnat. vol. v. part I, Channarayapatna Taluq, no. 185, Roman text, p. 467, lines 8,17; Transl. p. 205).

5) Compare Sapta-raṅga (at Comilla in Bengal) which is a pagoda-shaped detached building of seven storeys built on the right side of the raṅga-maṇḍapa, another detached building, facing the front side of the main shrine or temple of the god Jagannātha. All these buildings and the tank behind the shrine are within the enclosing wall (prākāra).
(6) "It (Malleśvara temple at Hulikat) faces north and consists of a garbha-griha, an open sukha-nāsi, a nava-raṅga, and a porch. The garbha-griha, sukha-nāsi and porch are all of the same dimensions being about 4½ feet square, while the nava-raṅga measures 16 feet by 14 feet."

(Mysore Arch. Report, 1915-16, p. 4, para. 10; see also p. 5, para. 12, plate III, fig. 2).

"The 'nava-raṅga' is an open hall with two rows of four pillars at the side, all the pillars except two being carved with large female figures in relief in the front."

(Ibid. p. 15, para. 19).

NĀGA-KALA—A stone on which the image of a serpent is carved.


NĀGA-BANDHA—A kind of window resembling the hood of a cobra.

(M. xxxiii. 582, see under Vātāyana).

NĀGARA—One of the three styles of architecture; it is quadrangular in shape, the other two (Vesara and Drāviḍa) being respectively round and octagonal.

(1) Mānasāra:

The characteristic features of the three styles:

Mālādi-stūpi-paryantam vedaśram chāyatāśrakam |
Dvyaśram vṛttākritam vātha grivādi-śikharākriṇī |
Stūpi-karna-samyuktam dvayaṁ vā chaikam eva vā |
Chatur-aśrākṛitiṁ yas tu Nāgarāḥ tat prakiritam |
Mālāgraṁ vṛttam ākāraṁ tad yat āyatan eva vā |
Grivādi-stūpi-paryantam yuktātho-(dhas) tad yugāśrakam |
Vṛttasyāgre dvyaśrakam tad Vesara-nāmakam bhavet |
Mālāgrāt stūpi-paryantam ashtāsram vā shad-aśrakam |
Tad-agrām chāyatām vāpi grivasyādho yugāśrakam |
Pūrvavach chordhva-deśāṁ syād Drāvidaṁ tat prakṛtitam
Samāśraika-sikhā-yuktaṁ chāyāme tach-chhikhā-trayam
Dryaśra-vṛittopari-stūpi vṛittaṁ vā chatur-āśrakam
Pādmādi-kuḍmalāntaṁ syād uktavād vākṛiti(m) nyaset

(M. xviii. 90-102).

The Nāgara style is distinguished by its quadrangular shape; the Vesara by its round shape, and the Drāvida by its octagonal or hexagonal shape:

See Suprabhedāgama below and compare:
(Referring to the pedestal of the pallus):
Nāgaraṁ chatur-āśram ashtāśrama Drāvidaṁ tathā
Vṛittam cha Vesaraṁ proktam etat pīṭhākritis tathā

(M. liii. 53-54).

These distinguishing features are noticed generally at the upper part of a building:
Griva-mastaka-sikhā-pradeśake
Nāgarādi-samalaṅkṛitoḥtavit

(M. xxi. 71-72).

Nāgara-Drāvida-Vesarādin(-dīnāṁ) sikhānvitam...(harmyam):

(M. xxvi. 75).

Referring to chariots (ratha):
Vedāśrama Nāgaraṁ proktam vasvaśrama Drāvidaṁ bhavet
Suvṛittam Vesaraṁ proktam ra(A)ndhraṁ syat tu shad-āśra-

(M. xliii. 123-124).

An important addition is noticed in this passage; this style is designated as Randra, which is perhaps a corruption of Andhra.

In an ephigraphical record Kalinga also is mentioned as a distinct style of architecture (see below).
If the identification of Vesara with Telugu or Tri-kaliṅga is accepted (see below), and if the reading Andhra for Randhra is also accepted, the Kaliṅga and the Andhra would be two branches of Vesara. And as the Drāvida style is stated to be of the hexagonal or octagonal shape (see above) it would appear that the Drāvida proper is octagonal and the Andhra, which is placed between the Drāvida and the Vesara, is hexagonal (see further discussion below).

The same three styles are distinguished in sculpture also:

(Liṅgam) Nāgaram Drāvidam chaiva Vesaram cha tridhā matam
(M. liii. 76, also 100).

Kuryāt tu nāgare liṅge pitham Nāgaram eva cha
Drāvidā Drāvidam proktām vesare Vesaram tathā
(M. liii. 46-47, etc).

(2) Kāmikagāma (lxv. 6-7, 12-18):
Pratyekam tri-vidhāṁ proktāṁ saṁchitaṁ chāpy-asamchitam
Upaśamchitamity-evam Nāgaram Drāvidam tathā II 6
Vesaram cha tathā jātiś chhando vaikalpa eva cha II 7
Savistāra-vaśāḥ chhanna-hasta-pārṇāyaśāntāntāt
Yugmāyugma-vibbāgena Nāgaram syat samikritam II 12
Antara-prastaropetam āha-pratyuḥsaṁyutam
Nivra-sanātāra-saṁstambha-vrāte paridṛidhail subhaiḥ II 13
Drāvidāṁ vakṣhyate thātāḥ vistāra-dvayorghakam (?)
Raktāchchhanna-pratikāhepat yugmāyugma-viśeshataḥ II 14
Hitvā tatra saṁbhūtaṁ bhadrālaṅkāra-saṁyutam
Aneka-dvāra-saṁyuktāṁ shād-vargāṁ Drāvidam smṛitam II 15
Labdha-vyāśāyatāṁ yat tu nātiriktāṁ na hūnakam
Bahu-varga-yutaṁ vāpi daṇḍikā-vāra-sobhitam II 16
Mahā-vāraṁ vimānordhve nirvāhāvana-saṁyutam (?)
Sakshetropeta-madhyāṅghri-yuktāṁ tad Vesaram matam II 17
Yatināṁ ganikānāṁ cha jīvināṁ krūra-karmanāḥ
Praśastāṁ Vesaram teshāṁ anyeshāṁ itare subhe ṣubhe "18
The details of the three styles are described more briefly but
explicitly in the following Āgama:

(3) Suprabhedagama (XXXI. 37-39):
Dvāra-bhedam idām proktam jāti-bhedam tataḥ śriṇu ṣubhe "37
Nāgaram Drāvīḍaṁ chaiva Vesaram cha tridhā matam ṣubhe "38
Kanṭhād ārabhyā vṛttam yad Vesaram iti smṛitam "38
Grīvam ārabhyā chāṭhāṁśaṁ vimanāṁ Drāvīḍākhyakāṁ ṣubhe "39
Sarvaṁ vai chaturāśramāṁ yat prāśādaṁ Nāgaram tu-idām "39
According to this Āgama, the buildings of the Nāgara style
are quadrangular from the base to the top; those of the
Drāvīḍa style are octagonal from the neck to the top; and
those of the Vesara style are round from the neck to the top.
Apparently the lower part of the buildings of the two latter
styles is quadrangular.

(4) Svair aṅgula-pramāṇair dvā-daśa-vistirṇam āyatam cha
mukham ṣubhe "Nagnajitā tu chatur-daśa dairghyeṇa Drāvīḍaṁ (m) kathitam "
According to one's own aṅgula (finger) the face (of his own
statue) is twelve aṅgulas long and broad. But according
to (the architect) Nagnajit it should be fourteen aṅgulas
in the Drāvīḍa style.

The commentary quotes Nagnajit in full:
Vistirṇam dvā-daśa-mukham dairghyeṇa cha chatur-daśa "
Aṅgulāṁ tathā kāryam tān-mānaṁ Drāvīḍaṁ smṛitam "
The face should be twelve aṅgulas broad and fourteen aṅgulas
long; such a measure is known as Drāvīḍa (i.e., this is the
Drāvīḍa style of measurement).

(Bṛhat-saṁhitā, LVIII. 4, J. R. A. S., N. S.,
vol. VI. p. 323, note 3).
(5) "Like the face of the lady Earth shone the Vanavāsa-nāḍ on which Nāgarā-khāṇḍa at all times was conspicuous like the tilaka, a sign of good fortune, (then follows a description of its groves, gardens, tanks, etc). In the Nāgarā-khāṇḍa shone the splendid Bāndhavanagara."

"In Nāgarā-khāṇḍa, like the mouths of Hara, were five agrahāras, from which proceeded the sounds of all Brāhmaṇs reading and teaching the reading of all the Vedas, Purāṇas, moral precepts, śastras, logic, āgamas, poems, dramas, stories, smṛiti, and rules for sacrifices."


(6) "In the world beautiful is the Kuntala-land, in which is the charming Vanavāsa country; in it is the Nāgarā-khāṇḍa, in which was the agreeable Bāndhavapura. (The list of its trees and other attractions). In that royal city (rājadhāni) was formerly a king of that country famed for his liberality, Sovi-deva."

(Ibid. no. 235, Transl. p. 135, para 2; Roman text, p. 238, line 20 f).


(8) Nāgarā-bhuktau vālavi-vaiśayika-śaiva . . . . padralīk (?ksh)āntaṣṭ-pati Vārunikā-grāma—‘Of the village of Vārunikā, which lies . . . . in the Nāgarā bhukti, (and) belonging to the Vālavi-vishaya.’

(Deo Baranark Inscrip. of Jivitagupta ii, lines 6-7; C. I. I, vol. iii. F. G. I. no. 46, pp. 216, 218).
(9) "When that king (king Harihara's son Deva-Rāya) of men was ruling the kingdom in peace and wisdom, shining in beauty beyond all countries was the entire Kārṇaṭa province; and in that Kārṇaṭa country famous was the Guttināḍ, which contained eighteen Kampanas in which the most famous nāḍ was 'Nāgara-khaṇḍa' to which Kuppāṭūr was an ornament, owing to the settlement of the Bhavyas (or Jains), and its Chaityālayas, beautiful with lotus-ponds, pleasure-gardens and fields of gandha-sāli rice. (Further description of its attractions)."


(10) "In the island of Jambu trees (Jambu-dvīpa), in the Bharata-kshetra, near the holy mountain (Śrīdhara), protected by the wise Chandragupta, an abode of the good usages of eminent Kshatriyas, filled with a population worthy of gifts (dakshinā-patra), a place of unbroken wealth, was the district (vishaya) named Nāga-khaṇḍa of good fortune, possessed of all comforts, and from being ever free from destruction (laya) of the wise, called Nilaya (an asylum). There, adorned with gardens of various fruit trees (uṇmed), shines the village named Kuppāṭūr, protected by Gopesa. There, like the forehead-ornament to the wife, in the territory of king Harihara, was a Jina Chaityālaya which had received a sāsana from the Kadambas."

(Ibid. no. 263, Roman text, p. 86, Transl. p. 43).

The identity of Nāgara-khaṇḍa with Nāga-khaṇḍa is undoubted owing to the fact that the one and same village Kuppāṭūr is contained in both.

(11) "The headman of Piṭhamane village, the first in the Kuppāṭūr Twenty-six of the Nāgara-khaṇḍa Malu-nāḍ,
belonging to the Chandragutti-venthe of the Banavasi Twelve Thousand in the South country....."


(12) "In Jambud-vipa, in the Karṇṇāṭaka-vishaya, adorned with all manner of trees (named) is Nāgara-khaṇḍa."


(13) The expression 'Nāgara-khaṇḍa Seventy' occurs in several of the Sorab Taluq Inscriptions, e.g., nos. 326, 327, 328, 336, 337, etc.

"To the ocean-girdled earth like a beautiful breast formed for enjoyment was Nāgara-khaṇḍa in the Banavasi-maṇḍala."

(Ibid. no. 345, Transl. p. 60).

(14) "In the ocean-girdled Jambu-diva (dvipa) is the Mandara mountain; to the south of which is the Bharata-kshetra, in which is............., wherein is the beautiful Nāgara-khaṇḍa. Among the chief villages of that nāḍ is the agrahāra named Kuppaṭūra."

"Grants were also made (as specified) by the oil-mongers, the betel-sellers and the gaṇḍas (?) of Nāgara-khaṇḍa for the perpetual lamp."

(Ibid. no. 276, Transl. p. 47).

(15) "In the pleasant Nāgara-khaṇḍa is the agrahāra which is jewel mirror to the earth, the beautiful Kuppaṭūr, with its splendid temples, its golden towers, its lofty mansions, its streets of shops, its interior surrounded with a moat, its............., and the houses of dancing girls,—how beautiful to the eyes was Kuppaṭūr. It surpassed Alakāpura, Amarāvati and Bhogavatī. Within that village, vying with Kailāśa, stood the temple of Koṭināṭha, built by Viśva-karmmā and carved with complete devotion, planned in
perfect accordance with the many rules of architecture, and freely decorated with \textit{drāvida, bhumiya and nāgara}.”

“These and bhadropeta appear to be technical terms of the Śilpa-śāstra or science of architecture.” Mr. Rice.

(They are evidently the three styles of architecture called the Drāvida, Vesara and Nāgara in the Mānasāra and elsewhere).

(Ep. Carnat. vol. viii. part I, Sorab Taluq, no. 275, Roman text, p. 92, line 9 from bottom upwards, Transl. p. 46, note 1).

(16) “The earliest Vijayaganagar inscription (Sb. 263, noted above) contains the interesting statement that the district (vishaya) named Nāga-khaṇḍa (generally Nāgara-khaṇḍa, corresponding more or less with the Shikārpur Taluq) was (formerly) protected by the wise Chandragupta, an abode of the usages of eminent Kshatriyas.”


(17) The Sorab Taluq Inscriptions (no. 261 f) have reference to Nāgara-khaṇḍa and its pompous buildings (temples), picturesque gardens and other natural and artificial beauties. From these it may be inferred that the buildings of Nāgara-khaṇḍa possessed, as stated in the Mānasāra, a distinct style of architecture like those of the Drāvida and Vesara countries.


“Going two hundred yojanas south from this, there is a country called Ta-thsin (Dakshiṇa). Here is a Saṅghārāma of the former Buddha, Kāsyapa. It is constructed out of a great mountain of rock hewn to the proper shape. This building has altogether five storeys. The lowest is shaped into the form of an elephant, and has five hundred stone
cells in it. The second is in the form of a lion and has four hundred chambers. The third is shaped like a horse, and has three hundred chambers. The fifth storey is in the shape of a dove, and has one hundred chambers in it. At the very top of all is a spring of water, which, flowing in a stream before the rooms, encircles each tier, and so, running in a circuitous course, at last arrives at the very lowest storey of all, where, flowing past the chambers as before, it finally issues through the door of the building. Throughout the consecutive tiers, in various parts of the building, windows have been pierced through the solid rock for the admission of light, so that every chamber is quite illuminated, and there is no darkness (throughout the whole). At the four corners of this edifice they have hewn out the rock into steps, as a means for ascending. Men of the present time point out a small ladder which reaches up to the highest point (of the rock) by which men of old ascended it, one foot at a time (?). They derive the name which they give to this building, viz. Po-loya, from an Indian word (pārāvata) signifying 'pigeon.' There are always Arhats abiding here. This land is hilly and barren, without inhabitants. At a considerable distance from the hill there are villages, but all of them are inhabited by heretics. They know nothing of the law of Buddha or Śramans, of Brāhmaṇs, or of any of the different schools of learning. The men of that country continually see persons come flying to the temple. On a certain occasion there were some Buddhist pilgrims from different countries who came here with a desire to pay religious worship at this temple. Then the men of the villages above alluded to ask them saying 'Why do you not fly to it? We behold the religious men who occupy those chamber constantly on the wing.' 'Because our wings are not yet perfectly formed.' The country of Ta-thsin is precipitous,
and the road dangerous and difficult to find. Those who wish to go there ought to give a present to the king of the country, either money or goods. The king then deputes certain men to accompany them as guides, and so they pass the travellers from one place to another, each party pointing out their own roads and intricate bye-paths. Fah Hian finding himself in the end unable to proceed to that country, reports in the above passages merely what he heard."

(Beal’s Travels of Fah Hian and Sung-Yun, pp. 139, 141).

(19) "The territory (Drāvida) which also includes the northern half of Ceylon, extends northwards up to an irregular line drawn from a point on the Arabian sea about 1,000 miles below Goa along the Western Ghats as far as Kolhapur, thence north-east through Hyderabad, and farther eastwards to the Bay of Bengal." (Encyclopædia Brit. ed. 11, p. 550).

(20) Vesara is otherwise called Andhra or Telugu. "The old Telugu country covers about 8000 square miles, and is bounded on the east by the Bay of Bengal, on the north by the river Godāvari, on the south by the Krishna."

(Dr. Barnett, Catalogue of the Telugu Books, Preface).

The boundaries of the Telugu or Vesara country are given in detail in the Linguistic Survey of India: "The Telugu country is bounded towards the east by the Bay of Bengal from about Barwa in the Ganjam district in the north to Madras in the south. From Barwa the frontier line goes westwards through Ganjam to the Eastern Ghats, and then southwards, crosses the Sobari on the border of the Sunkum and the Bijai Talukas in the Baster state, and thence runs along the range of the Bela Dila to the Indravati. It follows that river to its confluence with the Godāvari, and then runs through Chanda, cutting off the southern part
of the district, and further eastwards, including the southern border of the district Wun. It then turns southwards to the Godāvari at its confluence with the Mañjira, and thence farther south, towards Bidar, where Telugu meets with Kanarese."


See also the following:
Trikāṇḍāsesha (Bibl. 258, Cal. 2, 8, 44).
Hemachandra-Abhidhāna-chintāmaṇi, (12, 53).
Halāyudha (2, 295).
Naishadhā-kārika (Bibl. Cal. 10, 8).
Brihadāraṇyaka-upanishad (8, 15).
Śiṣupālabadha (Bibl. 141, Cal. 12, 19).

(21) Nāgarā seems to be a very popular geographical name (see J. A. S. B. 1896, vol. lxv, part I, pp. 116-117):

It is clear from the references that Nāgarā was formerly the capital of Birbhum in Bengal; that Nāgarā is the name of a famous port in Tanjore; that it is the name of an extensive division in Mysore; that a town named Nāgarā and an ancient place called Nāgarakota are situated on the Bias in the district of Kangra, in the Punjab; that we find Nāgaravasti in Darbhanga, the town Nāgaraparken in Sindh and Nāgarakhas in the district of Basti; that there is a number of ancient villages in the Deccan called Nāgaram; and that Nāgarā is the name of two rivers in North Bengal, the name of a village in the district of Dacca; and that of some 9 or 10 places, called Nāgarā in Rajputana proper, three are towns; that a fortified village in the Santal Parganah is called Nāgarā. The ancient Madhyamikā, which was once besieged by Menander, is now called Nāgari near Chitor (Smith's History, p. 187). Hienn Tsiang also mentions Nāgarā (modern Jellalabad) which was a province of ancient Kapisa
(Kădphissa), the people whereof were the followers of Buddha
(see his Travels, Index).

The Nāgaras are mentioned in the list of countries and
peoples, given in the Yogāvasistha-Rāmāyaṇa (Utpatti-
prakaraṇa, xxxv, 33) as a people. The same list refers to
the Drāvidas (ibid. 40) also as a people living south of the
mount Chitra-kūṭa, below the river Godāvari. In this list
the Andhras, Kaliṅgas, and Chaulikas are clearly distin-
guished from the Drāvidas (ibid. 26-27).

Nāgara is the name of a script also, mostly prevailing in
Northern India. There lives a powerful tribe called Nāgara,
in the mountainous tract of Kabul in Afghanistan.
Nāgara is the designation of a sect of Brahmans also who, it
is held, came over from some part in Northern India and
settled down in Gujrat at a place known as Nāgarānandapura.
From these Nāgara Brāhmans, it is said, came the use of
the Nāgari alphabet. A portion (part vi) of the Skanda-
Purāṇa bears the name Nāgara-khanda. From this
instance, it would appear that the expression Nāgara is
at least as old as the Nāgara-khanda incorporated into the
Skanda-Purāṇa which was, according to a general concen-
sus, composed in honour of, or, at least, named after Skanda-
gupta (455-480 A. D.), the seventh Emperor of the early
Gupta dynasty.

Why the Nāgara-khanda, the 6th part of the Skanda-
Purāṇa, is so called is not explained explicity in the
Purāṇa itself. But from the contents of chapters 114, 163,
199, 200, 201 and 203 of this (6th) part, it seems to
have been named after the Nāgara Brāhmans. The
etymological origin of the term nāgara is, however, explained
in chapter 114 of the Nāgara-khanda. It is stated (vv.
76, 77, 78, 93) to have arisen from an incantation of snake-
poisoning (cf. verses 1-113, nāgara, no poison). Compare
the following:
Garaṁ visham iti proktaṁ na tatrāsti cha sāmpratam ॥
Na garaṁ na garaṁ chaitach chhrutvā ye pannagādhhamāḥ ॥
Tatra sthāsyanti te vadhya bhavishyanti yathā-sukham ॥
Adya prabhṛiti tat sthānam (Chamatkāra-purāṇa) nagarā-
khyaṁ dharā-tale ॥
Bhavishyati su-vikhyātāṁ tava kirtti-vivardhānām ॥
Evaṁ tan nagaram jātam asmāt kālād anantaram ॥
(Skanda-Purāṇa, part vi, Nāgarakhaṇḍa, chap. 114,
v. 76, 77, 78, 93).

From all the literary and epigraphical instances given above,
it appears certain that the expressions Nāgara, Vesara, and
Drāviḍa are primarily geographical. But the precise bound-
aries of Nāgara, like those of Drāviḍa and Vesara," are not
traceable. The epigraphical quotations, however, would
tend to localise Nāgara somewhere within the territory of
modern Mysore. But the Nāgara script, the Nāgara-
khanda of the Skanda-Purāṇa, and the Nāgara-Brāh-
mins, representing some way or other the Northern India
from the Himalaya to the Vindhya and from Gujrat to
Magadha, would jointly give a wider boundary to Nāgara.
Besides the author of the Mānasāra shows his acquaintance
with buildings of the whole of India in the passage where
he divides the best types of buildings by the following desig-
nations, namely, Pāńchāla, Drāviḍa, Madhya-kānta (meaning
apparently Madhyadesa), Kaliṅga, Varāṭa (Virāṭa), Kerala,
Varāśaka, Magadha, Janaka, and Sphū(Gu)rjaka (M. xxx.
5-7).

If the country of Nāgara, like those of Drāviḍa and Vesara,
be included in Southern India, in other words, if Northern
India be excluded from the scope of the styles of buildings
mentioned in records quoted above, the passage, mentioning
the ten different types of buildings of the ten countries
covering the whole of India, will have to be treated as what
is called a spurious record, a term under which the conflicting ideas are reconciled by many a scholar. Let whatever be the boundaries of Nāgara. It is clear beyond doubt that the three styles of architecture have arisen from three geographical names, Nāgara, Vasara, and Drāvida. And there we have a parallel instance of similar divisions in the early Grecian architecture:

The three ancient orders—the Doric, Ionic, Corinthian—on which were based the three styles of Grecian architecture have been traced by Vitruvius, an authority on architecture of the first century.

"In this country (Smyrna) allotting different spots for different purposes, they began to erect temples, the first of which was dedicated to Apollo Panionios, and resembled that which they had seen in Achaia, and they gave it the name of Doric, because they had first seen that species in the cities of Doria." (Book IV, chap. 1).

Gwilt comments on it thus: "The origin of the Doric order is a question not easily disposed of. Many provinces of Greece bore the name of Doria; but the name is often the least satisfactory mode of accounting for the birth of the thing which bears it." (Encycl. Art. 142).

"The Ionic order, at first chiefly confined to the states of Asia Minor, appears to have been coeval with the Doric order" (Gwilt, Encycl. Art. 153). "That species, of which the Ionians (inhabitants of Ion) were the inventors, has received the appellation of Ionic." (Vitruvius, Book IV, chap. 1).

The third species, Corinthian, is so called because, "Callimachus, who for his great ingenuity and taste was called by the Athenians Catatechnos, happening at this time to pass by the tomb, observed the basket and the delicacy of the foliage which surrounded it. Pleased with the form and
novelty of combination, he constructed, from the hint thus afforded, columns of this species in the country about Corinth.” (Vitruvius, Book IV. Chap. i).

"When Solomon ascended the throne, anxious to fulfil the wish his father had long entertained of erecting a fixed temple for the reception of the ark, he was not only obliged to send to Tyre for workmen, but for an architect also. Upon this temple a dissertation has been written by a Spaniard of the name of Villalpanda, wherein he, with consummate simplicity, urges that the orders, instead of being invention of the Greeks, were the invention of God Himself, and that Callimachus most shamefully put for the pretensions to the formation of the Corinthian capital which, he says, had been used centuries before in the temple at Jerusalem.” (Gwilt, Encycl. Art. 52).

"The other two orders, Tuscan and Composite, which are of a later date than the time of Vitruvius, are of Italian or Roman origin. The Composite, as its title denotes, is the combination of other orders and has thus no independent importance. The Tuscan order has also reference to the country of Tuscany, formerly called Etruria, a country of Italy.” (Gwilt, Encycl. Art. 178).

The origin of the Indian architecture is attributed to a mythological person Viṣva-karman, literally, the Creator of the Universe. But the styles of architecture are stated to have been invented by one Bāmmoja:

"An interesting record from Hōjal is the label cut on the capital of a finely carved pillar in the Amṛteśvara temple. It is called in the inscription a Sūkāra-pillar. Speaking of the sculptor who made it, the record says that he, Bāmmoja, the pupil of Padoja of Soge, was a Viṣvakarma, i.e. the architect of the gods in this Kali age, the master of the sixty-four arts and sciences, the clever builder of the sixty-four
varieties of mansions and the architect who had invented (discovered) the four types of buildings, viz. Nāgara, Kāliṅga, Drāviḍa and Vesara. An earlier sculptor of about the 9th century A.D. of whom we hear from an inscription on a pedestal at Kōgali, was a grandson of Śivananni. It is stated that he made the image of the sun (divasa-kara) of which the stone in question was evidently the pedestal."


It has been pointed out already that Kāliṅga is mentioned in the Mānasāra (xxx. 5-7) as the name of a type of building, but therein it is never stated as a style like the Nāgara, Vesara and Drāviḍa, the Kāliṅga type of buildings being apparently included in one of these three styles. In the same treatise there is another passage, pointed out above, where Randhra or Andhra is mentioned as a type of chariots. It has also been stated above that these Kāliṅga and Andhra might be two branches of the Vesara, being geographically placed on the two sides of it, the three together forming Tri-Kaliṅga or three Kaliṅgas. In one of the epigraphical quotations (no. 15) Bhūmija is mentioned alongside Drāviḍa and Nāgara, and this Būmija (lit., originated in the land or the style of the land, where the document was written) is apparently same as Vesara.

Some of the numerous literary and epigraphical quotations given above must be placed in dates later than the time of Bammaja mentioned in the present document. But neither his name nor his style (Kaliṅga) is associated with the three styles, Nāgara, Vesara, Drāviḍa, in any of the instances quoted above. It is not unlikely that Bammaja 'discovered'
the three styles, which had been perhaps existing long before him, and adding his own invention (Kaliṅga) claimed the originality for all the four. Such instances of unscrupulously adding to the works of one's predecessors and claiming the originality are not rare in the literary or the archaeological records.

It does not seem probable that any one person could have invented all the styles of architecture at one time and issued them as a royal command; they are more likely to have arisen out of the local circumstances at different periods, before they were recorded, presumably first in the architectural treatises and then in the epigraphical records.

The object of this article is not, however, to identify the country of Nāgara, nor to find out the inventor or inventors of the styles, although on them depend many interesting points of the ancient Indian architecture. Here it is clear that the expressions Nāgara, Vesara and Drāvida are geographical, and that they imply three styles of architecture in its broadest sense.

But on the last point, too, modern authorities hold different views. In discussing the styles of Indian architecture, Mr. Havell is of opinion (Study of the Indian Civilization, Preface) that they are Śiva and Viṣṇu, and not Northern and Southern, or the Indo-Aryan and the Dravidian, as Fergusson and Burgess suppose to be (cf. History of Ind. and East arch. 1910). The Śilpa-Śāstras and the Āgamas seem to disagree to Havell's theory, nor do they wholly support the views of Fergusson and Burgess. The division proposed by Havell, being not geographical, may be systematically applied to religious architecture, while that adopted by Fergusson and Burgess being of a geographical nature, is more in agreement with the system of the Śilpa-Śāstras than Havell's division,
The fact that the Hindu art-consciousness is largely dominated by a spiritual motive being strictly adhered to, it would follow that Havell’s division into Śiva and Vishnu, or others’ into Hindu, Buddhist and Jain, would be more logical than that into Northern, Eastern and Southern, or Nāgara, Vesara and Drāviḍa. But even admitting this, we must not forget that the Hindus knew the point where exactly to draw the line between religion, on the one hand, and social and political life, on the other. It is needless to observe that within the three geographical styles the sectarian sub-divisions are quite feasible.

NĀṬAKA—A moulding, a theatre, a crowning moulding or ornament of a pillar: it is generally used together with petals; the part of the capital which supports the abacus (phalakā) is sometimes so called; a cardinal number.

Pādānām api sarveshāṁ patra-jātyair alaṅkṛitam āntare nāṭakair yuktām padmānāṁ tu dālair yutam

(M. xiv. 149-150).

In connection with the entablature: Nāṭakānta-mpinālikā

(M. xvi. 53).

Nāraṁ vā nāṭakāṅge tu kuryād devālayādīnām āravāyāṁ sarve nṛpināṁ nāṭaka-saṁyutām

(M. xvi. 53).

Etat tu prastarasyordhva nāṭakasyordhvyāmśavat

(Ibid. 112, 114, 117).

Athaṁ tapasvinināṁ cha maṭhe vā nāṭakāhakam (maṇḍapam)

(M. xxxiv. 426).

In connection with pavilions (maṇḍapa):

Nāṭaka-vistaraṁ paṇcha-paṇcha-bhāgena yojayet

(Ibid. 503).

In connection with the arch (toraṇa):

Makara-kiṁbari-vaktram nāṭakādi-bhūjaṅgavat

(Kesari-maṇḍanaṁ bhavati chitra-toraṇa-nāṭakiniḥ

(M. xlvi. 66-67).

The cardinal number ten:

Shaṭ-saptāśṭaka-daṇḍāṁ vā nanda-nāṭaka-rudrakam

(M. ix. 430).
NĀTIKA—A moulding.
In connection with the arch (torāṇa):
Nāṭikā phalakā mushti-bandhanam patra-vallikam!

(M. xlvi. 65).

In connection with the pillar:
Kumbhāyamāṁ tathotkaṇṭham ārdhve karna-samāṁ bhavet!
Tat-samāṁ nāṭikākhyāṁ syād unnatāṁ tad viśesatāṁ!

(M. xv. 54-55).

NĀṬṬA (NĀṬYA)-ŚALĀ—A detached building used as a music-
hall.
Nāṭṭa-śalā cha karttavyā dvāra-deśa-samāśrayā!
And the music hall should be built attached to the gateway (of
the temple).

(Garuḍa-Puṇāṇa, chap. 47, v. 45).

A Maṇḍapa or hall for religious music, built in front of the main
temple:
Durgga-devālayābharaṇām iva puraḥ sthāpayāmāsa gurvāṁ
śrīmān śrīnātha-viryaḥ sthagīta-daśa-dīśāṁ nāṭya-śalāṁ
chhalena!

(Dirghasi Inscrip. of Vanapati, lines 14-15, Ep. Ind.
vol. iv, p. 316).

NĀBHI-VĪTHI—A road proceeding from the central part of a village
or town.
Brahma-bhāga-vṛddhyā vithir nābhī-vīthīti kathyaḥ!

(Kāmikāgama, xxv. 1).

NĀRĀCHA—A road running towards the east.
Prāṇ-mukhā vīthayaḥ sarvā nārāchākhyā(ā)iti smṛtāḥ!

(Kāmikāgama, xxv. 3).

NĀLA—A canal or gutter (M. xix. 144, 148, 153, etc.), a tubular vessel
of the body (M. t. 198, 201, 205, etc).
In connection with the phallus (M. t. 294-296, etc).

NĀLA-GEHA—A canal-house.

......Bhṛti-geham ihochyate!
Tri-chatusṣ-pañcha-shaḍ-bhāgaṁ saptāṁsāṁ kuḍya-vistāram!
Śeṣham tu nāla-geham tu......!

(M. xxxiii. 359, 360).
NALIKĀ—(see Nāla)—A canal, the lower leg.

Ekāṁśam tad-dhatam bhitti-taram śesham cha nālikāim
(M. xxxiii. 438).

The lower leg (M. xlv. 42, etc).

NALIKĀ-GRIHA—(see Nāla-geha)—A canal house.

(M. xix. 98, etc).

NĀLI—(see Nālikā)—A canal, a gutter.

Geha-tāre tu saptāṁśam nāli-tāram yugāṁśakamim
(M. xix. 115, see also 116).

NĀSĀ—A nose, a nose-shaped object, the upper piece of a door, a vestibule.

Vijñeyā nāsikā nāsā nāsā dvārohdva-dāru chaim
(Amarakosha, ii. ii, 13).

In connection with the base:

Grāhādi-chitra-sarveshām kshudra-nāsādi-bhūshitamim
(M. xiv. 236, etc).

NĀSĪKA(-SĪ)—(see Nāsā)—A nose-shaped architectural object, a vestibule.

In connection with the pillar (M. xvi. 76, 77, 90, 120, etc).

Some component part of a building (M. xvii. 207, xix. 174, etc).

Chatur-dikshu chatur-nāsi (M. l. 284).

Suprabhedāgama, xxxi. (referring to a class of buildings):

Chatush-kūṭas chatuḥ-sālās chatvārah pārśva-nāsikāḥ 48
Mukha-nāsi tathā yuktām dvā-dasām chānu-nāsikāḥ 49
Chatur-nāsi-samāyuktam anu-nāsi-dāsāḥtakam 51
Kūṭa-sālā-samāyuktā punah pañjara-nāsikā 52
Pārśvayor nāsikā-yuktām tan-madhīye tann(tvanu)-nāsikā 79
Eka-nāsikāya yuktām pañjaram samudāhritam
Kūṭeshu nāsikā-yuktām koshtham etat prakirtitam 80
Kāmikāgama, lv. (eight kinds of Nāsikā):
Nāsikā tv-ashtadha jñeyā tasyādu samha-samjkūtam
Sārdha-pañjaram anyat syāt triṭiyāṁ matam 132
Niryaḥa-panḍjaram paścāt paṇḍhamaṁ lamba-nāsikam
Simha-śrotram tu shasṭiṁ syāt khaṇḍa-niryaḥhakam tathā
Jhasa-panḍjaram anyat syāt tāsāṁ lakṣaṇan uchyate
They are also called paṇjaras:

Saṁvṛṣheśāṁ paṇjarāṇāṁ tu mānām evam udāhritam
The details of these nāsikās or paṇjaras (ibid. 134-146):
Ślishtā-prāśāda-nivrāṅga-vipulaṁ sama-nirgamam
Shaṭ-varga-sahitāṁ sakti-dhvaṭayor mukha-paṭṭikam
Vedikā-jalakā-stambha-rājitaṁ simha-panḍjaram
Tri-dandaṁ-chatur-dandaṁ-paryantāṁ vipulaṁvitaṁ
Yathāhṛtyāma-samyuktāṁ sūchi-pāda-dvayaṁ dvijāḥ
Saṁvṛṣheśāṁ paṇjarāṇāṁ tu madhyame saṁprayojayet
Dhāmni prāśādam āślishtāṁ saṇvramaḥ chārdha-nirgamam
Adhiṣṭhānāṇādī-paṇḍhāṅgā-sakti-dhvaṣa-samanvitaṁ
Mukha-paṭṭikāyopetāṁ vedikā-jalakāṁvitaṁ
Karna-pāda-yutāṁ śārdha-paṇḍjaram tu vidhiyate
Prāgyad vipula-samyuktāṁ pāda-nirgamāṁvitaṁ
Tri-bhagaṁ nirgataṁ vāpi vṛita-sphaṭika-sanmiḥaṁ
Paṇjarasyaiddaṁ śeshaṁ(ṁ) prāgyad atra saṁritam
Svanurūpa-sikhyāv-grahāṁ ślishtā-noiṇga-khaṛṇakam
Kapotaśaṅga-samayuktam etan niryaḥa-paṇḍjaram
Saṁśishtā-nvra-karaṁghri-kṛita-nāga-talaṁ sirah
Niryaḥa-rahitam yuktam sarvāṅgam lamba-nāsiṁ
Tad eva simha-śrotābha-sikhaṁ yad-vad nivrakam
Saṁśīram karṇa-pādaṁ simha-śrotāṁ tad uchyate
Vistāre paṇchaśamaṁse tu dvyaṁśaṁ nirgamanāṁvitaṁ
Nivrādhastāt kapotaśyaṁ arṣaṁ saṁkta-rūpaṁ
Nāmnā tu khaṇḍa-niryaḥaṁ jātvarśaṁ samyak prayojayet
Danda-dandaṁ-nishkrantāṁ nivrādhistād upary-adhāṁ
Aṅgair yuktāṁ kapotaśyaṁ kandaḥkram torāṇāṁvitaṁ
Jhasa-panḍjaram etat syād asṛṭamāṁ nāmataṁ dvijāḥ
NĀHA-LIṆGA—A kind of phallus.
Āchārya-hastena vā liṅgaṁ sisyha-(syā)ṁ tu nāha-liṅga-vatān 
(M. lxxi. 335, see details under Liṅga).

NIGAMA—A town, the quarters inhabited by traders, a market.
(M. x. 42, see details under Nagara).
Cf. Nagara-nigama-jana-padānām—“towns, marts and rural parts,
(e.g. grāma-nagara-nigama, Harshacharita, p. 220,1,1).”
(Junagadh Inscrip, of Rudradaman, lines 10, 11.
Nigama-sabhāya-nibadha—registered at the town’s hall.
(Senart, Nasik Cave Inscrip. no. 12, line 4,

NIGAMA-SABHĀ—(see Nigama)—A guild-hall, the traders’ assembly.
Cf. Eta cha sarva srāvita nigama-sabhāya nibadha cha phalakavāre
charitrat tī—“and all this has been proclaimed in the guild-
hall and has been written on boards according to custom.”
“Nigama-sabhāya, ‘in the guild hall,’ may also be translated ‘in
the assembly of the traders,’” Dr. Burgess.
(Kshatrapa Inscrip. no. 9, line 4, Arch. Surv.

NIDRĀ—A moulding.
Vājanāṁ chaika-bhāgena nidreka vājanāṁ tribhīh
Vājanāṁ chaika-bhāgena tathā nidrā tri-bhāgatah
(Kāmikāgāma, l.v. 10, 11).

NIDHĀNA—A store-room, a treasury.
Vimāna-sāleshu cha maṇḍapeshu nidhāna-sadmeshv-api gopu-
reshv-api
(M. xiv. 397-400).

NIB(-V)IṆA—An ornament covering the lower part of the pent-roof, a
moulding.
Agraṁ vikaṣitābham śyān mulaṁ cha nibidānvitam
(M. xviii. 245, etc).
NIMNA-(KA)—The cavity, depth, depressed part, drip, projection, edge of an architectural or sculptural object, a moulding.

A moulding of the base (M. xiv 247, etc., see the lists of mouldings under Adhishṭhāna).

A moulding of the column (M. xv. 52).

A moulding of the piṭha or pedestal of the phallus (M. liii. 27).

Chatur-dikshu sabhadrāṁ vā chaika-dvy-amśena nimnakam !

(M. l. 285).

The depressed part of the chin:

Hanvantāṁ tad-dvayor madhye nimna-tuṅgāṁ śivāyatam !

(M. xlv. 103).

NIRGAMA—The projection.

(1) Mānasāra:

The projections of the mouldings of the base (M. xiv. 385-412, see under Adhishṭhāna).

The projections of the mouldings of the pedestal (M. xiii. 128-146, see under Upapiṭha).

The projection of the (whole) pedestal (ibid. 20-35).

Cf. Nirgamodgamane vāpi putra-nāsam avāpmyāt !

(M. lxxix. 19).

(2) Nirgamaṁ tu punas tasya yāvad vai śesha-paṭṭikā !

(Matsya-Puṇāṇa, chap. 262, v. 4).

Chatur-dikshu tathā jñeyam nirgamaṁ tu tatoḥ budhaiḥ !

(Ibid. chap. 269, v. 2).

(3) Ashtamāṁṣena garbhasya rathakānāṁ tu nirgamaḥ !

(Agni-Puṇāṇa, chap. 42, v. 13, see also v. 14).

(4) Nirgamas tu śukāṅghreś cha uchchhrāya-sikharārdhagāh # 4
Chatur-dikshu tathā jñeyo nirgamas tu tathā budhaiḥ # 9
Bhāgam ekāṁ grihitvā tu nirgamas kalpayet punah # 10
Nirgamas tu samākhyaṭah śesam pūrvavād eva tu # 14
Śukāṅghrīḥ pūrvavaj jñeyā nirgamochchhrāyakāṁ bhavet # 17

(Garuḍa-Puṇāṇa, chap. 47, v. 4, 9, 10, 14, 17).
NIRGALA—A part of a swing, a moulding.

Ayase nirgalaṁ kuryād yojāyet rajjum eva vā
Vastrordhve chaika-hastāntam dolāyā phalakāntakam
Tad-ürdhve vājanāntam syān nirgalayāmann iritam
Nirgalāgre dvayāgram syāt phalakā-valayānvitam

(M. L. 168-171).

NIRETANA—The fore part of the branch of an ornamental tree (kalpa-vriksha).

Cf. Bhramarair abhirāyuktaṁ sarva-sākhā-niretane

(M. XLVIII. 58).

NIRYŪHA—‘A kind of a turret-like ornament on columns or gates, a pinnacle, turret; a chaplet, crest, head-ornament, the crest of a helmet; a peg or bracket projecting from a wall to hang or place anything upon (cf. nāga-niryūha); wood placed in a wall for doves to build their nest upon; a door, gate.’

(1) Niryūhādyair alaṅkṛitya (M. XLIX. 186, etc).

(2) Rāmāyana:
V. 9, 20: Vimānair hema-niryūhaiṁ
V. 9, 58: Chāru-torana-niryūhā (laṅkā)
(3) Mahābhārata:
I. 43,44: Dvāra-torana-niryūhair yuktām nagaram |
I. 7,96: Aneka-vidha-prāśada-harmya-valabhi-niryūha-satasaṁkulaṁ (nāga-lokaḥ) |

(4) Harivaṃśa, (Pet. Dict.), 5021 (5015, 5018, 5023):
Nagaryāḥ paśchimaṁ dvāram uttaram nāga-dvāraṁ pūrvaṁ nagara-niryūhaṁ dakṣiṇaṁ nagara-dvāram |

NIRVĀSA-MANḌAPA—A pavilion for banishment, a private room.
Tat-pure'lidam ekāṁśam athavā nirvāsa-maṇḍapam |
(M. xxxiv. 326, etc).

NIRVYŪHA—A cross circle, a small tower.
- Cf. Mahā-vāraṁ vīmānordhve nirvyūhāna-saṁyutam |
(Kāmikāgama, xlv. 17).

NIVĀTA-BHADRĀKA—A class of chariots.
(M. xliii. 113, see under Rathā).

NISHADAJA(-DHA)—A class of pavilions, a type of building.
(M. xxxiv. 152, see under Maṇḍapa).
A class of buildings without the kūṭa-śāla (top-hall) but with eight other halls and eight aviaries:
Prāśādo nishadhas tatra kūṭa-śāla-vihīnakaḥ |
Ashta-śāla-saṁyuktas cāhāta-pañjara-saṁyutah |
(Suprabhedāgama, xxxi. 45).

NISHADYĀ—A bedstead, a couch, a hall, a shop, a market-place.
(Śisupāla-vadha, xviii. 15, etc).

NISHIDHI—(see Nisaddhi)—A monument.

NISHKALA—A ground-plan.
Yugmam nishkalam praktoṁ ayugmam sakalam tathā |
(M. vii. 73, see under Pada-vinyāsa).

NISHKĀSA—A veranda, a portico, a balcony, a projection.
Prāg-grivah paṇśha-bhāgena nīshkāsas tasya chuchyate |
Kārayet sushiram tadvat prākārasya tri-bhāgataḥ ||
Prāg-grīvah pañcha-bhāgena nishkāsena viśeshatāh ।
Kuryād vā pañcha-bhāgena prāg-grīvam karna-mūlatah ॥

(Matsya-Purāṇa, chap. 269, v. 24-25).

NISADDHI—(NISĪDI)—(see Nishadyā)—A house of rest, a tomb, a monument.

(1) Rāmi seṭṭiyara Nisīdi—"The Nisidi of Rāmi seṭṭi."
"Nisidi is given by Sanderson as a bill of acquaintance; Dr. Bhaṇa Dāji (Journ. Bom. Br. R. As. Soc. vol. ix. p. 315, Inscription, no. 4) translates it by house of rest, on the analogy of an inscription in the Udayagiri cave in Orissa; this is probably its meaning as used here." Dr. Fleet,
(Sanskrit and old Kanarese Inscript. no. lvi. Ind. Ant. vol. viii. p. 246, note 48).
Ep. Carnat. (vol. ii. Inscriptions on Chandragiri, Vindhyagiri and in the town):

(2) "Erected a stone hall for gifts in Jinarathapura and set up a tomb (nisidhiyam) in memory of the Mahā-mandālāchāryya Devakirtti Pāṇḍita Deva. (No. 40, Roman text, p. 10, line 3 from the bottom upwards, Transl. p. 122, line 19 f).

(3) "By Mādhava-chandra Deva was the tomb (Nishadyakārikā-rayastā) raised to his memory." (No. 41, Roman text, p. 12, line 15, Transl. p. 123, line 5).

(4) "The excellent minister Nāga-deva erected in memory of the famous Yogi Nāyakirtti.........a tomb (nishidhyālayam) to endure as long as sun, moon and stars continue." (No. 42 Roman text, p. 16, line 10, Transl. p. 124, line 4).

(5) "Raised a tomb (Nisidhīgəhām) to her memory." (No. 44, Roman text, p. 20, line 23, Transl. p. 125, line 20).

(6) "A group of tombs (nisidhikā), a collection of ponds and lakes, who (but him) made these in memory of Nāyakirtti Deva Saiddhāntika?" (No. 90, Roman text, p. 73, line 23, Transl. p. 159, line 1).
7. "He, from devotion to his guru, set up his tomb (Nishadyām) (No. 105, Roman text, p. 80, line 27, Transl. p. 165, line 30).

8. "Māñkabbe Ganti had erected a tomb (Nisadīghgeha Jayam) for her guru." (No. 139, Roman text, p. 110, line 6 from bottom upwards, Transl. p. 185, line 9).


11. "A third feature, even more characteristic of the style, is found in the tombs of the priests, a large number of which is in the neighbourhood of Moodbidri. Three of these are illustrated in the annexed woodcut (no. 154, photo). They vary much in size and magnificence, some being from three to five or seven storeys in height, but they are not, like the storeys of Dravidian temples, ornamented with simulated cells and finishing with domical roofs. The division of each storey is a sloping roof, like those of the pagodas at Katmandhu, and in China or Tibbet."

(In Bengal, especially in Comilla and Noakhali districts, these tombs or monuments, which are even now built, have generally the cone-shape. At the bottom there is in most cases a square cell or chamber. They are sometimes constructed in groups and supplied with chambers at the top, cf. Chātkhil, Noakhali).

(Fergusson. Ind. and East. Arch. p. 275).

NIHĀRA—(see Prākāra)—A court of the compound, a courtyard.
Dvitiyam anta-nihārā cha madhyama-hārā tritiyakam!

(M. xxxi. 11).

NĪDA—A nest, a lair, a covered place.
In connection with buildings:
Nīḍasya chādho grivo-vataya nam kārayet!

(M. xviii. 329).
NṛTTA-MANḍAPA

Toraṇair niḍa-bhadra-mule chordhve cha bhūshitam
(M. xx. 64).

NṛTTA(-TYA)-MANḍAPA—(see Maṇḍapa)—A detached building used as a music hall.
Nṛipāṇāṁ abhishekārthāṁ maṇḍapaṁ nṛTTa-maṇḍapam
(M. xxxiv. 38, etc).

A pavilion generally in front of a temple, where religious music is performed (Suprabhedāgama, xxxi. 96, 98, see under Maṇḍapa).

NETRA-KUṬA—(see Karna-kūṭa)—A front apartment, a side-hall, a corner-tower.
Pradhanāśa-netrāsana-netra-kūṭa-dvayaṁ nyayet II
(Kāmikāgama, xxxv. 75).

NETRA-BHADRA—(see Mukha-bhadra)—A side tabernacle.
Parito'linessa-bhaṅgeṇa vāraṇaṁ mukha-bhadrakam
Athavaḥ netra-bhadraṁ syāt
(M. xxxiv. 251–252).

Karṇa-kaṇa-bhadraṁ syāt sālāgre netra-bhadrakam
(M. xxxv. 246, etc).

NETRA-BHITTI—A side-wall.
Dakṣiṇe netra-bhittau vā garbhādhānam prakīrtitam
(Kāmikāgama, xxxv. 46 etc).

NETRA-SĀLĀ—A side-hall.
Tad-adho bhū-praveśe tu tad-dvārasyāvasānakaṁ
Shanṣaṁ vai netra-sālāṁ antarāle cha vā sthalam II
(Kāmikāgama, xxxv. 81).

Tach-chhālāyā dvi-pārśve tu netra-sālā sa-bhadrakam
(M. xxvi. 40, etc).

NEMI—(see Prākāra and Pradakshīna)—The circumference, a surrounding veranda or balcony.
(1) Nemiḥ pādona-vistīrṇā prāśādasya samantataḥ
(Agni-Puruṣa, chap. 104, v. 7).

(2) Nemiḥ pādona vistīrṇā prāśādasya samantataḥ
Garbham tu dvi-guṇāṁ kāryaṁ nemyaṁ mānaṁ bhaved iha II
(Garuḍa-Puruṣa, chap. 47, v. 19-20).
PAKSHA-(KA)—A side, a flank, a foot-path.
In connection with staircases (M. xxx. 100, etc).
In connection with streets:
Evāṁ vithīr dvi-pakshāṁ syāṁ madhya-rathyaika-pakshakāṁ
(M. xi. 350).
In connection with walls:
Anyat sālāṁ tu sarveśhāṁ chaika-pakshālayākshaṁ-kramāt
Anyat sālāṁ tu sarveśhāṁ alayārtham dvi-pakshakam
(M. xxxvi. 86-87).
See further illustrations under 'Eka-paksha' and 'Dvi-paksha.'

PAKSHAGHNA—A type of building.
Yāmyā hinaṁ chullī tri-sālakāṁ viṭṭa-nāśa-karam etat
Pakshaghnam aparayā varjitaṁ sutā-dhvaṁśa-vairā-karam
"A building lacking a southern hall is called chulli; it causes loss of prosperity, one in which there is no western hall (the so-called Pakshaghna, occasions the loss of children and (the) enmity."

PAKSHA-SĀLĀ—A side-hall.
Madhya-kosṭhasya sāle tu bhadra-sālā viśesatāṁ
Paksha-sālāṁvitāṁ vātha ārdhva-sālāṁvitāṁ tu vā
(M. xxxiii. 518-519).

PAṆKA—A moulding of the pillar.
Śikharasyordhve paṭṭochochham uttarochchāṁ samāṁ bhavet
Tad-ārdhve vājanam paṅkāṁ nīmnaṁ kumbham sadanḍakam
(M. xv. 126-127).
In connection with joinery:
Eka-rūpaḥ cha paṅkāṁ cha vidhiḥ syād eka-rūpakam
(M. xvii. 153).

PACHANĀLAYA—A kitchen, the refectory of a temple.
Devānāṁ pachana-mandaśpam—"built a beautiful stone temple with the toraṇa-gate and the surrounding walls. Having
providing the temple with a flower-garden, kitchen, pond and suitable environs."


PAŃCHA-TALA—The fifth storey, the five-storeyed buildings.

(M. xxiii. 1-55).

The description of the fifth storey (M. xxxi. 48-51).
The eight classes (ibid. 1-48, see under Prásāda).

PAŃCHA-PRĀKĀRA-HARMY—The various attached and detached buildings constructed in the five courts into which the whole compound is divided (see Prākāra).

(M. xxxi. 2).

PAŃCHA-BHŪMI—(see Pańcha-tala)—The fifth storey, the five-storied buildings.

PAŃCHA-SĀLĀ—The enclosure-wall of the fifth court.

(M. xxxi, 28, 39).

Cf. Tatta pańchamasālā cha mahā-maryādim īritam!

(M. xxxi. 13, etc).

PAŃCHĀYATANA—A phallus with five heads.


PAŃJARA—A cage, an aviary, a nest, an architectural object.
The cages for domestic birds and animals, such as pigeon, tiger, etc., are counted among the articles of furniture (M. l. 50-55), their architectural description (ibid. 213-288).

(Kamikāgama, lv. 134-146, see under Nāsikā).

PAŃJARA-SĀLĀ—A small top-room, a small window, a class of storeyed buildings, a type of bedstead, a moulding, a nest-like architectural object.

(1) Mānasāra:
A small room above the dome (stūpi):
Etat pańjara-sālāṁ cha padmam ekam śikhā-trayam!
(M. xv. 131).

A class of the seven-storeyed buildings (M. xxv. 27, see under Prásāda).
A synonym of the bedstead (M. iii. 11).
A memember of the pillar (M. xv. 89, 98, 99-103, etc).
In connection with buildings of one to twelve storeys:
Śālā-kūṭa-dvayor-madhye chaika-hārā sa-pañjaram

(M. xix. 57, see also 178, etc).

(2) Kānikāgama, xxxv. 75:
Pañjara-dvītayaṁ kāryāṁ karna-kūṭa-samodayam
Ibid. l. 92:
Kūṭa-śālānviṁ yat tu pañjaraṁ cha samanvitam (vimānam)
Ibid. lv. 196-198 (the synonyms of the pañjara):
Pramāṇa-bhavanaṁ karma-prasādasyaśṭakam tathā
Sabheti kūṭa-nāma syāč chhāyā valabhi(r) eva cha
Bṛhma-dvāraṁ tato madhye maṇḍapaṁ koshṭhawk matam
Rīju-vaktreṇaṁ dvijāvāsaṁ kriṇam syāt simha-vaktreṇaṁ
Pañjarābhidhānaṁ syāt

(See further details under Nāsikā).

(3) Suprabhedāgama, xxxi. 80:
Eka-nāsikāya yuktaṁ pañjaram samudāhrite
Kūṭeshu nāsikā-yuktāṁ koshṭham etat prakṛtitaṁ

(See also v. 79, under Nāsikā).

(4) "Between the 'karna-kūṭa' and 'śālā' are found some kinds of little windows called pañjara."

(Dravidan Arch. by Jouveau-Dubrenil, ed. S. Krishnaswami Aiyangar, p. 5).

(5) "His son Kaṅgala-deva having wandered abroad (as a mendicant) and brought alms, had a kūṭa-pañjara made for the god Hanumanta, and that fame might come to all, had a lipi-śāsana made and set up it."


(7) See Mysore Arch. Report (1915-16, p. 22, plate x, fig. 2).

(8) See Cunningham, Arch Surv. (vol. i. plate v, p. 6).
PAṬṭA
PAṬṭIKA
PAṬṭI

A band, a fillet; a moulding of the base, etc., an ornament for the body, a crown, a diadem, a turban, an upper garment, a cloth, a plate, a slab, a seat, a junction, a town, an edict.

(1) “It is often confounded with the moulding called ‘vājana’ especially in pedestals and bases as it appears to be of the same form, to be used in the same situation, and to have the same height and projection with the latter; but when employed in architraves and friezes its height and projection increase considerably.”


(2) In connection with the plough: phāla-paṭṭa, tri-paṭṭa, madhya-paṭṭa (M. v. 52, 61, 73).
In connection with the foundations:
Paṭṭikāntam kshipecch chāpi vinyaset prathamāṣṭakam!
(M. xii. 203).

A crowning moulding of the pedestal (M. xiii. 5, 49, 82, etc., see the lists if mouldings under Upapiṭha).
A moulding of the base (M. xiv. 13, 26, 48, etc., see the lists of mouldings under Adhishṭhāna).
A moulding of the pillar (M. xv. 121, 35, etc).
In connection with the staircase (M. xxx. 140).
In connection with the door (M. xxxix. 73, etc).
In connection with the bedstead (M. xliv. 18, 19, etc).
An ornament for the body:
Kāṭi-sūtram tu saṁyuktam kāṭi-prānte sa-paṭṭikā!
(M. l. 27, see also 28, etc).

Athavā ratna-paṭṭaṁ syāt svarṇa-tāṭaṅka-karnaṁ yoh!
(M. liv. 47).

Compare ‘Paṭṭa-dhara,’ and ‘Paṭṭa-bhāj’, meaning kings, with special crowns.
(M. li. 3, 4).

(3) Bhāgais tribhis tathā kaṇṭhah kaṇṭhha-paṭṭas tu bhāgataḥ!
Bhāga(?go)bhyāsam ūrdha-paṭṭas cha sēṣha-bhāgena paṭṭikā#
Nirgamas tu punas tasya yāvad vai sēṣha-paṭṭikā#
'The neck (of the pedestal of an idol or phallus) is made of three parts and the band of the neck of one part. The abhyāsa (?) is one part, the upper band is also one part, and the remaining part is paṭṭikā (fillet or band). Its projection should extend as far as the last paṭṭikā.'

(Matsya-Purāṇa, chap. 262, v. 3, 4).

(4) Vedikām prastara-samāṁ shād-amāśikṛtya bhāgasah
Ekāṁśam prati-paṭṭaṁ syād amāśabhīyam antari bhavet II
Urdhva-vājanam ekāṁśam amāśam tat-paṭṭika bhavet I
Urdhva-paṭṭaṁ tad-ekāṁśam antari kusūmair yuta II

(Vāstu-vidyā, ed. Gaṇapati Śastri, ix. 23, 24).

(5) Polakesir apya-avādī anujān pratibaddha-paṭṭaṁ avantu I
"Pulakesi too declared to his brethren (in the presence of his vassals) that they were to support the encircling diadem of his sons and grandsons."

(Grant of Kusumayudha iv, line 18, Ind. Ant. vol. xxxii. pp. 282, 284).

PAṬṬANA(-ṆA)—(see Pattana)—A town, a commercial city accessible by water-ways.

(1) Kauṭiliya-Arthaśāstra (chap. xxii. p. 46, foot note):
Paṭṭanaṁ sakaṭaiṁ gamyaiṁ ghatikaiṁ naubhir eva cha I
Naubhir eva tu yad gamyaiṁ paṭṭaṇaṁ tat prachakshate II
Droṇa-mukham jala-nirgama-praveśaiṁ paṭṭaṇaṁ ity-arthaiṁ I
(Rāyapaseni-sūtra-vyākhyaṇe, p. 206).

(2) Kraya-vikraya-samyuktam abdhi-tīra-samāśritam I
Deśāntara-gata-janair nānā-jātibhir anvitaṁ II
Paṭṭaṇaṁ tat samākhyātaṁ vaisyaṁ adhyuṣhitam II

(Kāmikāgama, xx. 8, 9).

PAṬṬA-BANDHA—The coronation, a crown, a class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

See the lists of mouldings under 'Adiśṭhāna ' (M. xiv. 297-304).
A part of the crown (M. l. 111).
Nija-paṭṭa-bandha-samaye—"at the time of his coronation."
Godāvari-taṭa-samipasthe Kapitthakagrāme paṭṭa-v(b)andha-mahotsave tulā-purusham āruhya."
"The term Paṭṭabandha, which literally means 'binding of the fillet' has been generally supposed to signify 'coronation ceremony.' But, it does not suit here." Mr. D. R. Bhandarkar.
Śri-paṭṭa-bandhotaśvāya Kurundakam āgatena mayā !
Coronation and crown :
...........dva-dāta-varshe tu janmanah paṭṭam !
Yo'dhād udaya-girindro raviṁ iva lokānurāgayā Ī.
"Put on, to please the world, the fillet (crown) in the twelfth year of (his) birth."
Niravadya-dhavalah Kaṭaka-rāja-paṭṭa-sobhita-lalāṭah—"(his son was) Niravadya-dhavala, whose forehead was decorated with the fillet (crown) of Kaṭakaraja." Dr. Hultsch.

PAṬṬA-ŚĀLĀ—A religious establishment.
Cf. "(To provide) for the eight kinds of ceremonies of the god Mallinātha of the paṭṭa-śāle (lā) which they had made within precincts of that Śāntinātha basadi."

PAṆḌI-ŚĀLĀ—A kind of hall.
(M. xxxv. 98, see details under Śālā).
PATTANA—(see Paṭṭana)—A village, a town, a commercial city on the bank of a river or sea, a new settlement.

(1) A village inhabited mostly by traders (Vaiśya).

(M. ix. 456-457).

A town (M. x. 40).
A sea-side commercial city:
Abdhi-tira-pradeśe tu nānā-jāti-grihāir vritam!
Vanig-jātibhir akirnām kraya-vikraya-pūritam!
Ratnair dvipāntarair nityaih kshaumaiḥ karpurañādibhiḥ!
Etat pattanam ākhyātām vapraya,pā-samanvītām!

(M. x. 63-66).

(2) A sea-side commercial city inhabited mostly by tradesmen.

(Kāmikāgama, xx. 8, 9, see under Paṭṭana).

Kauṭiliya-Arthasastra (chap. xxii. p. 46, foot note):

(3) Pattanāṁ sakaṭair gamyaṁ ghāṭikair naubhīr eva cha!
Naubhīr eva tu yad gamyaṁ paṭṭanāṁ tat prachakshate #

(Rāyapaseni-sūtra-vyākhyaṁ, p. 206).

(4) Pattanāṁi jala-sthala-pathayor anyatara-yuktāṁ!

(Praśna-vyākaraṇa-sūtra-vyākhyaṁ, p. 306).

(5) Tad-bhuktau pattanāṁ ramyaṁ samipātī ti nāmakām!

(The Chahanas of Marwar, no. iv, Sevādi stone inscrip. of Katukaraṇa, v. 6, Ep. Ind. vol. xi, p. 31).

(6) “Piriya-Rājaiya-Deva, son of —, caused this town (paṭṭana) to be rebuilt and gave it the name of Piriyarāja paṭṭana (paṭṭana in the text) after himself.........Whoever calls it Śiṅgapaṭṭana is guilty of killing his father and mother.”


(7) Dvātrimsa(t)tu velāvaramum ahaṭādaśa-paṭṭanamuḥ bāsashṭi yoga-pīṭhamum—“(the people of) the thirty-two sea-side towns, the 18 towns, 62 seats of contemplation.........(held a convocation there).”

(Old Kanarese Inscript. at Terdāl, line 60, Ind. Ant. vol. xiv, pp. 19, 26).

"(At Teridāḷa, a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kunḍī Three Thousand, adorned with)—villages, towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra-towns in the country of Kuntala......."


(9) "With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon, (grāma-nagara-kheḍa-kharyvaṇa-maḍambha-droṇa-mukha-pura-pattana-rāja-dhānī), on whatever side one looked in these nine forms did the Kuntala deśa shine."

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 8 above).

(Ep. Carnat. vol. vili. Shikārpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines, Roman text, p. 214, line 27 f).

PATRA—A leaf, a leaf-like ornament, a moulding.
An ornament of the pillar (M. xv. 36, etc).
A member of the sāla or hall (M. xxxv. 402).
Cf. Vatsarārambha-lekhārtham patram—A leaf for writing the almanac on.

(M. l. 49).

In connection with the balance (tulā) (M. l. 190-191, 197, 199).

See more details under Bhūshaṇa.

PATRA-PATTĀ—A leaf-shaped diadem, a moulding.

A turban or crown (M. xlIx. 16).

A moulding of the base (M. xiv. 345).

PATRA-KALPA—A set of ornaments for the use of kings and gods.

(M. l. 3, 6, see under Bhūshaṇa).

PATRA-TORAṆA—An arch (see details under Toraṇa).

Bā-la-chandra-nibhaiḥ patraś chitritaṁ patra-toraṇam I

(Kāmikāgama, lv. 64).

PATRA-BANDHA—A type of entablature (see details under Prastara).

Pāda-vistāra-saṁyuktaṁ patra-bandham iti smṛitam I

(Kāmikāgama, liv. 6).

PATRA-VALLI-(KA)—A moulding of the entablature (M. xvi. 54), of the arch (M. xlvi. 65).

See more details under Prastara.

PATHA—A road, a street, a way, a path.

(1) Kauṭiliya-Arthaśāstra (measures of various paths):

Antaresu dvi-hasta-vishkambham pārsve chatur-guṇāyānam

anu-prākāram ashta-hastāsyaṁ deva-pathanṁ kārayet I

Daṇḍāntarā dvi-daṇḍāntarā vā chāryāḥ (ashta-hasta-pra-

māṇa-mārgah, Rāyapaseni-sūtra-vyākhyāne, p. 13) kārayet I

Bahir jāu-bhāginim tri-śūla-prākāra-kuṭāvapāta-kaṇṭaka-

pratisarādi-prishṭha-tāla-patra-śringātaka-sva-damṣṭrārga-

lopaskandaṇa-padukāṁbarisodapānakaival īnanna-pathanṁ

kārayet !

(Chap. xxiv. p. 52-53).
Trayah prāchīnā rāja-mārgās traya udīchīnā iti vāstu-vibhā-
ghaḥ
Sa-dvā-daśa-dvāro yuktodaka-bhūmich-chhanna-pathaḥ
Chatur-dāṇḍāntara rathyā rāja-mārga-droṇa-mukha-sthāniya-
rāṣṭra-vivīta-pathaḥ
Sayoniya-vyūha-smāsāna-grāma-pathās chāsṭra-dāṇḍaḥ
Chatur-dāṇḍas setu-vana-pathaḥ
Dvidāṇḍo hasti-kṣetra-pathaḥ
Pañcārattaya mitha-pathās chatvāraḥ paśu-pathaḥ
Dvau kshudra-paśu-manushya-pathaḥ

(Chap. xxv, 54-55).

PADA—A part, the foot, a plot of the ground-plan (see Pada-vinyāsa).

(1) Vāstu-yāga-tattva by Raghunandana quotes from the Liṅga-
(Purāṇa) without further reference:
Chatuḥ-shaśṭi-padaṁ vāstu sarva-deva-griham prati
Ekāṣīti-padaṁ vāstu mānushaṁ pratisiddhīdam II

(2) Bṛhat-saṁhitā (III. 42):
Ekāṣīti-vibhage daśa daśa pūrvottarāyata rekhāḥ
Varāhamihira apparently does not give different rules for
temples and residential buildings.

(3) The foot; the ground-plan (M. lVII. 47, etc.; VII. 1-267, see
under Pada-vinyāsa).

PADA-VINYĀSA—The ground-plan.

"The plan is the representation of the horizontal section of a
building, showing its distribution, the form and extent of its
various parts. This is the geometrical plan where the parts are
represented in their natural properties. The modern architects
consider other plans too: in the perspective plan objects are
represented on a definite surface so as to form a certain position
to affect the eye in the same manner as the objects themselves
would; while in the raised plan the elevation of a building is
shown." (Gwilt, Encycl. of Arch. Glossary, p. 1240).
(1) Mānasāra (chap. vii. named Pada-vinyāsa):

Apparently the geometrical plans are described in this chapter (lines 1-267). There is no mention of the perspective or the raised plan. What is given there is all about the ground-plot or the piece of ground selected to receive the building. Thirty-two kinds of square plans are described (2 f). They are designated by different names, e.g., the 8th plan is called Chandita and is divided into 64 equal squares (9), the 24th is called Chandrakānta and is divided into 1024 squares (50) and so forth.

(2) Nagara-grāma-durgādyā(-der) griha-prāsāda-vriddhaye ā
Ekāṣiti-padair vastu(m) pūjayet siddhaye dhruvam #
(Agni-Purāṇa, chap. 105, v. 1).

(3) See Cunningham, Arch. Surv. Reports, vol. ii, plate xcvii (ground-plans of Śaiva temples), p. 419; plate xcvgiii (ground-plans of Vaishnava temples), p. 421; vol. xx, plate xx (ground plan of a Jaina temple); vol. xxi, plate xlvii (ground plan of Slab temples, Kundalpur); vol. xxiii, plate xviii (ground plan of Jaina temple of Naulakha, mark the Svasti-rika figures); vol. xii, plate v (plans of a temple); vol. xvii, plate xxi (peculiar plan of a temple).


PADMA-(KA)—A lotus, an eye, a moulding, a cyma recta, a cyma reversa or reversed cyma also called ogee or talon (see Gwilt, Encycl. figs. 869, 868), a ground-plan, a pavilion, a type of village, a class of buildings.

"The moulding, called Padma, (abja, ambuja or saroruha, etc), literary lotus, is supposed to resemble a petal of that flower. It is a sort of compound figure, partly convex and partly concave; and its section is composed of two opposite curves, meeting at the bisecting point of a line drawn between the points of recess and projection, and very much resembling the 'cyma recta' and 'cyma reversa' of the Western architects.
This moulding is distinguished into greater and less, and forms the principal ornaments of Indian architecture. It is generally employed, in detached pairs, in bases and cornices, one facing the other in opposite directions, and is formed upright or the reverse according to its situation, either as a crowning member of the former or the supporting ornament of the latter. The concave part of it, when placed with its bottom reversed, is often so designed as to project forward or rise up, after having touched, as it were, the fillet below, with a small perpendicular curvature, resembling in shape the petal of the lotus, with its pointed head somewhat inclined towards the top. In some specimens, this moulding is placed at the base of columns, and looks very much like an apothyge or ogee of the Ionic and Corinthian orders being formed either with a curved line having more or less convexity at the top, or with an upright tangent to the concave part below. It is sometimes made exactly in the form of an ovolo of the Western architects."


(2) Mānasāra:

A ground-plan (M. viii. 36 f., see Pada-vinyāsa).

A kind of village (M. ix. 2, see under Grāma).

A moulding of the pedestal and the base (M. xiii. 41, 61, 64, 68, etc., xiv. 68, etc., see the lists of mouldings under Upa-piṭha and Adhishṭhāna).

A type of pavilion:

Evāṁ tu padmakāṁ proktāṁ devānāṁ pachanālayam!
Padmākhyāṁ pushpa-maṇḍapam.....!

(M. xxxiv. 173, 180, see Maṇḍapa).

A moulding of piṭha or the pedestal of the phallus (M. liii. 31).

(3) Stambham vibhajya navadhā vahanaṁ bhāgo ghaṭo’sya bhāgo’-

Padmaṁ tathottararosḥthāṁ kuryād bhāgena bhāgena ///
Here, Kern's rendering of 'padma' by 'capital' seems untenable.


A type of building which is planned like a lotus, has only one storey and one spire, and is (?) 8 cubits wide (śayānashton):

(4) Bṛihat-samhitā (lvi. 23, see under Prāṣāda).
(6) Bhavishya-Purāṇa (chap. 130, v. 30, see under Prāṣāda).

A class of round buildings:

(7) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāṣāda).
(8) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāṣāda).

PADMA-KĀNTA—A special type of pillar (M. xlv. 38). It is based on a seat (āsana), plinth or lotus (cyma). Its cornice or edge of the capital is decorated with opening buds. Its base is decorated with a bridge-like moulding (pālikā). The ornamental fillets are constricted and two angulas (1¼ inches) on all sides are adorned with foliage, jewels, flowers, etc. (ibid. 30-37).

A class of the six-storeyed buildings (M. xxiv. 3-12, see under Prāṣāda).

PADMA-KEŚ(-S)ARA—A type of base, a kind of throne.

A class of bases (M. xiv. 81-97, see under Adhishtḥāna).

A type of throne (M. xlv. 11-12, see under Simhāsana).

PADMA-GARBHA—A ground-plan in which the whole area is divided into 256 equal squares. (M. vii. 21).

PADMA-PĪTHA—A lotus-shaped pedestal for an image.

(M. li. 86).

PADMA-BHADRA—A type of throne.

(M. xlv. 12, see under Simhāsana).

PADMA-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M. xiv. 170-194, see the lists of mouldings under Adhishtḥāna).

A base (cf. Suprabhedāgama, xxx 18-22):

Utsedham sapta-vimśat tu dvi-bhāgā paṭṭikā bhavet
Ekāṁśam dalam evoktam upānaṁ chaika-bhāgikam ।
Jagatī tu shād-amśa syād dvi-bhāgārdha-dalī-kramāt ॥
Ardha-bhāgam bhavet skandham bhāgam ārdhva-dalām tathā ।
Tri-bhāgam kumudam vidyād adho' bjaṁ bhāgam eva tu ॥
Paṭṭikā chaika-bhāgā tu grīva chaiva dvi-bhāgikā ।
Tad-ūrdham eka-bhāgam tu padma-bandham tata upari ॥
Dvi-bhāgā paṭṭikā yā tu eka-bhāgena yojanam ।
Tad vṛiteṁ chaika-bhāgam tu padma-bandham iti smṛitam ॥
(Suprabhedāgama, xxx. 18-22).

PADMĀSANA—A lotus-seat, a lotus-like posture in which an image is carved, a throne, a type of base, a kind of pedestal.
A lotus-shaped pedestal and base of a column (M. xv. 67, xlvii. 19).
A type of throne (M. xliv. 12, see under Simhāsana).
A lotus-shaped pedestal for an image (M. liv. 38, etc).

PARĀTA—(corrupted into Pārāta)—The parapet, the coping of a wall.
Cf. Bādāviya durggavanu mūḍaṇa pārāṭavanu Chāmarāja—
"Chāmarāja constructed the fort and the eastern parapet of that same Bādāvi."
(Sanskrit and Old Kanarese Inscription. no. lxxlvii,

PARAMA-ŚĀDHIKDA—A ground-plan in which the whole area is divided into 81 equal squares (see Pada-vinyāsa).
(M. vii. 10, 72, 110; almost same in Bṛihat-saṁhitā, lili. 42 f).
In connection with the plan of a village (M. ix, 174) and of a wall (M. xli. 72).

PARĀRTHA-LĪNGA—A phallus for the public worship.
(M. lii. 243, see details under Liṅga).

PARIKHĀ—A ditch, a moat, a trench round a fort or town.
(1) Mānasāra:
In connection with a village and a fortified city:
Vaprāṁśa-bhittī-rakṣhārtham paritah parikhānvitam ।
(M. ix. 354).
Sarvēṣhām api durgāṇāṁ vapraś cha parikhair vṛtam
(M. x. 106).

Bāhye prākāra-samyuktam paritah parikhāṅvitam
(M. ix. 450).

Paritah parikhā bāhye vaprā-yuktam tu kārayet
(M. x. 108).

Paritah parikhā bāhye kuryād grāmeshu sarvāsah
(M. ix. 62, etc).

(2) Kauṭiliya-Arthaśāstra (Chap. xxiv. pp. 51, 56 paras 2, 3):
Tasya parikhāḥ tisro daṇḍāntarā kārayet chatur-dasa dvā-dasa
daśeti daṇḍanuvistirnāḥ vistārād avagādhāḥ pādānum
arahāṁ vā tri-bhāga-mūlā mule chatur-aśrāḥ pāshānopahitāḥ
pāshāneshṭākābaddha-pārasvā vā toyāntikoragās tu toyā-
pūrṇā vā sa-parivahāḥ padma-grāhathāḥ Chatur-daṇḍāvakraśṭāṁ parikhāyāḥ saḍ-daṇḍochchhritam
avaruddham tad-dvīgūṇa-vishkambham hātād vapraṁ
kārayet
Ibid. chap. xxv. para :
Dvārāni bahīḥ parikhāyāḥ

(3) Durgā-gambhirā-parikhām durgām anyair dur-āsādāṁ,
Sarvātāḥ cha mahā-bhīmāḥ śīta-toyaśayāḥ subhāḥ
Agādhā grāhā-sampūrṇāḥ parikhā mīna-sevitāḥ
(Rāmāyaṇa, i. 5, 13, 15).

Yantrais tair avakīryante parikhāsU samantatah
Parikhās cha sataghnyasya cha yantrāni vividhāni cha
(Ibid. vi. 3, 17, 23).

Parikhābhīḥ sapadmaṁbhīḥ sotpalabhīr alaṁkritam
(Ibid. vi. 5, 2, 14).

(4) Parighe for Parikh (Satyamangalam Plates of Devaraya

(5) Durullāṅgha-duṣkara-vibheda-visāla-sāla-durggādha-duḍkara-
brihat-parikhā-paritā
"(The city of Kāñchi) whose large rampart was insurmountable and hard to be breached, (and) which was surrounded by a great moat, unfathomable and hard to be crossed."

(Gadval Plates of Vikramāditya I, v. 6, line 21, Ep. Ind. vol. x. pp. 103, 105).

(6) Kanakojvala-sāla-raśmi-jālaiḥ parikhāṃbu-pratibimbaitair alam yā vasudheva vibhāti bādābārchchir vyāta-ratnākara-mekhalā-paritā#

"Through the mass of the rays (which issue from) its golden walls, and which are reflected in the water of its moat, this (city, Vijayanagara) closely resembles the earth, that is surrounded by the girdle of the ocean, which is encircled by the lustre of the submarine fire."

(Vijayanagara Inscrip. of Devaraja II, line 7-8, H. S. I. I. vol. i. no. 153, pp. 162, 164).

(7) Durge subhima-parighe Mālavalli nāmi—"in the fort named Mālavalli, having a deep moat."


PARIKHĀ-DURGA—A ditch-fort, a fort.

For details see Śukraniti, etc., under Durga.

PARIGHA-(GHĀ)—Cross bars to fasten the door; a beam.

(1) Dvau dvau parighau (Kauṭiliya-Arthaśāstra, chap. xxxiv, p. 53).

Chatvāro hasti-parigha—"four beams to shut the door against elephants." (ibid. chap. xxiv, p. 53).

(2) Drīḍha-vaddha-kapāṭāṁ mahā-parighavanti cha!

(Rāmāyaṇa, vi. 3, 11).

PARĪṆĀHA—The width, breadth, circumference, extent.

Grīvā-madhya-pariṇāhaś chatur-vimśatikāṅgulahā
Nabhi-madhya-pariṇāho dvi-chatvariṁśad-aṅgulah ā

The width by the middle of the neck is twenty-four aṅgulas.
The width by the middle of the navel is forty-two āṅgulas.

(Matsya-Purāṇa, chap. 258, v. 43, 58; see also v. 41, 47, 50, 51, 53, 54, 55, 56, 57, 59, 63, 66, etc).

See Mānasāra (lx. 68, etc.); Kirāṭārjuniya (xii. 20, etc.); Mrīch-chhakaṭika (iii. 9, etc.); Mahāvīra-charita (vii, 24, etc.); Mālati-mādhava (iii 15; Stanaparīṇāha, etc.); Ratnāvali (ii. 13, etc.); Śiśupāla-vadha (i. 19, etc).

PARIMĀṆA—The measurement of width or circumference.

(M. lv. 3-9, see under Māna).

PARIVĀRA(-RĀLAYA)—The family; the attendant deities; the subordinate temples, attached or detached, of a large religious establishment, where the attendant deities are enshrined.

(1) Mānasāra, chap. xxxii. (named Parivāra):

The temples of these deities are stated to be built round the Parākāra (the fourth enclosure):

Sarvēśhām api devānām prākāranta-pravishtake
Paritaḥ parivāraṇam lakṣhaṇaṁ vakshyte’dhunā
t(1-2)

At the eight cardinal points of the innermost or the first court the temples of the group of eight deities are built (3-5). The groups of sixteen and thirty-two deities are housed in the second and the third courts respectively (6-7). Between the third and the fifth court is stated to be the Viniyoga (offering)-pavilion (8). The description of the location of temples for each of the deities of these three groups is given (10-119). The temples of the attendant deities of Viṣṇu are specified (121-156). The temples and the attendant deities of Ganesa and Kshetrapāla, and also those of Buddha, Jina and all such petty (kshudra) gods are passed over and stated to be built in accordance with the rules of Śāstras (157-166).

It should be noticed that the description of temples intended for so many deities does not contain any measurement, etc. It is solely occupied with the position of these temples or
deities in the compound. But a considerable portion of the chapter is devoted to the description of the Mandapas (pavilions) for such purposes as bath, bed, assembly, horses, musicians, dancing girls, and cows, etc (67-101).

(2) Ete parivāra vāstoh pūjaniyā prayatnatah

(Mahānirvāna-tantra, xiii. 45).

(3) Pārśvataś chāpi kartavyam parivāradikālayam
At the side (too) should be built temples for the attendant and other deities.

(Matsya-Purāṇa, chap. 270, v. 30).

(4) Parivāralaye tuṅga-harmye anyasmin prakalpayet

(Kāṃkikāgama, l. 69).

Parivāralayanāṁ tu mūlavat karma cāchāret
Sālānāṁ tu chatushkoṇeshv-īṣṭa-deśe pragrihyatām
Mālikā-yukta-sālam chet koṇa-stambhe dvitiyake
Prathamāvarane vāpi dvitiyāvarane nyaset

(Ibid. xxxi. 95, 96).

(5) Pañcā-prakāram evaṁ syāt parivāralayam śrīnuṁ
Prāsādasya caturtham vā tad-ardham vārdham eva vā
Mātrinām (of female deities) alayāṁ kuryaṁ gopurākāram
eva tu
Hasti-prisṭham tapa (tama) proktam prāsādam tu viśesahāṁ
Madhyam tu pachanākāram chatuh-sālaika-sālakam
Prākāra-samvutam kṛtvā bāhye vābhyanantaro' pi vā

(Suprabhedagama, xxxi. 128-131).

Then follows the description of their faces and doors (ibid. v. 131-133, see under Dvāra).

(6) "(He) gave to the (image of) Pillaiyar Gaṇapati in the surrounding hall (parivāralaya) of the temple of the Lord Śrī Rājarājeśvara one brass spittoon (paṭikkam) which he had caused to be made of octagonal shape in the Ceylon fashion (Īraparishu) (and) which weighed sixty-nine palam."

(7) "This image was probably in the central shrine and was known as Álaiyattu Pillaiyar perhaps to distinguish him from the Parivārālaiyattu-Pillaiyar set up apparently in the enclosing verandah of the temple."

(V. S. I. I. vol. ii. no. 85, p. 407, last para).

"The gold presented until the twenty-ninth year (of the king's reign) by the Lord Śrī Rājarājadeva to (the image of) Pillaiyar Gañapatiyār in the parivārālaya of the temple of the Lord Śrī Rājarājēśvaramudaiyār.............." parivārālaya i.e. the temple (ālaya) of the attendant deities which was probably in the enclosing hall."

(Ibid. no. 86, para 1, p. 410, note 1).

"One bell-dish.............was presented.............to (the shrine of) Pillaiyar Gañapatiyār in parivārālaya of the temple of the Lord Śrī Rājarājēśvara mudaiyār.............."

(Ibid. no. 88, p. 412).

(8) Parivāra-devatā-vistaramaṁ liṅga-pratishttheyam māḍisidam! "He also set up a liṅga, with the associated gods, in Bandānīka."

(Ep. Carnat. vol. vii, Shikarpur Taluq, no. 242, Transl. p. 139, para 6, last two lines, Roman text, p. 248, line 1-2).

Parna-Manjūṣā—A basket made of leaves, an article of furniture.

(M. l. 47, 132-146, see details under Bhūshaṇa).

Paryāṅka—A couch, a bedstead.

Mānasāra, chap. xliv. (named Śayana):

Bedsteads are meant for the use of deities, the twice-born and all other people:

Devānāṁ cha dvi-jātināṁ varṇānāṁ śayānārthakam ! (1).

They are of two kinds—the small (bāla-paryāṅka) and the large (paryāṅka) (26, 28). The former is intended to be used by children and the latter by the grown up, the one being distinguished from the other by its size alone,
The measurement and various parts of the two kinds of bedsteads are described separately (3.79).
The materials of which bedsteads and seats (āsana) are generally constructed are various kinds of timber (74).

PARVATA—A class of buildings.

Kūṭa-sālā-samāyukta punah paśjara-nāsikā
Vedikā-jālakopetā parvatākritic uchyate

(Suprabhedāgama, xxxi. 52).

See details under Prāśāda.

PAVANA—A type of chariot.

(M. xlili. 113, see under Ratha).

PĀŇCHĀLA—A class of the twelve storeyed buildings once prevailing in the ancient country of Pāňchāla (the Gangetic Doab).

For details see M. xxx. 8-10, under Tala and Drāvida.

PĀDA—(see Stambha)—The foot, the lowest part, a quarter, the fourth part, the architrave, a pillar, a column.

(1) M. xv. (named Stambha) 1-448:
Its synonyms are jaṅghā, charaṇa, stali, stambha, anghrika, sthāṇu, sthūṇa, pāda, kampa, arañi, bhāraka, and dharaṇa
(ibid. 4-6).

(2) Atha vakṣhyaṁ saṁkṣhepāt pāda-mānaṁ yathā-vidhi
Uttaropāṇayor madhya-gātīṁ etat prakṛtīṁ

(Vāstuvidya, ed. Ganapatī Sastri, ix. 1).

(3) The architrave of the entablature (Kāmikāgama, xxxv. 27, liv. 47, see under Prastara).

(4) The comparative measures of pāda (pillar), adhishṭhāna (base) and prastara (entabulature):
Pāḍāyāmam adhishṭhānaṁ dvi-guṇaṁ sarva-saṁmatam
Pāḍārdhām prastaram proktam karṇam prastaravat samam

(Suprabhedāgama, xxxi. 28).
The five kinds of pillars and their characteristic features.
(See Suprabhedāgama under Stambha).

PĀDA-JĀLA—An ornament for the foot.

(M. I. 33, II. 59, liv. 17, etc. see Bhūshaṇa).
PĀDA-BANDHA—A class of bases.
(M. xiv. 10-32, see the lists of mouldings under Adhishtāna).
A base in connection with the bedstead:
Pāda-bandham adhishtānam sarva-jātyārhaṇam bhavet
(M. xliv. 44).
Cf. Suprabhedāgama (xxxii. 23-26):
Adhishtānasya chotsedham chatur-vimšati-bhājitam
Dvi-bāgā paṭṭikā proktā hy-upānam chaika-bhāgikam
Shaḍ-bhāgā jagati proktā kumudāṁ paṇcha-bhāgikam
Ekāṁśa paṭṭikā proktā grivā chaiva t(r)iyaṁsakā
Ekāṁśa paṭṭikā viddhi (h) tr(i)yaṁsā chordhva-paṭṭikā
Mahā-paṭṭikā tr(i)yaṁsā ekāṁ vājanam uchyate
Pāda-bandham iti khyātmā sarva-kāryeshu pūjitam

PĀDA-BANDHAKA—A type of throne.
(M. xlv. 15, see under Simhāsana).

PĀDUKA—The plinth, the pedestal, the base, a moulding.
The plinth of the base (M. xiv. 162, see the lists of mouldings under Adhishtāna).
The pedestal (or base) of a column:
Tan-mūle chāsanaṁ kuryāt pādukaṁ va sahāmbujam
Ekāṁśam pādukaṁ kuryāt paṇcha-bhāgaṁ tu saṁgraham
(M. xv. 31, 177).
A moulding at the bottom of the pedestal (M. xiii. 43, see the lists of mouldings under Upapiṭha).

PĀRAVATA-NĪDA—A nest for the pigeon, an article of furniture.
(M. l. 53, description of its architectural details 224-227).

PĀRIYĀTRA—A class of pavilions.
(M. xxxiv. 154, see under Maṇḍapa).

(PĀRSVA)-PULI—An ornament, a part of the crown.
(M. xliv. 94).

PĀLIKĀ (-Ī)—A boundary, a margin, an edge, an ornament, a bridge-like moulding of the column.
Atha vakṣhyena viṣeṣheṇa kumbhālaṅkāram uchyate
Tan-mūle pālikotsedhe vibhajet tu shaḍ-aimsakam
(M. xv. 201-202, see also 220, 44, 33, 70, etc, cf. xxxvii. 40).
In connection with the lips:
Tr(i)yamsārdhādharāyām chārdha(m)-chandrasād-ākriti
Tri-vaktram chottarā pāli chā(?sā)ntaraś chaiva saṃyutam

(M. xlv. 95-96, see also 89).

PĀLIKĀ-STAMBHA—A kind of pillar.

(M. xv. 39-73, see under Stambha).

PĀŚUPATA—A kind of phallus.

(M. lii. 2, lxvii. 2, see under Liṅga.)

PĀSHĀNA-KŪRMA—A stone tortoise, a component part of a phallus.

(M. lii. 178).

PIŅḌA—The testicle, its sculptural details (M. lxv. 166).

PIŅḌIKĀ—(see Piṭha)—The pedestal of an image, a seat, the Yoni part or the pedestal of the Phallus.

(1) Dvāra-mānāśṭa-bhāgonā pratimā syāt sapinḍikā
Dvau-bhāgaṃ pratimā tatra tritiyaṃśa(ḥ) cha pīṇḍikā||
"The idol along with the seat (i.e., pedestal) ought to have a height equal to that of the door, diminished by 1/3, of which two-thirds are appropriated to the image, and one-third to the seat."


(2) Liṅga-pūjā-pramāṇena kartavyā pīṭhikā budhaiḥ
Pīṇḍikārdhena bhāgaḥ syāt tan-māṇena tu bhittayah||
(Matsya-Purāṇa, chap. 269, v. 8).

(3) Pratimāyāḥ pramāṇena kartavyā pīṇḍikā śubhā
Garbhās tu pīṇḍikārdhena garbha-mānas tu bhittayah||
(Agni-Purāṇa, chap. 42, v. 10).

Arddha-bhāgāna garbhaḥ syāt pīṇḍikā pāda-vistarat||
Pañca-bhāgikrite kṣetre'ntar-bhāge tu pīṇḍikā||
Garbho bhāgāna vistirṇo bhāga-dvayena pīṇḍikā||
Pīṇḍikā koṇa-vistirṇā madhyamānta hy-udāhṛita||
Atah param pravakshyami prativamanam tu pinidikam
Dairghyeṇa pratimā tulyā tad-aridhena tu vistṛtā
t(Theib. chap. 104, v. 1, 5, 24).
Then follows a lengthy description (see ibid. chap. 55, v. 1, f.
also chap. 105, v. 30; chap. 60, v. 1).

(4) Mānasṭamena bhāgena pratimā syāt sapinidikā
dvau bhāgaun pratimā tatra tritiyo bhāgah pinidikā
tri-bhāgaahi pinidikā kāryā dvau bhāgaun pratimā bhavet
(Bhavishya-Purāṇa, chap. 130, v. 22, 23; chap. 131, v. 6).
The Yoni part or the pedestal of the Phallus:

(5) Liṅgaṁ cha pinidikāṁ chaiva prāsādaṁ gopuraṁ tathā
t(Suprabhedāgama, xxx. 28).

(6) Kuryād ekāṁ pinidikāṁ taṁ tu pārśve
t(M. LII. 152).

PINĪ—A base for an image, the Yoni part or pedestal of the Phallus.
(Inscrip. from northern Gujarat, no. vii, line 8, Ep. Ind. vol. II, p. 27, see details under Piṭha).

PIṬHA(-THIKĀ)—The pedestal of an idol, the Yoni part of the Phallus, a ground-plan, a pavement.

"Piṭha is possibly corrupted from pi-sad to sit upon, hence means a stool, seat, chair, throne, pedestal, altar."
The well known fifty-one Piṭha-sthānas are the sacred spots where the limbs of Pārvati, consort of Siva, fell after she had been cut to pieces by the discus of Vishnu.
As the Liṅga or Phallus symbolically represents Siva, so the Piṭha does his consort Pārvati. The Piṭha forms the Yoni or the lower part of the Phallus.

(1) Mānasāra (chap. LIII, named Piṭha):
The Piṭha must match the Phallus of which it forms the lower part (line 49). It should, therefore, be of as many kinds as there are Phalli. But the mouldings of the Piṭha are described under four classes, technically called, Bhadra-piṭha,
Śribhadra, Śrīviśāla, and Upapītha (34, 36, 39, 41). The principal parts of the Piṭha are the Nāla (canal), the Jaladhara (gutter), the Ghṛita-vāri (water-pot), the Nimma (drip), and the Paṭṭikā (plate) (22-27). The component mouldings are Prathama or Janman (base), Padma (cyma), Kshepaṇa (projection), Kandhara (neck, dado), Kampa (fillet), Īrdhapadma (upper cyma), Vājana (fillet), Ghṛita-vāri (water-pot), or Vṛtta-kumbha (circular pot) (30-33).

With regard to shape, the Piṭhas, like the Phalli and all other architectural and sculptural structures, are divided into three types, the Nāgara, Drāvida, and Vesara (46-47). The Nāgara Piṭhas are said to be square, the Drāviḍa Piṭhas octagonal, and the Vesara Piṭhas circular or round (53-54).

A ground-plan in which the whole area is divided into nine equal squares (M. vii. 4, see Pada-vinyāsa).

A pavement on the side of a road:
Pechakām vātha piṭhamā vā rathyā yuktām tu vinyaset!

(M. ix. 423).

In connection with the palm of the hand:
Patra-tulyām yugāṅgulyām piṭhe tuṅga(m) dvayaṅgulam!

(M. l. 197).

The pedestal of an image:
Uttamaṁ lohajāṁ bimbāṁ pīṭhābhāsaṁ tu chottamāṁ!

(M. li. 19, see also lvi. 16, lxii. 13, etc).

The pedestal of the phallus (M. lli. 245, 246, 247).

(2) Etat sāmānyam uddishtaṁ prāsādasya hi lakṣaṇaṁ!
Liṅga-mānām ato vakṣhye piṭho liṅga-samo bhavet ||
Dvāravat pīṭha-madhye tu śeshaṁ sushirakaṁ bhavet ||

Garuḍa-Purāṇa, chap. 47, v. 11, 16).

The pedestal or the Yoni part of the Liṅga:

(3) Liṅga-vishkambha-mānena bhaved dvi-tri-chatur-guṇaḥ!
Tathā paṁcha-guṇo vāpi pīṭha-vistāra iṣṭyate ||

(Kānikāgama, l. 45, see also v. 44, 47, 48, 50).
Ibid. xxviii. 18 (altar):
Brahma(-me)va madhyane bhāge piṭhāṁ parikalpayet
Ibid. xxxv:
Pañcha-daśa-karāntāṁ tu kuryād āvṛta-maṇḍapam
Maṇḍapena vinā vāpi tena mānaṇa piṭhikā
Vibhadraḥ vā sabhadraḥ vā kartavyā mālikaḥ budhaiḥ
Here ‘Piṭhikā’ would indicate the projecting part of the basement, resembling the Buddhist railing round a tree, etc.

(4) Yāval liṅgasya viṣhambhaṁ tri-guṇaṁ piṭha-vistaram
Pūjāṁsaṁ dvi-guṇaṁ piṭhām tri-guṇaṁ vā viśeshatah
Piṭhasya tri-guṇaṁ garbham ta(t)-tri-bhāgaika-bhittikam
(Suprabhedāgama, xxxi. 9, 11, 12)

(5) Bhāga-dvayena pratimā tri-bhāgikṛitya tat punah
Piṭhikā bhāgataḥ kārya nātinichā na chochchhrītaḥ
Piṭhikā lakṣhaṇaṁ vākshye yathāvad anupūrvaśaḥ
Piṭhochchhrāyaṁ yathāvach cha bhāgaṁ sūḍaṁ kārayet
Bhūmāvekaḥ pravishtāḥ syāḥ chaturbhīr jagati mātā
Vṛtto bhāgas tathaikah syād vyāh paṭala-bhāgataḥ
Bhāgaṁ tribhis tatha kanṭhaṁ kanṭha-paṭṭas tu bhāgataḥ
Bhāgaṁ bhāgyaṁ urdhva-paṭṭas ca sēsha-bhāgena paṭṭikā
Prahaṁ bhāgam ekaikāṁ jagatiṁ yāvad eva tu
Nirgamaṁ tu punas tasya yāvad vai sēsha-paṭṭikā
Vāri-nirgamanārtham tu tatra kāryaṁ prañālakaḥ
Piṭhikāṁ tu sarvāsām etat sāmānya-lakṣhaṇam
Pūrṇa-chandraḥ vajraḥ cha padma vārdha-sāsāḥ tathā
deśaṁ daśaṁ tāsāṁ samsthānam vā nibodhataḥ
Devasya yajanārtham tu piṭhikā daśaṅā kirtitaḥ
Liṅga-pūjā-pramāṇena kartavyā piṭhikā budhaiḥ
(Matsya-Puruṣa, chap. 258, v. 25; chap. 262, v. 1-4, 6-7, 19; chap. 269, v. 8).

Vibhajya navadhā garbham madhye syāl liṅga-piṭhikā
(6) Pañcha-hastasya devasya eka-hastā tu pīṭhikā!
When the idol is 5 cubits high, its pedestal is one cubit.
(Agni-Purāṇa, chap. 42, v. 22).

(7) "One pedestal (pīṭha) on which the god and the goddess stood,
(measuring) one muram and two viral in length, sixteen viral
in breadth, and six viral in height."
(Inscript. of Rajaraja, no. 30, para 7, H. S. I. I.
v. 11, p. 137).

(8) "One pedestal (surmounted by) a lotus (padma-pīṭha) on which
this (image of Pañchadeha Śiva) stood, (measuring) three
viral and four torai in height, and fifteen viral and four torai
square."
(Inscript. of Rajaraja, no. 30, on a pillar of the

(9) "The hero Mādavan of Aṇḍa......got this pīḍām (pedestal)
made."
"He had a temple and a bali-pīṭha built for the god Chandra-
sekhara, the processional form of the god Śaṅkareśvara of
Kergodi."
(Ibid. vol. viii. Tiptur Taluq, no. 72, Transl. p. 57).

(10) "Whose daughter, Vināpāṭi, having at this very place bestowed
the entire gift of a Hiranyagārtha, and having made a
pedestal (pīṭha) for the god with rubies."
(Sanskrit and Old Kanarese inscr. no. xciv. line
7, Ind. Ant. vol. x. p. 103).

(11) "He made petition at the feet of Vidyārāṇya-Śripāda, re-
presenting that in Śrīṅgāpura, in (connection with) the
dharma-pīṭha (religious throne,—Śimhāśana dhamamaya,
in the original) established by Saṅkarāchāryya (-chārya, in
the original), there must be a maṭha and agrahāra."
Of this dharma-pīṭha (Śimhāśana) Mr. Rice further says: "The
Śringeri dharma-pīṭha or religious throne was established
as is well known (refers to the inscription quoted above) by
Saṅkarāchārya, the great Śaiva reformer of the 8th century. It is situated on the left bank of the Tuṅgā river, in a fertile tract near the Western Ghats. The celebrated scholar Mādhava or Vidyārānya (forest of learning), author of the Veda-bhāshya, who was instrumental in founding the Vijayapura empire in 1336, was the head of the establishment at that time. (Then is added that his brother was Sāyana, the well-known commentator of the Rig-Veda. The architectural characteristics are, however, not given).

(Ep. Carnat, vol. vii. Śrīnigi Jāgir, no. 11, Transl. p. 95, last para ; Roman text, p. 195, line 1, 12 f ; Introd. p. 23, para 5).

(12) "Possessor of thirty-two veḷāma, eighteen cities, sixty-four Yoga-piṭhas, and sixty-four ghaṭikā-sthānas."

(Ep. Carnat. vol. vii. Šikāpur Taluq, no. 94, Transl. p. 61, line 7 f ; Roman text, p. 114, line 4 f).

(13) Dvā-trīṁśat tu veḷāvurumum ashta đaśa-paṭṭanamur bāsashti- yoga-piṭhamum aṟuvattanālku-ghaṭikā-sthānamur;
"(The people of) the thirty-two sea-side towns, the 18 towns, 62 seats of contemplation, and 66 religious centres.......(held a convocation.)"

(Old Kanarese Inscrip. at Terdal, line 60, Ind. Ant. vol. xiv. pp. 19, 25).

(14) "Having thirty-two veḷāma, eighteen cities, sixty-four yoga-piṭhas, and āśramas at the four points of the compass."


(15) "Made a grant......of the Mallasamudra village......belonging to the Śadāli throne (piṭhikā).


(17) Purāṇa-pīṭhe pithāntaraṁ sa chaturāṁ vidhivad vidhāya
(Chebrolu Inscript. of Jaya, postscript. line 7-8, Ep. Ind. vol. v. pp. 150, 151).

(18) Pithikā—a platform of stone (see Specimens of Jain sculptures from Mathura, plate iii, Ep. Ind. vol. ii, p. 320).

PRITHIVĪ-DHARA—A type of oval building.
(1) Agni-Purāṇa (chap. 104, v. 19-20, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāśāda).

PUNḌARĪKA—A class of the seven-storied buildings.
(M. xxv, 3-23, see under Prāśāda).

PURA—A house, an abode, a residence, the female apartments, a storehouse, an upper storey, a castle, a fortress, a village, a fortified town, a city, a wall, a rampart.

A village (M. ix. 215, etc), a town (M. x. 39, etc).
Grāmādīnāṁ nagarādīnāṁ pura-pattana-kharvaṭe
Kosṭha-kolādi-sarvēśhāṁ garbha-sthānāṁ ihochyate
(M. xii. 168-169).

Kheṭānāṁ cha purāṇāṁ cha grāmānāṁ chaiva sarvaśaḥ
Trividhānāṁ cha durgānāṁ parvatodaka-dhanvināṃ
Param ardhādham ayāmaṁ prāg-udaka-plavām puram
Chatur-aśra-yuṭāṁ divyaṁ praśastāṁ taṁḥ purāṁ kritam
(Brahmāṇḍa-Purāṇa, part 1, 2nd anushāṁgapāda, chap. 7, v. 105, 107, 108, see also v. 93).

Pura-madhyāṁ samāsritya kuryāḥ ayatanaṁ raveḥ
(Bhavishya-Purāṇa, chap. 130, v. 40).

(4) Karkkoṭādhīna-rakshāṁ svapurāṁ idam itho nīrmatte Jāvri-
shākhyam— "then built this town of his named Jāvrispa,
the protection of which was entrusted to Karkoṭa."
(Buddhist Stone Inscript. from Sravasti, line 4-5,

(5) Jagapāla-purāṁ jāṭāṁ krite dese punar ṣṇave—in the newly
recreated site, the town of Jagapāla grew up (i.e. was built).
(Rajim Inscript. of Rajapal, line 12, Ind. Ant. vol.
xvii, p. 140).
(6) "With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭika-sthānas (religious centres), the supports of dharmma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of beautiful women fair as the moon, (grāmanagara-kheda-kharvvaṇa-madamba-drona mukha-pura-pattana rājādhānī), on whatever side one looked in these nine forms did the Kunṭala-desa shine."

(Ep. Carnat. vol. vii. Shikarpur Taluq, no. 197, Transl. p. 124, para 1, last seven lines; Roman text, p. 214, line 27 f).

(7) "The three puras belonging to the great royal city (? rājādhānī) Balligāve."


PURATO-BHADRA—(see Mukha-bhadra)—The front tabernacle, a porch, a portico, a vestibule.

Deva-sri-śaśibhūṣhaṇasya (i. e., of Śiva) kṛītvā devālayam kāritam yugmaṁ maiḍapa-sobhitam cha purato-bhadraṁ pratolīyā saha|

"I have not been able to find purato-bhadra in the Koṣas to which I have access, but sarvato-bhadra is described as a kind of house (?) with 4 doors facing the 4 quarters (here refers to Ram Raz's Essay on Architecture of the Hindus, 1834, p. 43; here a village called sarvato-bhadra is described not a house of the same name). From this I infer that a purato-bhadra was a building with only one door in front." Mr. Hira Lal.

But there does not seem to be much doubt that Purato-bhadra and Mukha-bhadra are identical and that they are an essential
part of the ancient Hindu buildings, resembling more or less the front tabernacle.


PURI(-I)—A temple, an adytum, a building, a town.

(The second Praśasti of Baijnath, v. 25, Ép. Ind. vol. i. pp. 117, 114; see also no. 32).

PURUSHĀNJALI—The palm of a man. It refers to foundations upon which buildings of one to twelve storeys are stated to be erected.

Khānayed bhūtalām śreshṭhām purushānjali-mātrakam!
Jalāntāṁ vā sīlāntāṁ vā..........................! (M. xviii. 6-7).

The depth is stated here to reach water or stone under ground.

Hence the expression seems to imply a depth measured by the height of a man with uplifted arms.

The following passage seems to be a parallel instance:

Chihnam api chārdha-purushe maṇḍuka-pāṇḍuro’tha mṛt-pitāh!
Puṭa-bhedakaś cha tasmin pāśāno bhavati toyam adhah ī

Commentary: purusha-sabdenordhva-bāhuḥ purusho jāeyah, sa cha
viṃśat-yadhikāṁ aṅgula-sataṁ bhavati—by the word
‘purusha’ is to be understood the man with uplifted arms,
that is, 120 aṅgulas (or 5 cubits).

p. 301, note 1).

PUSHKARA—A blue lotus, a part, a portion, water, a cage, a type of building.

The fore-part of the nose (M. lxv. 84).

A class of buildings (Kāmikāgama, xliv. 61, 63, see under Mālikā).

PUSHKARIŅĪ—(see Taḍāga and Vāpi)—A tank, a lotus-pool.

Datia putreṇa thai Noreṇa pukarāṇi karavita savrasapanā puyae!
"By the son of Dati, the Thera Nora, a tank was caused to be
made for the worship of all snakes:"

PUSHKALA—A class of storied buildings, a type of pent roof, a tree.
   A class of the two-storied buildings (M. xx, 94, 42-43, see under Prasāda).

A tree (M. xv. 354, etc).
A kind of pent roof (M. xviii. 188).

PUSHPAKA—A flower, the car of Kubera, a bracelet, a type of pavilion, a class of buildings.
   A pavilion with sixty-four pillars (Matsya-Purāṇa, chap. 270, v. 7, see under Maṇḍapa).

A class of buildings, rectangular in plan and named (1) Ba(va)labhi, (2) Grīharāja, (3) Śāla-grīha or Śalāmandira, (4) Viśāla, (5) Sama, (6) Brahma-mandira or Brahma-bhuvana, (7) Prabhava, (8) Śivikā, and (9) Veṣma : (1) Agni-Purāṇa (chap. 104, v. 11, 16-17, see under Prasāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 2-22, 26-27, see under Prasāda).

PUSHPA-PATTA—A flower-plate, a turban, a head gear, a tiara, a diadem.
   (M. lxix. 16, see details under Bhūshaṇa).

PUSHPA-PUSHKALA—A class of bases.
   (M. xiv. 97-112, see the lists of mouldings under Adhishtāna).

PUSHPA-BANDHA—A type of window.
   (M. xxxiii. 584, see under Vatāyana).

PUSHPA-BANDHANA-MAṆḌAPA—A detached building where flowers are garlanded for the worship of the deity.
   Pushpa-danta-pade chaiva pushpa-bandhana-maṇḍapam (M. xxxii. 42).

PUSHPA-BODHAKA—A type of capital.
   (M. xv. 155-168, see under Stambha).

PUSHPA-BHADRA—A pavilion with sixty-two pillars.
   (Matsya-Purāṇa, chap. 270, v. 7, see Maṇḍapa).

PUSHPA-RATHA—A chariot.
   (Abulala-perumal Inscrip. of Champa, line 8-4, Ep. Ind. vol. iii. p. 71).
PUSHPA-VÂTIKA

PUSHPA-VÂTIKA—(see Vâti ka)—A garden, a bower, an arbour.

Uttare saralaiś tâlaiḥ śubhâ syât pushpa-vâti kâ!

(Matsya-Purâna, chap. 270, v. 29).

PUMLIÑGA—(see Samchita)—A class of buildings with the six main component parts (see under 'Shad-varga') and with terraces, a masculine type of building, a division of the architectural and sculptural objects as distinguished from the feminine (striliŋga) and neuter (napūmsaka) types.

Alînda-sahitam shad-varga-sahitam cha yad arpitam |
Samchitam proktam pumliṅgam tad ghanî-kritam ||

Devānām asurānām cha siddha-vidyādhareshv-āpi |
Raksha-gandharva-yakshānām praśastānām cha janminām (bhogyam) ||

(Kâmikâgama, xlv. 8, 9).

See the Mânasâra and the Āgamas under Prâsâda, and compare Striliṅga and Napūmsaka.

PURAŅA-KAMBA—A vase, a moulding.

"The panel or flat part of the back wall of each recess between the projecting tower-like compartments, is ornamented by a vase or some very florid object called 'puraṇa-kamba.'"


PÜRTA—A well, a pond, a step-well.

(1) Pûrtam vâpi-kûpa-tâdâkâdikam—(the word) pûrta implies the step-well, well, and pond, etc.

(2) Vâpi-kûpa-tâdâkâdi-devatâyatanâni cha |
Anna-pradânārâmâh pûrtam ity-abhidhîyate ||
The step-well, well, pond, and the temple, (and) the pleasure-house (alm-house, hotel) where food is given (gratis)—these are called the pûrta.

(3) Vâpi-kûpa-tâdâkâdi-pûrtam âyatanâni cha |
Svarga-sthitâm sadâ kuryât tâdâ tat pûrta-sajñitam ||
The step-well, well, pond and temples are pûrta. It always ensures the residence in heaven (for the doer); it is for this reason designated as pûrta.


(4) Vāpi-kūpa-taṇḍagādi-devatāyatanāṇī cha
Anna-pradānārāmāḥ pūrtaṁ āryāḥ prachakshate

(EP. IND. vol. IV. p. 318, note 3).

PRISHTHA-SŪTRA—The plumb-line drawn by the backbone.

(M. lxvii. 80, see under Pralamba).

PECHAKA—An owl, the tip or root of an elephant’s tail, a couch, a bed, a shelter on a street.

In connection with streets in a village:
Pechakaṁ vātha pīthaṁ và rathyā yuktam tu vinyaset

(M. ix. 423, etc).

POTA-(I)KĀ—(Pottikā)—A part of a column, the site of a house.

Tat-samotsedham, potikālaṅkṛiti-kriya

(Kāmikāgama, liv. 11).

Potikāntāvalambam và tulāntaritaṁ antaram

(Ibid. 23).

Pottikā (ibid. lv. 69, see under Makara-torana).

A part of the bottom of a column (Suprabhedāgama, xxxi. 60, see under Stambha).

POTRA—A moulding, an architectural object resembling the snout of a hog or a ploughshare.

In connection with joinery:

Karkaṭāṅghrivat kṛtvā potra-nāsāṅghrim veśayet

(M. xvii. 149).

PAUSHTIKĀ—(see Utsedha)—A height which is 1½ of the breadth, a class of buildings.

See Mānasāra (xxxv. 22-26) and compare Kāmikāgama (l. 24-26) under Adbhuta.

A class of the two-storeyed buildings (M. xx, 93, 19-25, see under Prāśāda).
PRAKOSHTA-(K.)—The fore-arm, a hall, a room near the gate of a palace, a court, a quadrangle, a part of the door-frame.
Ekāṁśāṁ madhya-bhadraṁ tu madhye yuktyā prakoshtham!
(M. xxvi. 108).

The fore-arm:
Prakoshtam shoḍasāṁśaṁ syāt talam ashtāṁśam āyatam!
(M. lvii. 26, etc).

PRACHCHHĀDANA—A covering, a canopy, the roof, an entablature.
A synonym of the entablature (M. xvi. 18, see under Prastara).
In connection with the three-storied buildings:
Prachchhādanopari stambham karṇa-harmyādi-maṇḍitam!
(M. xxi. 9).

The roof:
Prastarasyopari-deśe karṇa-harmyādi-maṇḍitam!
Yuktyā prachchhādanam kuryāt śudheshṭakādi-gulodakaiḥ!
(M. xxxi. 69, 72).
Pādaṁ vāyate tauliṁ kuryād yuktyā vichakṣaṇaḥ!
Tad-ūrdhve jayantikam kuryāt tat-tat-prachchhādanānвитam!
(M. xxxiii. 373-374).
Prachchhādanaukāṇaṁ kuryān na prachchhādanakaṁ eva cha!
(M. xxxv. 295).
Prachchhādanam yathā-harmye dvāraṁ kuryāt tathaisake!
(M. xxxviii. 7).
Prastarochham iti proktam prachchhādanam ihocyate!
Prāṣādādini-(nāṁ) sarveshāṁ prachchhādanādi-lakṣaṇam!
Etat prachchhādanam gehe proktam mama muniśvaraiḥ!
Anyat-vāstuni-(nāṁ) sarveshāṁ prachchhādanam ihocyate!
(M. xvi. 120-121, 143-144; the proposed description, ibid. 121-142, 145-168, 170-204).

The materials of which they are constructed:
Kevalaṁ cheshta-kā-harmye dāru-prachchhādanānвитam!
Silā-harmye silā-tauliṁ kuryāt tat tad viśeshataḥ!

From this passage especially, it appears that the term prachchhādana indicates the roof of a building.

(Ibid. 133-134).
PRATI-KRAMA

PRANĀLA (KA)—The drip or channel-like part of the pedestal of the Liṅga (phallus), a gutter, a canal, a patter, a bracket.
(1) Vāri-nirgamanārtham tu tatra kāryah pranālakah !
Therein (in the pedestal) should be made the pranāla (gutter) as an out-let for water.
(Matsya-Purāṇa, chap. 262, v. 6).

Ardhāṅgula-bhruvo-rājī pranāla-sadṛśi sama !
(Ibid. chap. 258, v. 37)

(2) A square or round platter or bracket to which a spout is attached for ornamental purposes:
Aisānyāṁ pranālaṁ syāt pūrvasyāṁ vā prakirtīta !
See Mānasara, līh. 298, etc. (Kānikāgama, līv. 82).

PRAṆĀLA (-LIKĀ,-LĪ)—A canal, a spout, a conduit, a water-course, a drain.
(1) Piṭūḥ puṇya-vivṛddhaye kāritā sat-pranāliyam.... !
This conduit has been built....for the increase of his father’s spiritual merit.”
(Insp. from Nepal, no. 8, Vibhuwarman’s
collection, line 2 f. Ind. Ant. vol. 9, p. 171, c. 2).

(2) Kūgrāme pranālikāyās cha khaṇḍa-sphuṭita-samādhānārtham—
“for repairing the spout of the water-course in Kūgrāma.”
(Ibid. no. 11, line 15, p. 174).

PRATIKA (Ī)—A moulding.
(1) A moulding of the base (M. XIV. 39, 138, 148, etc., see the lists of mouldings under Adhishṭhāna).

A moulding of the column (M. xv. 217, xxxiii. 225, etc).

(2) Pratīṁ niveśayet tasya tri-tri-bhāgaika-bhāgataḥ #
Anyayoś chārdha-chandrabhā prati kārya dvijottamah #
(Kānikāgama, līv. 44, 46).

PRATI-KRAMA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

"(M. XIV. 44-64, see under Adhishṭhāna).

Vedikeyāṁ tu sāmānyā kuṭṭimānāṁ prakirtitā !
Pratikramasya chotsedh cha chatur-viṁśati vibhājite #
(Vāstu-vidya, ed. Ganapati Śastri, ix. 19).
Pratikramāṁ viśeṣeṇa kartavyam pāda-bandhavat
(Suprabhedāgama, xxxi. 26, see the details under Pāda-bandha).

PRATI-BANDHA—A moulding of the base.
(M. xiv. 324, see the lists of mouldings under Adhisṭhāna).

PRATI-BHADRA—One of the three classes of the pedestals, the other two being Mañcha-bhadra and Vedi-bhadra; it has four types differing from one another in height and in the addition or omission of some mouldings.
(M. xiii. 53-89, see the lists of mouldings under Upapiṭha).

PRATIMA—A moulding, an architectural object.
In connection with foundations:
Brahma-garbham iti proktam pratimaṁ tat sva-rūpakam
Evaṁ tu pratimaṁ proktam etad garbhapari nyaset

(M. xii. 149, 166).

A moulding of the base (M. xiv. 61, 137, 279, see the lists of mouldings under Adhisṭhāna).

PRATIMĀ—An image, an idol, a bust, a statue.

(1) Mānasāra, chap. lxiv (named Pratimā): Description of the images of the sixteen attendant deities of the Vishṇu temple (lines 1-92).
Cf. Pratimāṁ lobhaṁ choktaṁ tathā ratnaṁ tu vinyaset
(M. lxx. 100).

Pratimādhiḥkāra (M. lxvii. colophon).


(3) Eka-hastā dvi-hastā vā tri-hastā vā pramāṇatah Tathā sarvā tri-hastā cha savituh pratimā subhā
(Bhavishya-Purāṇa, chap. 132, v. 1).

(4) Athātah sampravakṣhyāmi sakalāṇāṁ tu lakshaṇām Sarvāvaya-dṛṣyaṭvāt pratimā tv-iti chochytate Īśvarādi-chatur-mūrtīḥ paṭhyate sakalāṁ tv-iti
(Suprabhedāgama, xxxiv. 1-2).
(5) Āṅgushṭha-parvāda arabhya vitastir-yāvad eva tu
Griheshu pratimā kārya nādhikā sasyate budhaih
Āshoḍaśa tu prāśade karttavyā nādhikā tataḥ
Madhyottama-kanishṭhā tu kārya vittānusārataḥ
Dvārochchhrāyasya yan-mānam ashtadhā tat tu kārayet
Bhāgam ekaṁ tatas tyaktvā pariśiṣṭam tu yad bhavet
Bhāga-dvayena pratimā tri-bhāgikṛtya tat punah
Piṭhikā bhāgataḥ kārya nāti nichā nachochehhrītā
t(Matsya-Purāṇa, chap. 258, v., 22-25).

(6) Vinirmmitā rājate Chaṁkirājena Supārśva-pratimā uttama—
"the excellent image of Supārśva made by Chaṁkirāja
adorns there."

(Honwad Inscript. of Somesvara I. line 32, Ind.

(7) "An image (pratimā) may be very lofty and yet have no
beauty, or it may be lofty and of real beauty, but have no
dignity; but height, true beauty and exceeding dignity
being all united in him, how highly is he worthy of worship
in the world, Gommaṭeṣvara, the very form of Jina himself."
"Should Maya address himself to drawing a likeness, the
chief of Nāka-loka (Indra) to look on it or the Lord of
serpents (Ādiśesha) to praise it, it is unequal; this being so,
who else are able to draw the likeness, to look fully upon or
praise the unequalled form of the southern Kukkuṭeṣa with
its wondrous beauty."

(Ep. Carnat. vol. ii. Vindhyagiri Inscript. no. 85,
Transl. p. 154, line 13 f. Roman text, p. 67 f).

(8) "In the presence of these gods, setting up the stone images
(silā-pratimā) of the crowned queen Lakshmīvilāsa, the
lawful queen Krishna-vilāsa, and the lawful queen Rāma-
vilāsa, together with my own."

(Ep. Carnat. vol. iv. Chāmarajnagar Taluq, no. 86,
Transl. p. 11, para 3 ; Roman text, p. 18, para. 1,
last three lines).
(9) Vichitiye Jina-dāsiya pratima Bhagavata pitāmahasa pratima pratisbthāpita!

(Mathura Inscrip. no. 16, line 2; Bitha Inscrip. no. C, line 1-3; Cunningham, Arch. Surv. Reports, vol. iii. pp. 34, 48).

(10) "In the highly celebrated Somanātha-pura he made a great temple, setting up therein according to all the directions of the Āgama the various incarnations of Vishṇu,—and shone with the fame he had acquired, Soma-chamupati, the Gāyi-govala. Under the profound name of Prasanna-chenna he set Kesava on the right hand side, and the source of world’s pleasure, his form Gopāla, the lord who fills the mind with joy, Janārdha,—these three forms, united among themselves, were the chief in the Vishṇu temple in that pura. A cause of all manner of festivity were all the various forms around the enclosure, as they were all exhibited in different ways: the Matsya and others, all the ten incarnations, Kesava and others, Saṅkarshanā and others, twelve in name, Nārāyaṇa and others to the number of thirty-four, including eighteen, Krishṇa and others; Gaṅapa, Bhairava, Bhāskara, Vishvakṣena, Durgi, and such gods numbering seventy-three adorned the Vishṇu temple in the middle of pura. And in the south-east of the pura Soma-dandaḍhipa set up Bijjalesvara, Perggaḍesvara, Revaleśvara, and Bayiralesvara, with Somanātha Śiva-liṅga in the middle,......... And he set up Bhava named Nṛsimhēśvara, Yoga-Nārāyaṇa and Lakshmi-Nṛsimha in the middle of the Kāveri at Somanāthapura.


PRATIMĀ-MANDAPA—A detached building used as a temple, a pavilion.

(M. xxxiv. 55).
PRATIŚRAYA

PRATI-MUKHA—A moulding of the base.

(M.: xiv. 102, see the lists of mouldings under Adhishthāna).

PRATI-PATTA—(see Paṭṭa)—A moulding, a band, a plate, a slab, a tablet.

(Vāstuv-vidyā, ix. 23-24, see under Paṭṭa).

PRATI-RŪPA—A moulding of the entablature.

(M.: xvi. 45, see the lists of mouldings under Prastara).

PRATI-VAKTRA—A moulding of the base.

(M.: xiv. 118, see the lists of mouldings under Adhishthāna).

PRATI-VĀJANA—A concave moulding resembling the cavetto.


It is "the same thing in the pedestal to answer to the vājana; its form though generally rectangular, is sometimes, when placed in cornices, found to be externally a little more inclined to one side than to the other, and in this situation it resembles the cavetto." (Rām Rāz, Ess. Arch. Hind. p. 25). Āliṅgāntaram chordhve prati vājanam ucyate

(M.: xlvi. 111).

A moulding of the pedestal (M.: xiii. 58, 93, 111, etc., see the lists of mouldings under Upa-pitha).

A moulding of the base (M.: xiv. 30 etc.; see the lists of mouldings under Adhishthāna).

PRATIŚRAYA—Help, a shelter-house for travellers, a dwelling house, a residence, a sacrificial hall, an assembly.

(1) Sātra-prapā-pra(t)iṣraya-vrishotsargga-vāpi-kūpa-taḍārāma-devāla-yādi-karaṇopakaraṇārtham iha—"for the purpose of (supplying) requisite materials for preparing alms-house (feeding establishment), a place for distributing water gratis to travellers, a shelter-house for travellers, a Vrishotsargga (see below Ind. Ant. vol. xii. p. 142), reservoirs, wells, tanks, orchards, temples, etc."

(Cambay Plates of Govinda iv, line 58, Ep. Ind. vol. vii. pp. 41, 46, note 8).
(2) Chatua-salinasadha-pratishraya-pradena arama-tadaga-udapana-kareha—"has given the shelter of quadrangular rest-houses, has made wells, tanks, and gardens."

(Nasik Cave Inscr. no. 10, line 2, Ep. Ind. vol. viii. pp. 78, 79).

"But Pratishraya, as I have stated in a note (Nasik Inscription, the International Congress of the Orientalists held in London in 1874) is what is in these days called an annasattr, i.e. a house where travellers put up and are fed without charge." Dr. Bhandarkar, and compares:

(3) Hemadri (p. 152): Pratishrayah pravasinam asrayah, i.e., a shelter house for travellers.

(4) Vahni-Purana (p. 673, quoted also by Dr. Hoernle):
Pratishrayam suvistarman sad-anman sujalvantam
Dina-natha-janarthaya karyitvam griham shrham
Nivedayet pathisthebhyah subha-dvaram manoharam

"Having caused to be constructed for poor and helpless persons a pratishraya (in the shape of) a good house, very commodious (wide), having food and plentiful water, provided with a good door, and charming, he should dedicate it to travellers."

(Ind. Ant. vol. xii. p. 142, c. 1–2).

PRATI—(see Prati)—A moulding.

PRATOLO—A gate-way sometimes provided with a flight of steps, a small turret, the main road of a town.

(1) Rathyā pratoli viśikha syāch chayo vāparam astriyām

(Amarakosha, ii. ii, 3).

(2) Trimśad-dandaṁtaram cha dvayar aṭṭalakayor-madhye saharmya-dvi-talāṁ dvy-ardhāyāṁ praṭolim kārayat
Aṭṭalaka-pratoli-madhya tri-dhānushkādhishṭhānam śaṃpi-dhāna-chechedra-phaḷaka-saṁhatam indra-kośam kārayet
Prākāraṁ ubhayato maṇḍalakam adhyardha-dandaṁ kṛtvā pratoli-śaṭ-tulāntaram dvāram niveṣayet

(Kautiliya-Arthasastra, chap. xxiv. paras 8, 9, 15, pp. 52, 53).
(3) Mahābhārata (Cock):
XIV. 25, 21: Tam cha sāla-chayāṁ śrimat saṁpratoli-
sughaṭītaṁ !
XII. 69, 55: Parikhāś chaiva kauravya pratolir nishkūṭāni cha !

(4) Rāmāyaṇa (Cock):
II. 80, 18: Pratolivara-sobhitāḥ ... ... ... (uiveśāḥ) !
V. 3, 17: (Laṅkām) ... ... pāṇḍurābhiḥ pratolibhir
uchchābhir abhisāmrītām !
VI. 75, 6: Gopurāṭṭa-pratolishu charyāsu vividhāsu cha !

(5) See “The Sanskrit Pratoli and its new Indian derivatives.”

(6) Kṛitvā, ... ābhirāmāṁ muni-vasati ... svargga-sopāna-
rūpāṁ kauberā-chchhanda-bimbāṁ sphaṭika-maṁdalā-
bhāsa-gaurāṁ pratolim !

“Having made a gateway, charming (and) ... ... the abode
of Saints, (and) having the form of a staircase leading
to heaven (and) resembling a (pearl)-necklace of the kind
called Kauberachchhanda, (and) white with the radiance of
pieces of crystalline gems.”

“That the word (pratoli) has the meaning in the present inscrip-
tion of a gateway with a flight of steps seems to be shewn by
the comparison of the pratoli with a svarga-sopāna or flight
of steps, or ladder, leading to heaven, and by its being
described as white with the radiance of pieces of crystalline
gems (in the stones of which it was constructed).”

(Bilsad stone pillar Inscrip. of Kumaragupta, line
10, C. I. I. vol. iii. F. G. I. no. 10, pp. 44,
45, 43, and note 1).

(7) Hammira vira kva sa tava mahimā nirāśānti dhvajagrārd-
divyākāra-pratoliḥrīdayām-bhuvo nirmitā Kilhaṇena !
Āstāṁ tāvat pratoli tad-upavirachitām kosṭhaka-dvām-dvam
etat procehaṁ alāṇa-yugmāṁ Vijaya[vara]kareḥ śatrulakshmāṁ cha-sadma !

(Hansi stone Inscrip. of Prithvirāja, V. S. 1224,
v. 5, 6, Ind. Ant. vol. xli. pp. 19, 17).

"In this (city of Benares there was) a place, renowned on earth (bathed in the white light) of the bright rays of the moon (as they fell on its) lofty turrets; charming with the gracefulness of the wives of the various inhabitants of the (beautiful and extensive, lit. whose extent was charming) streets."


(9) Deva-śri-śaśi-bhūṣhaṇasya kṛitiṁ devālayam kāritaṁ yugmam maṁḍapa-sobhitam cha purato-bhadram pratolyā saba !

"Caused to be built two temples of the god whose ornament is the moon (viz. Mahādeva), together with halls, a purato-bhadra with a gateway."


PRATYAṆGA—A minor limb, a moulding of the entablature.

(Kāmikāgama, līv. 2, see under Prastara).

PRATYŪHA—(see Üha)—A supporting member, a moulding, an architectural object.

PRATHAMĀSANA—The throne for the preliminary coronation.

Cf. Prathamābhisheka-yogyam syāt prathamāsanam eva cha !

(M. xlv. 2-3).

PRADAKŠIŅA—A surrounding terrace or verandah, a circumambulating path round a temple, a circular road round a village or town.

(1) Śikharārdhasya chārdhena vidheyā tu pradakshaṇā !

Garbha-sutra-dvayaṁ chāgre vistāro maṇḍalasya tu !

(Matsya-Puṇāna, chap. 269, v. 4).

(2) Pradakṣiṇåṁ bahih kuryāt prāśādādīshu vā na vā !

(Agni-Puṇāna, chap 104, v. 9).

(3) Śikharārdṛdhasya chārdhena vidheyās tu pradakshināh !

(Garuda-Puṇāna, chap. 47, v. 8).
See Matsya-Purāṇa above; this line is identical, except that it is used in the plural number here.

(4) "The procession-path round the cell—called Pradakshīna—as that round apse, remained for some centuries as a common but not a universal feature. The verandah disappeared. Round a windowless cell it was useless, and the pillared porches contained in themselves, all the elements of shelter or of the shadow that were required."

(Fergusson, Hist. of Ind. and East. Arch. p. 221).

(5) "In the pradakshīna or passage behind images, are other two gratings over shafts from the lower hall."


PRADAKSHIṆA-SOPĀNA—A surrounding flight of steps.

(Kautiliya-Arthaśāstra, see under Sopāna).

PRAPĀ—(PRAPĀNGA)—A shed on the road side for accommodating travellers with water, a place where water is distributed, a cistern, a tank, a building.

(1) Kulluka (M. W. Dict): Pāṇīya-dāna-griha—a house where water is given (gratis).

(2) Amarakosha (II. 5, 7): Āvēśanaṁ śilpi-śālā prapa pāṇīya-sālikā

(3) A synonym of harmya (edifice) (M. II. 7).

In connection with the stair-case:
Prapāṅge pramukhe bhadre sopanam pūrva-pārsvayoh

(M. xxx. 105).

In connection with maṇḍapas (pavilions):
Bhakti-mānaṁ tatha bhitti-vistāraṁ chāpy-alindakam
Prapāṅga-maṇḍapakāraṁ pāṇcha-bhedam kramochyate

(M. xxxiv. 3-4, see also 15).

Madhye prachchhādanam kuryat prapāṅgaṁ vādhikalpayet
Tasya madhye cha nāre tu maultikena prapāṅvitaṁ
Maṇḍapāgre prapāṅgaṁ syāt . . . .

(Ibid. 201, 218, 222, see also 224-225).
Maṇḍapasya bahir-deṣe prapāṁ parītas tu kārayet

(Ibid. 230).

In connection with madhya-ṛaṅga (central quadrangle or courtyard):

Devānāṁ cha nṛipaṇāṁ cha sthānakāśana-yogyakam
Mukta-prapāṅga-mānaṁ cha lakṣaṇaṁ vākhyate’dhunā
dadukta-madhya-raṅga tu chatus-trīṁśad vibhājite
Ekaikāṁ-bhāga-hīnaṁ syāt prapā-vistāram ishyate
.......... prapā-tūṅgam śivāṁśam syāt

(M. xlviI. 1-4, 9).

In connection with the pedestals of the images of the Triad:
Prapā cha toraṇāṁ vāpi kalpa-vṛiksham cha saṁyutam

(M. li. 87).

(4) Prāg-vamśayor anya-vamśaiḥ cha nālikera-dalādibhiḥ
Āchēṛhādītaḥ(-tā) prapā nāma prastaramāḥ cātra maṇḍapāḥ

(Kāmikāgama, l. 88).

(5) Prapā(?) pa)yāsaḥ cha maṇḍapam—"hall for the supply of water."

(Inscrip. of the Chandella Viravarman, v 19,

(6) Vāpi-kūpa-taḍāga-kuṭṭima-māṭha-prāśāda-satralayān
Sauvarṇa-dhvaja-toraṇāpana-pura-grāma-prapā-maṇḍapān
Vyadhāpayaḍ ayam Chaulya-chūḍāmaṇiḥ
Here ‘Prapā’ does not, evidently, mean a tank, which idea
is expressed by the words, vāpi, kūpa, and taḍāga.

(Sridhara’s Devapattana Praṣasti, v. 10,

(7) See Ranganath Insrip. of Sundarapandya (verse 15, Ep. Ind.
vol. iii. pp. 13, 16).

(8) Satra-prapā-praśraya-vrishotsargga-vāpi-kūpa-taḍārāma-devāla-
yādi-karanopakaranārtham cha
Prapā—(? ) a place of distributing water gratis (D. R. Bhandarkar).

(Cambay Plates of Govinda iv, line 58, Ep.
Ind. vol. vii. pp. 41, 46).
(9) Nadināṁ ubhato tiram śabhā prapā-kareṇa—“erected on both banks shelters for meeting andSuch for gratuitous distributing of water.”

(10) Aneka-devatāyatana-sabha-prapāramavasatha-vihāra-kārayita—“who caused to be built many temples of the gods, halls, drinking-fountains, gardens, rest-houses, and (Buddhist) monasteries.”
(Palitana Plates of Simhaditya, line 12, Ep. Ind. vol. xi. pp. 18, 19, note 3).

(11) Dakshinā-dīśābhāge kārāpitā vāpi tathā prapeyam cha—
“in the southern part there has been made an irrigation well also a watering-trough.”
Tathā prapā-kshetram dvitiyam tathā grāme uttara-dīśāyam—
“in the northern part of the village there is given a second field, for the watering trough.”
(Grant of Bhimaśeṇa II., Vikrama Samvat 1266, lines 26, 37, 31, 32, Ind. Ant. vol. xviii. pp. 113, 115).

(12) “Āpāna cannot have here (Aśoka pillar-edict, vii, lines, 2-3) its usual meaning ‘tavern,liquor-shop.’ As professor Kern (Der Buddhism, vol. ii. p. 385) assumes, it must denote a watering station. Probably the huts on the roads are meant, where water is distributed to travellers and their beasts gratis or against payment. The usual Sanskrit name is prapā.” Dr. Bühler.
(Ep. Ind. vol. ii. p. 274, i).

PRABHAVA—A type of rectangular building.
(Agni-Purāṇa, chap. 104, v. 16-17, see under Prasāda).

PRABHĀṆJANA—A type of chariot.
(M. xliii. 112, see under Ratha).

PRABHĀ—A canopy, a city.
Śailam śobhita-sata-kumbha-vilasat kumbham mahā-manda-
apam prakāram paramālikā-vilasitam muktamayiṁ cha
prapā(-bha)m i
"A great mahā-mañḍapa of stone, resplendent with pitchers (? domes) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls." Dr. Hultsch.


PRAṂĀṆA—The measurement of breadth.

(M. lv. 3-6, see under Māna).

Pramāṇāṁ dirgham ity-uktāṁ māṇonmāṇa-pramāṇataḥ ī

(Suprabhedāgama, xxxiv. 36).

PRAĻAMBA—The plumb-lines or the lines drawn through an image in order to find out the perpendicular and the horizontal measurement of the different parts of the body.

(1) See Bimbamāṇa (v. 73-91, 92-122, 123-138) under Tālamāṇa.

(2) Mānasāra (chap. lxxvii. named Pralamba):

The instrument by means of which the plumb-lines are drawn is called Pralamba-phalakā. This is a square plank of four, three, two or one añgula in thickness with the sides equal to three-fourths or half of the length of the image (line 6). Another plank of the same size is made and used as the stool on which the image is placed. The other plank (Pralamba-phalakā) is fixed to the crown of the head of the image. The planks are kept level to each other. Some holes are made in the upper plank of the Pralamba-phalakā wherefrom are suspended some strings at the other end of which are attached small balls made of iron or stone (7-16). The number of holes and the strings suspended through the planks, by which the plumb-lines are determined, varies from five to eleven, according to the different postures and poses of the image. The five principal plumb-lines consist of one drawn from the centre of the upper plank corresponding to the crown of the head, and four on the four sides of the body (19). Two other lines drawn adjoining the right and left sides of the face make the number seven (20). Another
two lines drawn on the right and left sides of the back of the head make the number nine (22); and two lines drawn from the two arm-pits make the total of lines eleven (28).

The line drawn from the crown of the head (śikhā-maṇi) passes by the middle of the front, root and paṭṭa (band) of the diadem (mauli), middle of the forehead, eye-brows, nose, chin, neck, chest (hridaya), navel, sex-organ, root of the thighs, half-way between the knees, nalakas (ankles), heels, soles (feet) and two largest toes (32-40). The perpendicular and horizontal distances between the different parts of the body are described in detail (41-78, 99-139). The variations of these measurements are considered with regard to postures (1.96), namely, erect (sthānaka), sitting (āsana) and recumbent (sayana), and poses (98-140), called abhaṅga, sama-bhaṅga, ati-bhaṅga and tri-bhaṅga (see under Bhaṅga).

These plumb-lines are stated to be drawn only for the purpose of measuring:

Evaṁ tu kārya-śūtraṁ syāt lambayet śilpavittamah (91)

The principles and mechanism of plumb-lines followed by the European architects are almost similar. The following quotations from Vitruvius and Gwilt would throw more light on the point.

(3) "Agatharcus.....................was the first who contrived scenery, upon which he left a treatise. This led Democritus and Anaxagorus, who wrote thereon, to explain how the points of sight and distance ought to guide the lines, as in nature, to a centre, so that by means of pictorial deception, the real appearances of buildings appear on the scene, which, painted on a flat vertical surface, seem, nevertheless, to advance and recede." (Vitruvius, Book VII, Introduction).

"This (levelling) is performed either with the dioptra, the level (libra acquaria) or the chorobates. The latter instrument is however the best, inasmuch as the dioptra and level are often found to be incorrect. The chorobates is a rod about
twenty feet in length, having two legs at its extremities of equal length and dimensions, and fastened to the ends of the rod at right angles with it; between the rod the legs are cross pieces fastened with tenons, whereon vertical lines are correctly marked, through which corresponding plumb-lines hang down from the rod. When the rod is set, these will coincide with the lines marked, and show that the instrument stands level." (Vitruvius, Book viii, chap. vi).

(4) "Plumb-rule, Plumb-line, or Plummets is an instrument used by masons, carpenters, (sculptors), etc., to draw perpendiculars or verticals, for ascertaining whether their work be upright, horizontal and so on. The instrument is little more than a piece of lead or plummet at the end of a string, sometimes descending along a wooden or metal ruler raised perpendicularly on another, and then it is called a level." (Gwilt. Encycl. p. 1241).

"The term 'level' is used substantively to denote an instrument which shows the direction of a straight line parallel to the plane of the horizon. The plane of the sensible horizon is indicated in two ways: by the direction of the plummet or the plumb-line, to which it is perpendicular; and by the surface of a fluid at rest. Accordingly, levels are formed, either by means of the plumb-line, or by the agency of a fluid applied in some particular manner."

"They all depend, however, upon the same principle, namely, the action of terrestrial gravity. The carpenter's level consists of a long rule, straight on its lower edge, about ten or twelve feet in length, with an upright fixed to its upper edge, perpendicular to and in the middle of the length, having its sides in the same plane with those of the rule, and a straight line drawn on one of its sides perpendicular to the straight edge of the rule. This standing piece is generally
mortised into the other, and finally braced on each side to secure it from accident, and has its upper end kerfed in three places, viz. through the perpendicular line, and on each side. The straight edge of the transverse piece has a hole, or notch, cut out on the other side equal on each side of the perpendicular line. A plummet is suspended by a string from the middle kerf, at the top of the standing piece, to vibrate freely in the hole or notch when hanging at full length. When the straight edge of the level is applied to two distant points, with its two sides placed vertically, if the plummet hangs freely, and the string coincides with the straight line on the standing piece, the two points are level. If not, suppose one of the points to be at the given height, the other must be lowered or raised, as the case may require, till the string is brought to a coincidence with the perpendicular line. By two points is meant two surfaces of contact, as two blocks of wood, or the upper edges of two distant beams."

"The mason's level is formed of three pieces of wood, joined in the form of an isosceles triangle, having a plummet suspended from the vertex over a mark in the centre of the base." (Gwilt, Encycl. p. 1217).

PRALINAKA—A class of buildings, a column with 32 rectangular sides, i.e., 32-sided shaft.

Dvā-Trimśat tu madhye Pralinakaḥ (Bṛhat-saṁhitā, liii. 28).

Pralinakam atah śriṇu...... II
Śirshakaṁ chatur-asram tu pārśvayoh koshṭha-saṁyutaḥ ।
Pañjaraṁ nāsikā-yuktāṁ sopānāṁ pārśvayos tataḥ ॥
Pralinaka iti proktā (-ah).............. ।

(Suprabhedāgama, xxxi, 46, 47, 48).
PRASTARA—The entablature. It comprises the parts of an order above a column. The assemblage is divided into three parts in the European architecture, namely, the architrave which rests immediately on the column, the frieze next over the architrave being the middle member, and the cornice which is the uppermost part. These three parts are again variously sub-divided.

(1) The entablature is stated to be half of the column:

Prastaraṁ pāda-dī(-ai)rghyasya chārdha-mānena kārayet
Nyūnaṁ vāpi chādhikāṁ (?-kārdhikāṁ) vāpi prastaraṁ kārayed
budhaḥ 

Prastarokta-pramaṇaṁ tu sarvam kanṭhe vidhiyate 

(Kāmikāgama, xxxv. 27, 28, 29).

Ibid. chap. liv. (named Prastara-vidhi):

Three essential parts of the Prastara (entablature):

Hinādhikaṁ tu chāṅganāṁ prastarasya dvijottamāḥ
Pādāṅganāṁ tathā kuryād galāṅge cha masūrake 

The pāda (foot, pedestal, base), gala (neck, middle part), and masūraka (lintel) would, apparently, correspond to the architrave, frieze, and cornice.

The mouldings of the Prastara (entablature):

Uttaraṁ vājanāṁ chaiva mushti-bandham mṛṇālikam
Daṅḍika valaya-kshudra-gopānachhādanaṁ cha
Āṅgāntarita chaiva pratyaṅgam vājanāṁ kramāt

Their comparative measurement:

Tri(l)yamānśaikāṁsāṁ-paṁchaika-dvī-tri-bhāgaiκa-bhāgaiḥ
Tri-bhāgenaika-bhāgena upary-upari yojayet

Three kinds of the Prastara:

Ētāni prastarāṅgāni tri-vidham chottaram bhayet
Khandottaram patra-bandham rūpottaram iha dvijāḥ

Their description (v. 5-6, see under those terms).

Further classification under Svastika, Vardhamāna, Nandyāvarta and Sarvatobhadra (v. 7-8).

The other details of the Prastara (v. 9-46).
Ibid. tv. 204 (synonyms):
Prastaram chaiva gopānam kapotam maṅcham eva cha I
Nīvram ity-evam ākhyātām prastarasaya dvijottamāh II
Prastara (entablature) compared with base, pillar, tower
(karna), finial or dome (śekhara):
Pāḍāyāmam adhishṭhānam dvi-guṇām sarva-saṅmatam I
Pāḍārdham prastaram proktam karnaṁ prastaravat samam II
Prastara-dvi-guṇāyāmaṁ śekharam hi tam uchyate II
Prastarād ūrdbhva-bhāge tu karna-kūṭa-saṅayutam II

(Ibid. xxxi. 28-30).

(2) Vedikāṁ prastara-saṅāṁ shad-āṁśikṛitya bhāgaśah I
(Vastuvidyā, ed. Ganapati Śāstrei, ix. 23).
Sva-sva-yonyā grihādināṁ kartavyā dvāra-yonayah I
Prastarottarayor madhyam paṅchadhā vibhajed budhai II

(Ibid. xiii. 26, see also 28).

(3).................................prastaram cha tatah śrīnu I
Prastarotsedha-mānaṁ tu paṅcha-bhāga-vibhājitam II
Tri-bhāgam uttarotsedham pādonottara-vājanam I
Eka-bhāgam tad-ūrdbhve tu kartavyā padma-paṭṭikā II
Gaja-sreṇīṁ mṛiga-sreṇīṁ prastarānteshu yojayaet I
Evaṁ prastaram ākhyātāṁ talaṁ prati viśeshataḥ II

(Suprabhedāgama, xxxi. 72, 73, 74, see also v. 68-71, under Torāṇa).

(4) Mānasāra (chap. xvi. named Prastara):
The height of the entablature as compared with that of the
base is of six kinds (line 4). The former may be equal to the
latter, or less by $\frac{1}{4}$, or greater by $\frac{1}{4}$, $\frac{1}{8}$; or twice (2-3); or
in cubit measurement, these six kinds of height of the
entablature begin with 7 cubits and end in 4$\frac{1}{8}$ cubits, the
decrement being by $\frac{1}{4}$ cubit (5-6). These six kinds of
entablatures are respectively employed in the houses of the
Gods, the Brahmins, the King or Kshatriyas, the Crown
Princes, the Vaiśyas, and the Śūdras (8-9).
The height of the entablature as compared with that of the column may be half, three-fourths, equal, or greater by $\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$ (10-12). These six heights of entablature should discreetly be employed (13). Another set of six heights is also prescribed: the height of the pillar being divided into 8 parts, 7, 6, 5, 4, 3, 2, may be given to that of the entablature.

These entablatures are divided into eight or rather nine classes, the details of which are given below:

I. 31 parts (ibid. lines 22-29):

<table>
<thead>
<tr>
<th>(1) Uttara (fillet)</th>
<th>....</th>
<th>....</th>
<th>3½</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Vājana (fillet)</td>
<td>....</td>
<td>....</td>
<td>1</td>
</tr>
<tr>
<td>(3) Valabhi (-bhi) (roof, capital)</td>
<td>....</td>
<td>....</td>
<td>4</td>
</tr>
<tr>
<td>(4) Vājana (fillet)</td>
<td>....</td>
<td>....</td>
<td>1½</td>
</tr>
<tr>
<td>(5) Uttara (fillet)</td>
<td>....</td>
<td>....</td>
<td>3</td>
</tr>
<tr>
<td>(6) Vājana (fillet)</td>
<td>....</td>
<td>....</td>
<td>1</td>
</tr>
<tr>
<td>(7) Kshudra-padma (small cyma)</td>
<td>....</td>
<td>....</td>
<td>1</td>
</tr>
<tr>
<td>(8) Mahā-padma (large cyma)</td>
<td>....</td>
<td>....</td>
<td>3</td>
</tr>
<tr>
<td>(9) Vājana (fillet)</td>
<td>....</td>
<td>....</td>
<td>1</td>
</tr>
<tr>
<td>(10) Kapota (corona)</td>
<td>....</td>
<td>....</td>
<td>7</td>
</tr>
<tr>
<td>(11) Ālinga (fillet)</td>
<td>....</td>
<td>....</td>
<td>1</td>
</tr>
<tr>
<td>(12) Antarita (fillet)</td>
<td>....</td>
<td>....</td>
<td>½</td>
</tr>
<tr>
<td>(13) Prastara (ovolo)</td>
<td>....</td>
<td>....</td>
<td>2</td>
</tr>
<tr>
<td>(14) Vājana (fillet)</td>
<td>....</td>
<td>....</td>
<td>1½</td>
</tr>
</tbody>
</table>

The projections of these mouldings are in most cases equal to them; but in some cases they may be $\frac{3}{4}$, $\frac{1}{2}$, or $\frac{1}{4}$ of them.

II. 31 parts (ibid. lines 59-71):

<table>
<thead>
<tr>
<th>(1) Uttara (fillet)</th>
<th>....</th>
<th>....</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Kampa (fillet)</td>
<td>....</td>
<td>....</td>
<td>1</td>
</tr>
<tr>
<td>(3) Valabhi (roof, capital)</td>
<td>....</td>
<td>....</td>
<td>1</td>
</tr>
<tr>
<td>(4) Abja (cyma)</td>
<td>....</td>
<td>....</td>
<td>9</td>
</tr>
<tr>
<td>(5) Vājana (fillet)</td>
<td>....</td>
<td>....</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>(6) Mushṭi-bandha (band)</td>
<td>....</td>
<td>....</td>
<td>2½ (72)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>----</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td>(7) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(8) Mrinālika (stalk)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Kandhara (dado)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Kshepaṇa (projection)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Padma (cyma)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(12) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Ādhāra (base)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(14) Paṭṭa (band)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(15) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(16) Mushṭi-bandha (band)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(17) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(18) Mahā-vājana (large fillet)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(19) Abja (cyma)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**III. 36 parts (ibid. lines 72-77):**

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Base, etc., should be as before</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) Āliṅga (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>(3) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>(4) Antarita (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>(5) Kampa (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>(6) Pratī (-vajana) (cavetto)</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>(7) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

**IV. 30 parts (ibid. lines 78-88):**

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Uttara (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>(2) Kampa (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>(3) Valabhi (roof, capital)</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>(4) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>(5) Kapota (corona)</td>
<td></td>
<td></td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>(6) Āliṅga (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>(7) Antarita (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>(8) Nimna (drip)</td>
<td></td>
<td></td>
<td></td>
<td>1⅛</td>
</tr>
<tr>
<td>(9) Pratī-vajana (cavetto)</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>(10) Kandhara (dado)</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>(11) Vājana (fillet)</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Quantity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>---------------------------------------</td>
<td>----------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Griha (? griva, dado)</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Vajana (fillet)</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Kapota (corona)</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Alinga (fillet)</td>
<td>1/2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Antarita (fillet)</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Nimna (drip)</td>
<td>1/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Prastara (ovolo)</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

V. 90 parts (ibid. lines 89-99):

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mula (base)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Gopana (beam)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Vajana (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Kulikauighri (main pillar)</td>
<td>5</td>
</tr>
</tbody>
</table>

(This part is furnished with Nataka).

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Nataka (theatro, quadrangular part)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Kapota (corona)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Kshudra-nasi (small nose or vestibule)</td>
<td></td>
</tr>
</tbody>
</table>

The rest as before.

This entablature is decorated all over with crocodiles and bees (makara and bhramara, 94-95).

VI. 26 parts (ibid. lines 100-109):

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Uttara (fillet)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Vajana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Vajana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Mushthi-bandha (band)</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>Vajana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>MriNalika (stalk)</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>Vajana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Patthika (band)</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>Vajana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Kampa (fillet)</td>
<td>1/4</td>
</tr>
<tr>
<td>12</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>(13) Vājana (fillet)</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>---------------------</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>(14) Kapota (corona)</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>(15) Āliṅga (fillet)</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>(16) Vājana (fillet)</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>(17) Antarita (fillet)</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>(18) Prati-vājana (cavetto)</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

VII. 26 parts (ibid. lines 110-116):

1. Nāṭaka (theatre, quadrangular part) ... as before.
2. Upper columns ... ... as before.
3. Lower columns ... ... as before.

Above these, all the members are same as before except that their projections are half or one-fourth of them, or their projections may be one, two, or three dāndas.

The images of Bhūtas (imps), Gaṇas (attendant demigods of Gaṇeṣa), Yakshas (attendant demigods of Kubera), Vidyādhara-ras (semi-divine beings), or of men are carved in the Nāṭaka (crowning or capital) parts of temples. In the corresponding parts of the palaces, the images of Yakshas and Vidyādhara-ras are carved; in all other residential buildings, the human figures are made in the Nāṭaka (crowning) parts. All the Mushti-bandhas (fish bands) are made straight with the columns. The rest should be as before.

VIII. 26 parts (ibid. lines 117 f.):

1. Kapota (corona) ... ... 8 more
2. Nāṭaka (theatre, quadrangular part) ... 8 more

The rest should be as before.

IX. 34 parts (ibid. lines 117-119):

Nāṭaka (theatre, quadrangular part) 8 parts more and the rest should be as before.
With these may be compared the details of the early European entablature:

The height of the entablatures of the different orders:

(1) In the Tuscan order, \( \frac{1}{4} \) of 7 = 1\( \frac{3}{4} \) diameters.
(2) In the Doric order, \( \frac{1}{4} \) of 8 = 2 diameters.
(3) In the Ionic order, \( \frac{1}{4} \) of 9 = 2\( \frac{1}{4} \) diameters.
(4) In the Corinthian order, \( \frac{1}{4} \) of 10 = 2\( \frac{2}{4} \) diameters.
(5) In the Composite order, \( \frac{1}{4} \) of 11 = 2\( \frac{3}{4} \) diameters.

According to Vitruvius both to the Corinthian and the Composite ten parts are given.

Entablature is fourth part of the column. "In general terms, its sub-divisions of architrave, frieze, and cornice are obtained by dividing its height into ten equal parts, whereof three are given to architrave, three to frieze, and four to cornice; except in the Roman Doric order in which the whole height of the entablature is divided into eight parts of which two are given to the architrave, three to the frieze, and three to the cornice."

"From these general proportions variations have been made by different masters, but not so great as to call for particular observation." (Guiltin, Encycl. Arch. art. 2542, 2543, 2549).

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Height in parts of a Module</th>
<th>Projection from the axis of column in parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cymtinum and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Quarter round</td>
<td>4</td>
<td>27( \frac{1}{2} )</td>
</tr>
<tr>
<td>(2) Asragal</td>
<td>... 1</td>
<td></td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>... ( \frac{1}{4} )</td>
<td>23( \frac{1}{2} )</td>
</tr>
<tr>
<td>(4) Congé or ca-vetto</td>
<td>... 1</td>
<td>22( \frac{1}{2} )</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>... 5</td>
<td>22( \frac{1}{2} )</td>
</tr>
<tr>
<td>(6) Drip</td>
<td>... 1</td>
<td>21( \frac{1}{4} )</td>
</tr>
<tr>
<td>(7) Sinking from corona or hollow</td>
<td>... ( \frac{1}{4} )</td>
<td>19( \frac{1}{4} )</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>... ( \frac{1}{4} )</td>
<td>14</td>
</tr>
</tbody>
</table>

I. Tuscan (Guiltin, Encycl. art. 2555):
<table>
<thead>
<tr>
<th>Entablature</th>
<th>Height in parts of a Module</th>
<th>Projection from the axis of column in parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bed Moulding (9) Ogee</td>
<td>4</td>
<td>13½</td>
</tr>
<tr>
<td>Frieze 14 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Frieze</td>
<td>14</td>
<td>9½</td>
</tr>
<tr>
<td>Architrave 12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Fillet or listel</td>
<td>2</td>
<td>11½</td>
</tr>
<tr>
<td>(12) Congé or small</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cavetto</td>
<td>2</td>
<td>9½</td>
</tr>
<tr>
<td>(13) Fascia</td>
<td>8</td>
<td>9½</td>
</tr>
</tbody>
</table>

The height of the drip under the corona is taken on that member, and that of the hollow in the height of the fillet.

II. Doric (Gwilt, Encycl. art. 2564,2562):

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Height in parts of a Module</th>
<th>Projection from the axis of column in parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet of corona</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>Cavetto</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>26</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>13½</td>
<td>30</td>
</tr>
<tr>
<td>Corona</td>
<td>4</td>
<td>28½</td>
</tr>
<tr>
<td>Drip</td>
<td>4½</td>
<td>27½</td>
</tr>
<tr>
<td>Fillet</td>
<td>4½</td>
<td>25</td>
</tr>
<tr>
<td>Gutta under the corona</td>
<td>4½</td>
<td>24½</td>
</tr>
<tr>
<td>Dentil</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>3½</td>
<td>13</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>12½</td>
</tr>
<tr>
<td>Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Triglyph</td>
<td>18</td>
<td>10½</td>
</tr>
<tr>
<td>Metopa</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>Listel</td>
<td>2</td>
<td>11½</td>
</tr>
<tr>
<td>Capital of guttae</td>
<td>4½</td>
<td>11</td>
</tr>
<tr>
<td>Guttae</td>
<td>1½</td>
<td>11</td>
</tr>
<tr>
<td>Fascia</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Architrave 10 parts</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Cornice 18 parts</th>
<th>Mutular Doric:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1) Fillet of the corona</td>
</tr>
<tr>
<td></td>
<td>(2) Cyma</td>
</tr>
<tr>
<td></td>
<td>(3) Fillet</td>
</tr>
<tr>
<td></td>
<td>(4) Cyma reversa</td>
</tr>
<tr>
<td></td>
<td>(5) Corona</td>
</tr>
<tr>
<td></td>
<td>(6) Cyma reversa</td>
</tr>
<tr>
<td></td>
<td>(7) Mutule</td>
</tr>
<tr>
<td></td>
<td>(8) Drip</td>
</tr>
<tr>
<td></td>
<td>(9) Gutta of the mutule</td>
</tr>
<tr>
<td></td>
<td>(10) Echinus or quarter round</td>
</tr>
<tr>
<td></td>
<td>(11) Fillet</td>
</tr>
<tr>
<td></td>
<td>(12) Capital of triglyph</td>
</tr>
<tr>
<td>Frieze 18 parts</td>
<td>(13) Triglyph</td>
</tr>
<tr>
<td>(14) Metope</td>
<td>18</td>
</tr>
<tr>
<td>(15) Listel</td>
<td>2</td>
</tr>
<tr>
<td>Architrave 12 parts</td>
<td>(16) Capital of the guttæ</td>
</tr>
<tr>
<td>(17) Guttæ</td>
<td>$1\frac{1}{2}$</td>
</tr>
<tr>
<td>(18) First fascia</td>
<td>6</td>
</tr>
<tr>
<td>(19) Second fascia</td>
<td>4</td>
</tr>
</tbody>
</table>

| Grecian Doric (Parthenon) (ibid. art. 2579): |
| (1) Fillet | 0.60 | 22.10 |
| (2) Echinus | 3.12 | 20.40 |
| (3) Fillet, with sunk cyma reversa | 2.20 |  |
| Cornices 15-12 parts |
| (4) Corona | 4.88 | 18.98 |
| (5) Fillet | 1.10 | 18.80 |
| (6) Capitals of mutules | 1.10 |  |
| (7) Mutules | 0.32 | 18.66 |
| (8) Bead and capital of triglyph | 2.00 | 11.46 |
### PRASiTARA

<table>
<thead>
<tr>
<th>Elevation</th>
<th>Height in parts of a Module and Decimals</th>
<th>Projection from axis of column in parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frieze</td>
<td>14.88</td>
<td></td>
</tr>
<tr>
<td>(9) Frieze (in metope)</td>
<td>15.12</td>
<td></td>
</tr>
<tr>
<td>(10) Triglyph</td>
<td>14.88</td>
<td>11.40</td>
</tr>
<tr>
<td>(11) Fillet</td>
<td>1.50</td>
<td>12.50</td>
</tr>
<tr>
<td>Architrave</td>
<td>17.10</td>
<td></td>
</tr>
<tr>
<td>(12) Cap of guttae</td>
<td>1.00</td>
<td>12.40</td>
</tr>
<tr>
<td>(13) Guttae</td>
<td>0.20</td>
<td></td>
</tr>
<tr>
<td>(14) Architrave below guttae</td>
<td>14.40</td>
<td>11.20</td>
</tr>
</tbody>
</table>

### III. Ionic (Gwilt, Encycl. art. 2573, 2581):

<table>
<thead>
<tr>
<th>Element</th>
<th>Height</th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Fillet of cyma</td>
<td>1 1/2</td>
<td>46</td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td>5</td>
<td>41</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>1 1/2</td>
<td>38 1/2</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>2</td>
<td>40 1/2</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>6</td>
<td>29 1/2</td>
</tr>
<tr>
<td>(6) Fillet of the drip</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>(7) Ovolo</td>
<td>4</td>
<td>28 1/2</td>
</tr>
<tr>
<td>(8) Astragal</td>
<td>1</td>
<td>24</td>
</tr>
<tr>
<td>(9) Fillet</td>
<td>1 1/2</td>
<td>20</td>
</tr>
<tr>
<td>(10) Dentel fillet</td>
<td>1 1/2</td>
<td>19 1/2</td>
</tr>
<tr>
<td>(11) Dentels</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>(12) Fillet</td>
<td>1</td>
<td>16</td>
</tr>
<tr>
<td>(13) Cyma reversa</td>
<td>4</td>
<td>16</td>
</tr>
</tbody>
</table>

### Cornice 34 parts

<table>
<thead>
<tr>
<th>Element</th>
<th>Height</th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>(14) Frieze</td>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>(15) Listel</td>
<td>1 1/2</td>
<td>20</td>
</tr>
<tr>
<td>(16) Cyma reversa</td>
<td>3</td>
<td>19 3/4</td>
</tr>
<tr>
<td>(17) First fascia</td>
<td>7 1/2</td>
<td>17</td>
</tr>
<tr>
<td>(18) Second fascia</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>(19) Third fascia</td>
<td>4 1/2</td>
<td>15</td>
</tr>
<tr>
<td>(20) Capital on the side</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>(21) Capital on the coussinet or cushion</td>
<td>16</td>
<td>17 1/2</td>
</tr>
</tbody>
</table>
### Grecian Ionic (in the Temple on the Ilyssus):

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Height in parts of a Module</th>
<th>Projection from the axis of column in parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet</td>
<td>restored</td>
<td>restored</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Fillet</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Echinus</td>
<td>2.040</td>
<td>30.440</td>
</tr>
<tr>
<td>Corona</td>
<td>6.240</td>
<td>33.960</td>
</tr>
<tr>
<td>Drip</td>
<td>4.680</td>
<td>33.960</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2.700</td>
<td>20.520</td>
</tr>
<tr>
<td>Fillet</td>
<td>0.720</td>
<td>18.360</td>
</tr>
<tr>
<td>Echinus</td>
<td>1.260</td>
<td>18.360</td>
</tr>
</tbody>
</table>

### Frieze 29.901 parts

| Frieze               | 29.901                     | 17.400                                                 |

### Architrave 33.66 parts

<table>
<thead>
<tr>
<th>Architrave</th>
<th>33.66</th>
<th>17.160</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet</td>
<td>1.920</td>
<td>30.520</td>
</tr>
<tr>
<td>Echinus</td>
<td>2.520</td>
<td>20.100</td>
</tr>
<tr>
<td>Bead</td>
<td>1.200</td>
<td>17.880</td>
</tr>
<tr>
<td>Fascia</td>
<td>27.600</td>
<td>17.160</td>
</tr>
</tbody>
</table>

### IV. Corinthian (Gwilt, Encycl. art. 2583):

<table>
<thead>
<tr>
<th>Cornice 38 parts</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet of cornice</td>
<td>1</td>
<td>53</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>5</td>
<td>53</td>
</tr>
<tr>
<td>Fillet</td>
<td>4</td>
<td>48</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>$1\frac{1}{2}$</td>
<td>45$\frac{1}{2}$</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>46</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>$1\frac{1}{2}$</td>
<td>45$\frac{1}{2}$</td>
</tr>
<tr>
<td>Modillion</td>
<td>6</td>
<td>44$\frac{1}{2}$</td>
</tr>
<tr>
<td>Fillet (remainder of modillion band)</td>
<td>$\frac{1}{2}$</td>
<td>28$\frac{1}{2}$</td>
</tr>
<tr>
<td>Ovolo</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{2}$</td>
<td>24$\frac{1}{2}$</td>
</tr>
<tr>
<td>Dentils</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{2}$</td>
<td>20</td>
</tr>
<tr>
<td>Hollow or Congé</td>
<td>3</td>
<td>19$\frac{2}{3}$</td>
</tr>
<tr>
<td>Height in parts of a Module</td>
<td>Projection from the axis of column in parts of a Module</td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>(15) Frieze</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>(16) Fillet</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>(17) Cyma reversa</td>
<td>19$\frac{3}{2}$</td>
<td></td>
</tr>
<tr>
<td>(18) Bead</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>(19) First fascia</td>
<td>16$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>(20) Cyma reversa</td>
<td>16$\frac{1}{3}$</td>
<td></td>
</tr>
<tr>
<td>(21) Second fascia</td>
<td>15$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>(22) Bead</td>
<td>15$\frac{1}{2}$</td>
<td></td>
</tr>
<tr>
<td>(23) Third fascia</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

V. Composite (Gwilt, Encycl. 2591):

<table>
<thead>
<tr>
<th>Height in parts of a Module</th>
<th>Projection from the axis of column in parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Fillet of cornice</td>
<td>1$\frac{1}{2}$</td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td>5</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>46</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>45$\frac{1}{2}$</td>
</tr>
<tr>
<td>(5) Bead</td>
<td>43$\frac{1}{2}$</td>
</tr>
<tr>
<td>(6) Corona</td>
<td>43</td>
</tr>
<tr>
<td>(7) Cyma under corona</td>
<td>41</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>33</td>
</tr>
<tr>
<td>(9) Cyma reversa</td>
<td>33$\frac{1}{4}$</td>
</tr>
<tr>
<td>(10) Fillet of the dentils</td>
<td>28</td>
</tr>
<tr>
<td>(11) Dentils</td>
<td>29</td>
</tr>
<tr>
<td>(12) Fillet</td>
<td>23</td>
</tr>
<tr>
<td>(13) Ovolo</td>
<td>22</td>
</tr>
<tr>
<td>(14) Bead</td>
<td>17</td>
</tr>
<tr>
<td>(15) Fillet</td>
<td>16$\frac{1}{2}$</td>
</tr>
<tr>
<td>(16) Congé</td>
<td>15</td>
</tr>
<tr>
<td>(17) Upright face</td>
<td>15</td>
</tr>
<tr>
<td>(18) Apophyge</td>
<td>22</td>
</tr>
</tbody>
</table>
Architrave

27 parts

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Height in parts of a Module</th>
<th>Projection from axis of a column in parts of a Module</th>
</tr>
</thead>
<tbody>
<tr>
<td>(19) Fillet</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>(20) Cavetto</td>
<td>2</td>
<td>20$\frac{1}{2}$</td>
</tr>
<tr>
<td>(21) Ovolo</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>(22) Bead</td>
<td>1</td>
<td>17$\frac{2}{3}$</td>
</tr>
<tr>
<td>(23) First fascia</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>(24) Cyma reversa</td>
<td>2</td>
<td>16$\frac{2}{3}$</td>
</tr>
<tr>
<td>(25) Second fascia</td>
<td>8</td>
<td>15</td>
</tr>
</tbody>
</table>

From the details given above it would be clear that both the Indian and European entablatures have much similarity in their composition and relative proportion. In the words of Râm Râz, "the massiveness of the Indian entablature offers a striking contrast to the lightness of the Grecian; but the richness of the former may be said to be unrivalled." (Ess. Arch. of Hind. p. 40, also see plate xix. figs. 1-4).

PRAVEŚA—The front door, the gate, the entrance.

Praveśa-nirgama-sthāne dvāra'r api saṃanvitam|

(M. x. 107, see also xxxiii. 536).

PRĀKĀRA—A wall, an enclosure, a fence, a rampart, a surrounding wall elevated on a mound of earth. In the Śaṅkhāyana Śrauta Sūtra (xvi. 18, 14 quoted below) it denotes a walled mound supporting a raised platform (prāsāda) for spectators. But in the Mānasāra it is used in a slightly different sense and implies the fourth of the five courts into which the compound of a house is divided.

(1) Mānasāra (chap. xxxi. named Prākāra, 1-134):

   The uses of the Prākāras:

   They are built for bala (strength), parivāra (attendant deity), sobhā (beauty), and rakshaṇa (defence):

   Balārthaṁ parivārārthaṁ sobhārthaṁ rakṣaṇārthaṁ kramāt |

   Pañcha-prākāra-harmyānāṁ adhuna vakṣyate kramat | 1-2
The whole compound of a house or temple is divided into five courts. The first one is called the Antar-māṇḍala or the innermost court (line 11). The second is known as Antar-nihāra and the third as Madhyama-hārā (12). The fourth court is technically named Prākāra (12). The fifth and last one is known as the Mahā-maryāda or the extreme-boundary where the large-gate houses (gopuras) are constructed (14). As the name of the chapter (Prākāra-lakṣaṇa, description of Prākāra) indicates, the greater part of it describes only the fourth court (15-102). Prākāras are also divided into the Jāti, Chhanda, Vikalpa, (Ābhasa) and Kāmya classes (3-5). Under each class a number of buildings (sālās) are exhaustively described (6-86).

A further classification (Saṅkīrṇa, etc.) is made with regard to materials of which these Prākāra-buildings are made (103). The materials are same as in other cases, namely, stone, brick and wood (102). The Gopura or gate-house of the first court (antar-māṇḍala) is technically called Dvāra-sobhā or beauty of the gate; and those of the second, third, fourth and fifth court are called respectively Dvāra-sāla, Dvāra-prāsāda, Dvāra-harmya, and Mahā-gopura (Ibid. xxxiii. 9).

(2) Suprabhedāgama, chap. xxxi:

Five courts or enclosure-buildings:

Prākāraṇāṁ paritam kuryāt prāsādasya pramāṇataḥ

Bhūman vinyasya vistāram prāsādasya su-niśchitam || 115

Prāsādasya tu vistāraṁ tasya daṇḍam ihochyate

Daṇḍat tena kṛtam yatra tv-antarasmala-samaiva hi || 116

Eka-daṇḍantaryār bhārā tu madhyā bhārā dvi-daṇḍataḥ

Chatur-daṇḍa-pramāṇena kṛtva ma(r)yādi-bhīttikam || 117

Mahā-ma(r)yādi-bhīttih syāt sapra-daṇḍa-pramāṇataḥ

Prīṣṭhe chaivasgrato' py-ardham dvi-guṇam tri-guṇam tu và || 118
Chatur-gunaṁ mukhāyāmaṁ prākāraṁ viśeṣaṁ
Kapotāntaṁ samutsedhaṁ hasta-vistāra-bhittikam
Kuṭa-sālā-yutaṁ vāpi kuṭa-sālāntam eva cha
Prākāraṇa samāyuktāṁ gopurasya vidhiyate
Mandale dvārake.vātha dvāra-sālāṁ tu bhārake
Prāśadāṁ madhya-bhārāyāṁ ma(r)yādau harmyam eva cha

Gopuraṁ tu mahā-madhya evaṁ pāṇcha-vidhi smṛitam
Chatur-dikṣha cha saṁyojyaṁ prākāraṁ prathak prathak

Keohid vai mālikākārā keohid vai gopurākṛitiṁ

Cf. The measurement of the five gate-houses (gopuras) of the five prākāras:
Vistārāṁ dvāra śośhāyā dvi-tri-pāṇcha-karaṁ bhavet
Shaṭ saptaśṭa-nava-karair dvāra-sālā prakīrtītā
eka-daśa-trayo-daśa-hastāṁ (dvāra)-praśāda-vistṛitam
Chatur-daśa-pāṇcha-daśa-dvāra-harmyam iti smṛitam
Eka-vimśas trayo-vimśa dvāra-gopuram uchyate
Their height as compared with length and breadth:
Vistāra-dvi-guṇāyāmaṁ āyāma-dvi-guṇochohhrayam
Bhaiumordhvottara-simāntaṁ dvārasyochohhraya-lakshaṇam

Tad-arḍhaṁ vistārāṁ proktaṁ(m) alaṅkāraṁ vimānavaṁ
Prākāra-bhīttim āśritya kuryād āvṛita-mandaṁ
Tad-bāhye bhyantare vāpi mālikā-mandaṁ hi vā
Pāṇcha-prākāraṁ evaṁ syāt parivārālayaṁ śriṇu
Then follows the description of the temples of the attendant deities (v. 129 f). These buildings are built in the five prākāras (see under Parivārālaya).

(3) Śaṅkhyāyana-Śrauta-sūtra (xvi. 18, 13, 14, Bibliotheca Indica, vol. i. p. 210):
Samsthitte madhyame hany-āhavanīyam abhito dikṣha praśadām viminvantī
dan viminvantī
tān uparishṭat saṁvyādhaiḥ prākāraiḥ parighnanti
(4) Matsya-Purāṇa (chap. 269, v. 24):
Prāg-grīvaḥ pāncha-bhāgena nishkās(s)as tasya chohyate
Kārayet sushirām tadvat prākārasya tri-bhāgataḥ

(5) Agni-Purāṇa (chap. 42, v. 8, 12):
Tathā prākāra-vinyāse yajed dvā-trimśad antagān
Prāsādasya chaturthāṁśaiḥ prākārasyoohchhhrayo bhavet
Ibid. chap. 106, v. 1-2:
Nagarādika-vāstum cha vakshye rājyādi-vṛiddhayē
Yojana-yojanārdham vā tad-arthaṁ sthānam āśrayet
Abhyaroha vāstu-nagaram prākārādyam tu kārayet
In this instance prākāra indicates the whole city wall.

(6) Garuḍa-Purāṇa (chap. 46, v. 19):
Prākāraṁ tad-bahir dadyāt pāncha-hasta-pramāṇataḥ

(7) Brahmaṇḍa-Purāṇa (part I, 2nd Anushaṅga-pāda, chap. 7, v. 103):
Sotsedha-raṁḍra-prākāram sarvataḥ khāta-kāvṛitam

(8) Kautūliya-Arthaśāstra (chap. xxiv. pp. 52, 53, 54):
Vaprasyopari prākāram vishkambha-dvi-guṇotsedham
aishta-kami dvā-daśa-hastād ārdhvam ojaṁ yugmaṁ vā
āchatur-viṁśati-hastād iti kārayet
Antaresnu dvi-hasta-vishkambham pārśve chatur-guṇāyāmam
anuprākāram ashta-hastāyataṁ deva-patham kārayet
Prākāram ubhayato maṇḍalakam adhyardha-ḍaṇḍam kṛitvā
pratoliḥ-śat-lulāntaram dvāram nivesayet
Prākāra-samam mukham avasthāpya tri-bhāga-godha-mukham
gopuraṁ kārayet
Prākāra-madhye kṛitvā vāpiṁ pushkariniṁ......

(9) Rāmāyaṇa (Cock):
VI. 3, 14: Sauvarnaṁ cha mahaṁ tasyah prakāro dush-
pradharshanah
Maṇi-vidruma-vaḍīrūya-muktā-vaṁcitāntaraḥ
VII. 5, 29: Drīḍha-prākāra-parikhāṁ.....laṅkāṁ
V. 55, 32: Laṅkā āṭṭa-prākāra-toraṇa
V. 3, 6: (purīm)...sāta-kumbhena mahatā prākāreṇabhisam-vṛtām!

IV. 31, 27; V. 2. 16: Kāncanena-vṛtām prākāreṇa mahā-purīm!

III. 48, 11: (Laṅkā-nāma purī śubhā)...prākāreṇa-parikship-tā pāṇḍureṇa

See also v. 3, 7, 33; v. 4. 2; v. 37, 39; v. 55, 32; vi. 3, 29; vi. 3, 32; vi. 24, 34; vi. 25, 24; vi. 25, 30; vi. 26, 12; vi. 38, 10, 11; vi. 31, 56, 98; vi. 42, 15, 21, 22, 45, 46; vi. 51, 8, 10; vi. 60, 15; vi. 65, 53; vi. 66, 1; vi. 67, 169; vii. 3, 27; vii. 5, 25; vii. 38, 37.

(10) Mahābhrātā (ibid.):
I. 207, 30: Prākāreṇa cha saṃpannam......(pura-śreshṭham)!

II. 80, 30: Prākārattālakeshuv!

III. 160, 38 f: (Vaiśravaṇavāsam)......prākāreṇa parikship-tam!

Sauvarṇena samantataḥ sarva-ratna-dyutimataḥ!

III. 200, 90; 207, 7: (Mithilām)...harmya-prākāra-śobhanām!

See also III. 284, 2; IV. 11, 1; v. 143, 23; viii. 33, 19; xii. 86, 6; xv. 5, 16; xvi. 6, 24.

(11) "This inscription (Ranganatha Inscript. of Sundarapandya) was discovered on the east wall of the second prākāra of the temple."

"Inscription on the north wall of the fourth prākāra of the Ranganatha temple at Śrīraṅgam."

"Inscription on the west wall of the second prākāra of the Jambukesvara temple."

"Inscription on the south wall of the second prākāra of the Ranganatha temple."

"Inscription in the south-west corner of the third prākāra of the same temple."

(Ranganatha Inscript. of Sundarapandya, Ep. Ind. vol. iii. pp. 7, 9, 10).
(12) "This inscription (Jambukeśvara Inscrip. of Valaka-Kamayya) is engraved on the north wall of the second prākāra of the Śaiva temple of Jambukeśvara on the island of the Śriraṅgam near Trichinopoly."
   (Ep. Ind., vol. iii. p. 72).

(13) "This Grantha Inscrip. is engraved on the north wall of the first prākāra of the Ādipuriśvara temple at Tiruvaṭṭiyur near Mādras."

(14) "Ranganatha Inscrip. of Ravivarman of Kerala" is on the north wall of the second prākāra of the temple of Ranganatha (Vishṇu) on the island of Śriraṅgam."

(15) Śilāprākāra—an enclosure of stone for the temples of Kunti Mādhava and Bhimeśvara.

(16) Durggām eha Tāmra-nagarīṁ abhīto vyādhatta Prākāram umnatam udaṁchita-gopuraṁ saḥ—"he surrounded the Tāmra nagari with a wall surmounted by towers."
    (Chebrolu Inscrip. of Jaya, v. 27, Ep. Ind. vol. v. pp. 147, 149).

(17) Māṭa-kūṭa-prākāra-khaṇḍa - sphaṭita-jirṇṇodhārakham—"for the repairs of whatever might become broken or torn or worn-out belonging to the enclosure" ("the more usual expression here would be Prāsāda " Dr. Fleet Ep. Ind. vol. v. p. 249, note 6).

(18) Kimjalpitena bahunā grāva-prākāra-valaya-bāhyam iha! 

(19) Prākāram atyunnatam—a very high wall.
(20) Prákārāih pātītais samyak parikhāh paripūryya yah!
Pradhvasanah ripu-durgganām prāg-bhāva-samām vyadhāt!

(21) Iha vijayinā prákāra-śirī mmahopala-nirmaitā jala-dhara-
gatir aty-aty-unnā nirodhām ivoddhata!

(22) Gopura-prákārotsava-māṇṭapair upachitam!

(23) Mahāmanḍapaim prákāraṃ para-mālikāvīlasitaṁ muktāmayīṁ
cha prapā(bhā)m!

(24) Prákāraḥ Kanakāchale virachitaḥ—built extensive ramparts
on the Kanakāchala (the name of the fort of Jālar, Mr. Ojha). Prof. Kielhorn.
(The Chahamanas of Naddula, no. C, Sundhā hill

(25) Paritah prañavākārā-pra(prā)kāra valayarinchitam—“encircled
by a wall of the shape of the prañava.”
(Krishnāpuram plates of Sadasiwaraya, v. 55, Ep.

(26) “There are several similar inscriptions in the outer wall of
the (Velur) temple, viz., two on the pedestal of the two
dvāra-pālakas in front of the gopura, one on the left outer
wall of the inner prakāra........” (H. S. I. I. vol. i. p. 127).

(27) “This inscription (no. 85, H. S. I. I. vol. iii) is engraved on
the right of the entrance into the east wall of the prakāra of
the Vāmana-puriśvara temple at Tirumānikiṇḍi in the Cudda-
dore Tāluka of the South Arcot district.”
(28) "This inscription (H. S. I. I. vol. iii, no. 88) is engraved on the left of the entrance to the north wall of the fourth prakāra of the Ranganatha temple on the island of Śrīraṅgam near Trichinopoly."


(29) "For this Prasanna-Virūpāksha, a temple, enclosing wall (prakāra), gopura, finial covered with gold, and a Manmatha tank were constructed."


(30) Kāṭhipura-prākārāntarita-pratāpam akarod yaḥ Pallavāṇāṁ patim—"he caused the leader of the Pallavas......to hide his prowess behind the ramparts of (the city of) Kāṭhipura."

(Sanskrit and Old Kanarese Inscr. no. i.v, line 14, Ind. Ant. vol. viii. pp. 242, 245, c. 1, line 23 f).

(31) "There are three enclosures (prakāras) in the Tiruvellāraí temple, the first two being studded with inscriptions."

(Notes in the Tiruvellarai Inscr. Ind. Ant. vol. xxxiv. p. 264, para 5, line 1-2).

(32) "The stone prakāra or compound wall (of the Amṛiteśvara temple at Amṛitāpura in the Tarikere Taluq, described and illustrated in the Mysore Archaeological Reports for 1911-12, pp. 24-26 and frontispiece) is now in ruins. It had on the top all round thick stone discs, about 6½ feet in diameter, with rectangular bases, both in one piece, the outer faces being sculptured with fine figures of flowers, animals, gods, etc., in relief..........The prakāra must have once presented the appearance of a veritable art-gallery, seeing that the artistically carved figures are of various kinds and designs."

(V. A. Smith, Architecture and Sculpture in Mysore, Ind. Ant. vol. xlv. p. 93, para 6).
PRÄGATA—A type of pavilions. (M. xxxiv. 410, see under Maṇḍapa).

PRÄNGAṆA—(see Aṅgana)—The court, the courtyard.

1) Kathā-sarit-sāgara (Pet. Dict.):

59, 26: Nṛpaśṭhāna-prāṅgaṇam  
15, 89: Sā prāṅgaṇa-dvāra-kavāṭānta-vilambini

2) Hitopadeśa (2, 3, etc.): Tasya prāṅgane gardhabho baddhas
tishṭhati kukkuraś chopavishṭah

3) Rājatarāṇī, (1,247, etc.): Prāṅgaṇad bahiḥ

4) See the first Praśasti of Baijnath (verse 34, Ep. Ind. vol. i. pp. 107, 111).

5) Cf. Kālapiṇya (name of the god and temple of Mahākāla at
Ujjain)-prāṅgaṇam tirṇā


PRÄDEŚA—(see Aṅgula)—The distance between the tips of the fully
stretched thumb and forefinger.

1) Daśatva(? a)ṅgula-parvāṇi prādeśa iti samjñītaḥ  
Aṅgusṭhasya pradeśinyā vyāsa-(h) prādeśa uchyaete
(Brahmāṇḍa Purāṇa, part i, 2nd Anushaṃga-pāda,
chap. 7, v. 96, 97).

2) Aṅgusṭha-tarjani-yuktām prādeśam iti kīrtitām

(Suprabhedāgama, xxx. 21).

PRĀŚĀDA—A palace, an edifice, a temple, a platform, a Buddhist
assembly or confessional hall.

Harmyādi dhaninām vāsah prāśādo deva-bhū-bhujām
(Amarakosha, ii. 2, 9).

1) Mānasāra:

Temple:

Prāśāda-maṇḍapam chaiva sabhā-sāla-prapa-(m) tathā  
(A)raṅgam iti chaitāni harmyam uktām(- tāni) purātanaḥ

(M. iii. 7-8).

Prāśāda-maṇḍapam tathā varuṇādi-deśe
Saṅge cha gopura-pade tv-apareshu sarve
(There should not be any defect).

(M. lxix. 70, 71).
The palace of a king:

Nṛipa-prāśāda-samhīuktā (bhumiḥ) samā chaitya-samīpagaḥ

(M. iv. 23).

Palaces are elaborately described (M. xlii. 1–51, see under Rājaharmya).

Buildings in general (called Vimāna in the Mānasāra and Prāśāda in the works quoted below):

The general description (M. xviii. 1–418):

They are used as residences of gods and men:

Taittilānām dvijātinām varṇānām vāsa-yogyakam (2).

Their sizes (see details below)—from one to twelve storeys:

Eka-bhūmi-vimānādi-ravi-bhūmy-vasānākam (3).

Their plans (lines 12–91, see under Vimāna-lakṣaṇa).

The three styles and their characteristic features (92–105) are given under Nāgara, Drāviḍa and Vesara.

The description of the towers and domes (106–137, see under Stūpi).

The building materials are stone, brick, timber and iron (138).

I. Three classes of buildings—Śuddha or pure, made of one material (lines 139, 140); Miśra or mixed, made of two materials (139, 140); and Saṁkirṇa or amalgamated, made of three materials, namely, stone, brick and timber (139, 141); one material alone is especially recommended (142).

Description of the Stūpi-kila which comprises all the parts above the Stūpi or dome is given in detail (145–417).

Chap. xix (named Eka-bhūm):

The classifications:

II. Referring to measurement, in accordance with the various cubits—Jāti (lines 2, 3), Chhanda (2, 4), Vikalpa (2, 4), and Ābhāsa (2, 5).

III. Sthānaka referring to height (7), Āsana referring to breadth (8), and Sayana referring to width or length (9).
IV. The same are otherwise called Sāṃchita (10), Asaṃchita (10) and apasaṃchita (11) respectively. These classes of buildings also refer to the postures of the idols, namely, erect, sitting and recumbent. But the details of these postures are reserved for a subsequent chapter.

V. Masculine buildings are equiangular (14) and have male deities in them (16), Feminine buildings are rectangular (18) and house female deities (16); but in the Feminine class of buildings the male deities also can be installed (17).

The common details of the component parts of the ground floor (18–164).

VI. The eight kinds of the single-storeyed buildings with their characteristic features:

1. Vaijayanātika is furnished with round spire (śirsha), pinnacle (śirah) and neck (grīva) (166);
2. Bhoga has similar wings (167);
3. Śrīvīṣāla has the bhadra or front tabernacle in it (168);
4. Svastibandha has the octangular finial (169);
5. Śrīkara has a quadrangular steeple (170);
6. Hasti-prishtha has an oval steeple (171);
7. Skandatāra has a hexagonal spire and neck (172); and
8. Kesara has the front tabernacles, the side-towers at the corners of the roof, and its nose, head and neck are round or quadrangular (173–175).

For further details see Eka-bhūmi.

VII. The eight kinds of the two-storeyed buildings (chap. xx):

(The general features are similar in all the eight kinds, the distinction lying in the different proportions given to the component parts from above the ground floor to the top).
(9) Śrikara (lines 94, 2-9);
(10) Vijaya (94, 10-15);
(11) Siddha (94, 16-18);
(12) Pārśnīka or Paushtīka (94, 19-25);
(13) Antika (94, 26-27);
(14) Adbhuta (94, 28-33);
(15) Svastika (95, 35-41); and
(16) Pushkala (94, 42-43).

The projection, general features, and carvings on the doors when these buildings are used as temples are described (44-93, 96-116).

For further details see Dvi-tala.

VIII. The eight kinds of the three-storeyed buildings (chap. xxi):

(The general features and the characteristic marks are similar to those of the two-storeyed buildings).

(17) Śrikānta (lines 2-11);
(18) Āsana (12-21); *
(19) Sukhālaya (22-30);
(20) Kesara (31-32);
(21) Kamalāṅga (33-38);
(22) Brahma-kānta (39-40);
(23) Meru-kānta (41-49); and
(24) Kailāśa (50-52).

For further details see Tri-tala.

The general features, characteristic marks and concluding details of the following kinds are similar, except the number of storeys, to those of the two and three-storeyed buildings.

IX. The eight kinds of the four-storeyed buildings (chap. xxii):

(25) Vishnu-kānta (lines 3-12);
(26) Chatur-mukha (13-24);
(27) Sadā-śiva (25-32);
For further details see Chatus-tala.

X. The eight kinds of the five-storeyed buildings (chap. xxiii):

(33) Airāvata (lines 3-12);
(34) Bhūta-kānta (13-15);
(35) Viśva-kānta (16-18);
(36) Mūrti-kānta (19-24);
(37) Yama-kānta (25-29);
(38) Griha-kānta (30-32);
(39) Yajña-kānta (33-40); and
(40) Brahma-kānta (41-42).

For further details see Pañcha-tala.

XI. The thirteen kinds of the six-storeyed buildings (chap. xxiv):

(41) Padma-kānta (lines 3-12);
(42) Kāntāra (13-14);
(43) Sundara (15);
(44) Upa-kānta (16);
(45) Kamala (17-18);
(46) Ratna-kānta (19);
(47) Vipulānka (20);
(48) Jyoti(sh)-kānta (50);
(49) Saroruha (50);
(50) Vipulākritika (52);
(51) Svasti-kānta (53);
(52) Nandyāvarta (54); and
(53) Ikshu-kānta (55).

For further details see Shaṭ-tala.
XII. The eight kinds of the seven-storeyed buildings (chap. xxv):

(54) Puṇḍarīka (lines 3–23);
(55) Śri-kānta (24);
(56) Śri-bhoga (25);
(57) Dhāraṇa (26);
(58) Pañjāra (27);
(59) Āśramāgāra (28);
(60) Harmya-kānta (29); and
(61) Hima-kānta (30).

For further details see Sapta-tala.

XIII. The eight kinds of the eight-storeyed buildings (chap. xxvi):

(62) Bhū-kānta (lines 3–21);
(63) Bhūpa-kānta (22–28);
(64) Svarga-kānta (29–34);
(65) Mahā-kānta (35–39);
(66) Jana-kānta (40);
(67) Tapa(s)-kānta (41–42);
(68) Satya-kānta (43–45); and
(69) Deva-kānta (46–47).

For further details see Ashṭa-tala.

XIV. The seven kinds of the nine-storeyed buildings (chap. xxvii):

(70) Saura-kānta (lines 5–9);
(71) Raurava (10);
(72) Chandīta (11–12);
(73) Bhūshaṇa (13–14);
(74) Vivṛtā (20–22);
(75) Suprati-kānta (23–26); and
(76) Viśva-kānta (27–33).

For further details see Nava-tala.
XV. The six kinds of the ten-storeyed buildings (chap. xxviii):

(77) Bhū-kānta (lines 6-8);
(78) Chandra-kānta (6-8);
(79) Bhavana-kānta (9-13);
(80) Antariksha-kānta (14-15);
(81) Megha-kānta (16-17); and
(82) Abja-kānta (18).

For further details see Daśa-tala.

XVI. The six kinds of the eleven-storeyed buildings (chap. xxix):

(83) Śambhu-kānta (lines 3-7);
(84) Isā-kānta (8-9);
(85) Chakra-kānta (10-14);
(86) Yama-kānta (15-17);
(87) Vajra-kānta (18-24); and
(88) Akra-kānta (24-33).

For further details see Ekādaśa-tala.

XVII. The ten kinds of twelve-storeyed buildings (chap. xxx):

(89) Pāṇchāla (lines 8-10);
(90) Drāviḍa (8-10);
(91) Madhya-kānta (11-14);
(92) Kālionga-kānta (14-16);
(93) Varāṭa (? Virāṭa) (17-27);
(94) Kerala (28-30);
(95) Vamśa-kānta (31-32);
(96) Māgadha-kānta (33-34);
(97) Jana-kānta (35-36); and
(98) Śphūr(Gr)ūjaka, (7, 37-84, description of the twelfth storey).

These ten kinds are named, it should be noticed, after the historic places well marked in the ancient geography of India, which cover the whole length and breadth of the continent. Of these, the Pāṇchāla and the Drāviḍa are
stated to be of the smallest type (10), next in size and importance are respectively the Madhya-kānta, the Kāliṅga-kānta, the Varaṭa (? Virāṭa), the Kerala, and the Vaiṁśa-kānta. The largest and the most important are the Māgadha (connected with the capital of King Asoka and of the early Gupta Emperors) and the Janakaṁ, and also perhaps the Sphū(Gu)rjaka, which, however, is not specified in detail (11).

The architectural details of these buildings will be found under these ten terms. The description of the twelfth storey is given under Dvā-daśa-tala.

(2) Agni-Puraṇa, chap. 42. v. 1-9 (general plan), 10-25 (plan with reference to the idol), chap. 104, v. 1-11, 22-34, (further general plan), 11-21 (names, classes, shapes and description of forty-five kinds of temples):

Prāśādaṁ sampravakṣhyāmi sarva-sādhāraṇāṁ śṛṇu ॥
Sarva-sādhāraṇāṁ cha ītīt prāśādasya cha lakṣaṁ ॥
Mānena pratimāyā vā prāśādam aparāṁ śṛṇu ॥

(Chap. 42, v. 1, 9).

Vakshye prāśāda-sāmānya-lakṣaṇaṁ te śīkhidvajā ॥

(Chap. 104, v. 1).

Five divisions depending on five shapes or plans, and each including nine kinds of temples (chap. 104, v. 11-13):

I. Vairāja—quadrangular or square—inclues:

1. Meru,
2. Mandara,
3. Vīmāna,
4. Bhadra,
5. Sarvato-bhadra,
6. Charuka (Ruchaka, in the Kālikāgama, xxxv. 87, 91),
7. Nandika,
8. Nandi-vardhana, and
9. Śrīvatsa.

(Chap. 104, v. 14, 15).
II. Pushpaka—rectangular—includes:
   (10) Ba(Va)labhi,
   (11) Griha-raja,
   (12) Sala-griha or Sala-mandira,
   (13) Visala,
   (14) Sama,
   (15) Brahma-mandira,
   (16) Bhavana or Bhuvana,
   (17) Prabhava, and
   (18) Sivika-veśma.

   (Chap. 104, v. 16, 17).

III. Kailasa—round—includes:
   (19) Ba(Va)laya,
   (20) Dundubhi,
   (21) Padma,
   (22) Mahā-padmaka,
   (23) Varddhani,
   (26) Kalaśa, and
   (27) Sva-vriksha.

   (Chap. 104, v. 17, 18).

IV. Manika—oval (vṛttāyata)—includes:
   (28) Gaja,
   (29) Vrishabha,
   (30) Hamsa,
   (31) Garutman,
   (32) Riksha-nāyaka,
   (33) Bhūshaṇa,
   (34) Bhū-dhara,
   (35) Śrijaya, and
   (36) Prithivi-dhara.

   (Chap. 104, v. 19, 20).
V. Tri-vishtapa—octangular—includes:

(37) Vajra,
(38) Chakra,
(39) Svastika,
(40) Vajra-svastika,
(41) Chitra,
(42) Svastika-khadga,
(43) Gadā,
(44) Śrikanṭha, and
(45) Vijaya.

(Chap. v. 20, 21).

(3) Garuḍa-Purāṇa (chap. 47) has exactly the same general plan, (v. 1-20, 32-47), five shapes, five classes (v. 21-23), and 45 kinds of buildings (v. 24-32); but the wording is not identical. The fourth class is called Mālikā (v. 21) in the general description but the other reading Manīka (v. 30) is given later on:

I. Vairāja—square (v. 21-22)—includes the same nine kinds, but (7) Nandika is called Nandana, and (6) Charuka is correctly read as Ruchaka (v. 24-25).

II. Pushpaka—rectangular (v. 21-22)—includes nine kinds of which (10) Valabhi is correctly spelt, (13) Viśāla is read as Viṃāna, which is apparently a mistake in the Garuḍa-Purāṇa because (3) Viṃāna is a kind of building included in the square (1) Vairāja-class. But the reading of the Pushpaka class (11) seems better in the Garuḍa-Purāṇa, which may be quoted here:

(10) Valabhi,
(11) Griha-rāja,
(12) Śalā-griha,
(13) Mandira,
(14) Viśāla (text has Viṃāna),
(15) Brahma-mandira,
(16) Bhavana,
(17) Uttambha, and
(18) Śibi(-vi)kā-veśma.

(Chap. 47, v. 26-27).

III. Kailāsa—round (v. 21, 23)—includes nine kinds which also seem to have better reading:

(19) Valaya,
(20) Dundubhi,
(21) Padma,
(22) Mahā-padma,
(23) Mukuli (in place of Vardhanī),
(24) Usnīshi,
(25) Śaṅkha,
(26) Kalāsa, and
(27) Guvā-vriksha.

(Chap. 47, v. 28-29).

IV. Manīka—oval (v. 30)—includes the same nine kinds of which, however, (31), (32) and (33) are read as Garuḍa, Siṃha, and Bhūmukha respectively (v. 29, 30).

V. Tri-vishtapa—octagonal (v. 21, 23)—includes nine kinds which seem to be better read here:

(37) Vajra,
(38) Chakra,
(39) Mushtika (preceded by Babhru, v. 31),
(40) Vakra,
(41) Svastika,
(42) Khaḍga,
(43) Gada,
(44) Śrī-vriksha, and
(45) Vijaya.

(Chap. 47, v. 31-32).
(4) Matsya-Purāṇa (chap. 269, v. 1-7, 8-14, 15-20, 21-27):

(a) The general plan:
Evam vāstu-balim kṛtvā bhajet shoḍāsa-bhāgikam ś
Tasya madhye chaturbhis tu bhāgair garbham tu kārayet ś

Bhāga-dvā-daśaka-sārdham tatas tu parikalpayet ś
Chatur-dikshu tathā jñeyam nirgamam tu tato budhaih ś
Chatur-bhāgena bhittinām uchchhrayāḥ syāt pramāṇataḥ ś
Dvi-guṇāḥ sikhara-uchchhrayo bhitty-uchchhraya-pramāṇataḥ ś

Śikharārdhasya chārdhena vidheyā tu pradakśini ś
Garbha-sūtra-dvayaṁ chāgre vistāro maṇḍalasya tu ś
Āyataḥ syāt tribhir bhāgair bhadra-yuktāh susobhanah ś
Pañcha-bhāgena sambhajya garbha-mānāṁ vihakte ś

Bhāgam ekaṁ grihitvā tu prāg-grivaiṁ kalpayed budhai ś
Garbha-sūtra-sama-bhāgād agrato mukha-maṇḍapāḥ ś
Etat sāmāṇyaṁ uddishtaṁ prāsadaṁ cha lakṣhṇam ś

This description of the general plan is followed by that of some special plans, (see v. 8-14, 15-20).

Sāmāṇyaṁ aparāṁ tad-vat prāsādaṁ śpinuta dvijaḥ ś
Tri-bhāgaṁ kārayet kshetram yatra tishṭhanti devataḥ ś

Rathāṅkas tena mānena bāhya-bhāga-vinirgataḥ ś
Nemi pādeṇa vistirnā prāsādaya samantataḥ ś

Garbham tu dvi-guṇam kuryāt tasya mānāṁ bhaved iha ś
Sa eva bhitter utsedho dvi-guṇah śikharo mataḥ ś
Prāg-grivaiṁ pañcha-bhāgena nishkāsas tasya chochyate ś
Kārayet sushirāṁ tad-vat prākārasya tri-bhāgaṁ ś

Prāg-grivaiṁ pañcha-bhāgena nishkāśhena visheshataḥ ś
Kuryād vā pañcha-bhāgena prāg-grivaiṁ karna-mūlataḥ ś
Sthāpayet kanakam tatra garbhānte dvāra-mūlatah
Evam tu tri-vidham kuryāj jyeshṭha-madhya-kaniyaśam

Liṅga-mānānuḥbhedena rūpa-bhedena vā punaḥ
eṣe samāsataḥ proktā nāmataḥ śrīnutādhanā

(b) The names (v. 28–30), description of architectural details (v. 31–46), measures (47–51), and division (53–54), of twenty kinds of buildings (temples):

1. Meru has 100 cupolas (śringha), 16 storeys (bhūmikā), many variegated spires (sikharas), and is 50 cubits broad (v. 28, 31, 53).

2. Mandara has 12 storeys, many spires and faces, and is 43 cubits broad (v. 28, 37, 47, 53).

3. Kailāśa has 9 storeys, many spires and faces, and is 40 cubits broad (v. 32, 47, 53).

4. Vīmāna-chchhandha has 8 storeys, many spires and faces, and is 34 cubits broad (v. 25, 32, 33, 47, 53).

5. Nandi-vardhana has 7 storeys, and is 32 cubits broad (v. 29, 33, 48, 53).

6. Nandana has 7 storeys, and is furnished with horns (vīshāṇa) and is 30 cubits broad (v. 29, 33, 48, 53).

7. Sarvato-bhadra has 5 storeys, 16 corners with various shapes, furnished with art-galleries (chitra-śālā), and is 30 cubits broad (v. 29, 34, 35, 48, 53).

8. Vallabhi-chchhandaka has 5 storeys, many spires and faces, and is 16 cubits broad (v. 35, 50, 53).
(9) Vṛisha should resemble the height and length of the bull, should be round and without corners; it should have 5 cupolas and 3 storeys, and it should be 4 cubits at the central hall (v. 30, 36, 44, 45, 53).

(10) Simha resembles the lion and is 16 cubits broad, is adorned with prominent top-rooms, and should be at the front neck 6 storeys high (v. 29, 36, 40, 49, 53).

(11) Gaja resembles the elephant and is 16 cubits broad, and has man top-rooms (v. 36, 41, 49, 53).

(12) Kumbha resembles the water-jar, has 9 storeys, 5 cupolas and a cavity (aṅguli-puṭa-saṃsthāna), and is 16 cubits broad (v. 37, 49, 53).

(13) Samudraka has 16 sides around, 2 top-rooms (? gable windows) at the two sides, and 2 storeys (v. 38, 53).

(14) Padma has 3 storeys, 16 corners, a variegated auspicious spire and is 20 cubits broad (v. 30, 39, 49, 53).

(15) Garuda has the bird-shape around, 7 storeys and 3 top-rooms, is 8 cubits broad, and there should be 86 storeyes (?) or compartments (bhūmikā) (v. 42) all around the outside (v. 41, 43, 51). There is a similar Garuda-building with 10 storeys and a second Padmaka building with 2 storeys more (i.e., 12 storeys, v. 43).

(16) Harṣa is 10 cubits broad (30, 51).

(17) Vartula is 20 cubits broad (v. 29, 49, 53).
No special description is given of the remaining kinds:

(18) Chatur-āsra (four-cornered, v. 28, 53).
(19) Asḥāsra (eight-cornered, v. 29, 53).
(20) Shodaśāstra (sixteen-cornered, v. 29, 53).

The three divisions of these buildings according to three sizes:

Tathā mervādayah sapta jyeshṭha-liṅge śubhāvahāḥ
Śrīvrikshakā (=valabhi)dayaś chāshtau madhyāmasya pra-
kīrtitāh || 53

Tathā hamsādayah pañcha kanyase śubhādā matāh || 54

The similar kinds of prāśadas (temples) are described almost in the same manner in both the Bhavishya-Purāṇa and the Bṛihat-samhitā:

(5) Bhavishya-Purāṇa, chap. 130, names (v. 23–26), description of the architectural details and measures (v. 27–35), and the twenty kinds of buildings (almost same as in the Bṛihat-samhitā, see below):

(1) Meru is 39 cubits high and 32 cubits broad, has 12 storeys, various windows (kuhara) and four gateways (v. 27).

(2) Mandara is 30 cubits broad and has 10 storeys (v. 28).

(3) Kailāsa is 28 cubits broad, has spires and finials, and 8 storeys (v. 28).

The description of the following is clearer in the Bṛihat-samhitā, quoted below. The names are given here:

(4) Vimāna with latticed windows (v. 29).

(5) Nandana (v. 29).

(6) Samudga (v. 30), but Samudra (v. 24) as in the Bṛihat-samhitā (LVI. 28, 53).

(7) Padma (v. 30).

(8) Garuda (v. 31).

(9) Nandi-vardhana (v. 29, but Nandi, v. 31).
(10) Kuñjara (v. 32).

(11) Griha-raja (v. 32); Brhihat-samhitā (lvi. 25) reads Guharaja.

(12) Vṛisha (v. 33).

(13) Hamsa (v. 33).

(14) Ghaṭa (v. 33).

(15) Sarvato-bhadra (v. 34).

(16) Simha (v. 35).

(17) Vṛittā (as in the Brhihat-samhitā, lvi. 29, 49) but here (v. 33) it is read Vṛisha like (12), which is apparently a mistake, (see v. 30).

No special description is given of the remaining kinds:

(18) Chatush-kona (four-cornered, v. 25); Matsya-Purāṇa (chap. 269, v. 28, 53) reads Chatur-asra, and Brhihat-samhitā (lvi. 28) has Chatur-asra.

(19) Ashtāśra (octangular, v. 25).

(20) Shoḍāśāśra (sixteen cornered, v. 25).

(6) Brhihat-samhitā (lvi. 1-19):

The religious merits acquired by building temples (v. 1-2).

The suitable sites are stated to be gardens, woods, banks of rivers, seas or tanks (v. 3-8); ground (v. 9); general plan (v. 10); situation of doors (v. 10); comparative measures of the length, breadth, and height (v. 11); of the adytum (garbha, v. 12), of the doors and their different parts (v. 12-14); carvings on doors (v. 15); comparative measures of the idol, pedestal, and door (v. 16); the heights of storeys (v. 29-30).

This is followed by the classification (v. 17-19) and the description of the architectural details (v. 20-28) of the same twenty kinds of temples (prasāda) as are given in the
Matsya-Purāṇa and the Bhavishya-Purāṇa. The names of these buildings are given below: their details which are almost same as in the Purāṇas, will be found described under these terms:

(1) Meru (v. 20).
(2) Mandara (v. 21).
(3) Kailāśa (v. 21).
(4) Vimāna-(chchhanda) (v. 17, 22).
(5) Nandāna (v. 22).
(6) Samudra (v. 23).
(7) Padma (v. 23).
(8) Garuḍa (v. 24).
(9) Nandi-vardhana (v. 24).
(10) Kuṇjara (v. 25).
(11) Guha-rāja (v. 25).
(12) Vṛisha (v. 26).
(13) Haṁsa (v. 26).
(14) Ghaṭa (v. 26).
(15) Sarvato-bhadra (v. 27).
(16) Siṁha (v. 28).
(17) Vṛitta (v. 18, 28).
(18) Chatūsh-koṇa (v. 18, 28).
(19) Aśṭāśra (v. 18, 28).
(20) Shodaśāśra (v. 18, 28).

(7) Kānikāgama:

No distinction is made between Prāśāda and Vimāna (cf. also the Mānasara, l. 40, etc):

Jātyādi-bhedakair yuktaṁ vimānam saṁpadām(-s)-padam!
(lv. 131; this chapter is named Prāśāda-bhūshana).
Buildings in general (LV. 1-210):

Their component parts:

Prasāda-bhuṣaṇaṁ (ṁ) vakṣhye śrūyatāṁ dvijasattamāḥ
Syāt pāda-prastaram grīva-varge mule tu vedikā II 1
Shapes and kinds of Prasāda (buildings in general):
Yānāṁ vā sayanaṁ vāpi gopurākṛtit eva vā
Pitṛākṛtit vā mervādi-parvatākṛtit eva vā II 194
Nandya-kṛtit vā dhāma vidheyaṁ chaṣṭa-desake
Maṇḍape gopure vapre parivārālayādīshu
Evam evam vidheyaṁ syāt tathā bhuvi viśishyate II 195

The synonyms:

Vimānaṁ bhavanaṁ harmyaṁ saudham dhāma niketanam
Prasādhah sadanaṁ sadma geham avasathāṁ griham II 208
Ālayaṁ nilayaṁ vāso'py-ālayo vastu-vāstukam
Kshetram āyatanam vēsma mandiraṁ dhishṇakaṁ padam II 129
Layaṁ kshayam āgāraṁ cha tathodāvasitam punah
Sthānam ity-evam uktāni paryāya-vachanāni hi II 210

The four classes:

Jāti (v. 128), Chhanda (129), Vikalpa (130), and Ābhāsa (130).
The chapter LV. refers to the description of a single building
and its component parts.

So also does the chapter XLV. (see under Mālika); it is named
Mālika-(lakshaṇa), but it does not mean anything but Prā-
sāda : Prasāda-vyāsa-dirghchodha proktā prasāda-mālika II 4

Chapter XLV:

Further classifications:

I. Saṃcchita, Apasamchita, and Upasamchita (v. 6).
II. Nāgara (6, 12, 13), Drāviḍa (6, 14, 15), and Vesara
(7, 16-18).
III. Jāti (7,19), Chhanda (7,20), and Vikalpa (7, 20).
IV. Śuddha (7, 21), Miśra (7, 22), and Samkirna (7, 22).
V. Pumliṅga or masculine, also called Saṁchita (8, 9), Strīliṅga or feminine (9, 10), and Napuṁsaka or neuter (11).

This class (V) does not refer (like the Mānasāra) to the sexes of the deities installed in temples. Here they appear like residential buildings. Their characteristic features are determined by some architectural details, (see under these terms—Pumliṅga, etc).

The distinguishing marks of the other four classes (I–IV) are similar to those of the Mānasāra noticed above, (see the details under those terms, Saṁchita, Nāgara, etc).

VI. The technical names of Prāṣāda:

(1) Sindhuka (xlv. 23–29).
(2) Saṁpūrṇa (29–30).
(3) Meru-kūṭa (31).
(4) Kshema (32–34).
(5) Śiva (35–38).
(6) Harmya (39–40).
(7) Saumya (40).
(8) Viśāla (41).
(9) Sarva-kalyāṇa (42–49).
(10) Vijaya (50).
(11) Bhādra (51).
(12) Raṅga-mukha (52).
(13) Alpa (53–54).
(14) Kona (55–58).
(15) Geya (58a–59).
(16) Sāra (60).
(17) Pushkara (61–63).
(18) Adbhuta (61a).
(19) Saṁkīrṇa (62).
(20) Daṇḍa (64).

See details under 'Mālikā' and these 'terms'.
In chapter xxxv, Śālaś, in almost the same sense as of Prāśāda, are divided into five classes, namely, Sarvato-bhadra (87, 88), Vardhamāna (87, 88), Svastika (87, 89), Nandyāvarta (87, 90), and Charuka (87, 91).

Their characteristic features will be found under these 'terms'.

(8) Suprabhedāgama, chap. xxxi. (named Prāśāda=temple):

The nine kinds of width (v. 1–3); the comparative measurement of the temple and adytum (4–6), of the inner and outer walls (6–8), of the Liṅga or phalus and the Pīṭha or pedestal (9–15).

The description of the four types of bases, namely, Padmabanda, Chāru-bandha, Pāda-bandha, and Pratikrama (16–27).

The description of the ground floor consisting in the comparative measurement of the base, column, entablature, finial, dome, corner-tower, dove-cot, and spire (28–31).

All the twelve storeys are stated to be built in the same way:

Ādvā-dāsa-talād evam bhūmau bhūmau prakalpayet
Evam uktam ihotsedham dvāra-bhedam tataḥ śrīnu

The doors are then described (34–37).

Three styles of temples, namely, Nāgara, Drāvīḍa and Vesara, are mentioned (38).

Their essential features (38–39, see under those 'terms').

Ten types of temples:

(1) Kailāsa,
(2) Mandara,
(3) Meru,
(4) Himavat,
(5) Nishadha (also called Nila-parvata, and Māhendra),
(6) Nalinaka,
(7) Pralinaka,
(8) Nandyāvarta,
(9) Śrīvarta (also Śripada), and
(10) Parvata.

(See v. 40–5).
The comparative measurement of the storeyes:

Evaṁ tale tale kāryaṁ nānām ekaika-bhāgikam ॥ 53 ॥

The five kinds of columns—Śrīkara, Chandra-kānta, Sau-mukhya (also Sumukha), Priya-dārṣana, and Śubhaṁkari(-ra) (65); their shapes—four-sided, eight-sided, sixteen-sided, cylindrical, and of the combination of the first two (67). They may be with or without a kumbha or pitcher (54). The general features of the component parts (55-64) and the special features of the five orders are described (66-67).

The description of arches is given (68-71).

Some ornaments, like nāśikā (vestibule), vedikā (platform), sikhara (spire), stūpi (dome), etc., are also described, (72-93).

Here closes the description of the temples:

Prāsāda-lakṣaṇaṁ proktāṁ maṇḍapānaṁ vidhim śṛiṇu ॥ 94 ॥

This leads to the description of the detached buildings such as the pavilions, quarters for the attendant deities, gate-houses, and the enclosures, tanks, guest-houses, etc., which form parts of the temple in its wider sense.

The maṇḍapas or pavilions are first divided into four classes, namely, Deva(god)-maṇḍapa, snāpana(bath)-maṇḍapa, Vṛīsha (the bull, Nandin)-maṇḍapa, and Nṛtta (music)-maṇḍapa (96-97, 98-99).

They are further classified under the names Nanda-vṛītra, Śriyā-vṛīta, Virāsana, Jaya-bhadra, Nandyāvarta, Maṇi-bhadra, and Viśāla (100-104).

These pavilions are distinguished by the number of columns they are furnished with:

Stambhānāṁ tu śatair yuktaṁ viśālam iti samjñātām !
Prāsād-vat samākhyātaṁ prastarāntaṁ pramanātah ॥ 104 ॥

The columns of the Prāsādas and those of the Maṇḍapas are
stated to be differently measured:

Prasada-stambha-manasya etat stambham visishyate 105

These latter columns have also other characteristic features (see 106–113).

The description of the pavilions closes with that of the flights of steps:

Sopanaṁ cha yathayuktyā hasti-hastam tathaiva cha 1

Evaṁ samasatah proktam mandapam viṣṭhi-pūrvakam 114

The Prakāras or enclosures are then described (115–128). They are strikingly similar to those described in the Manasāra.

This Agama like the Manasāra divides the whole compound into five enclosed quadrangular courts. In both the treatises, each of the courts is stated to be furnished with a separate gate-house. Moreover these gate-houses are given the same technical names in both the works, viz., Dvārasobhā (in the first court), Dvāra-sālā (in the second), Dvāra-prasāda (in the third), Dvāra-harmya (in the fourth), and the Dvāra-gopura (in the fifth or the extreme boundary, mahā-maryāda) (cf. Manasāra under 'Gopura').

The Parivāralayas (temples of attendant deities), which are made in some of these five courts, are described (129 ff.), and are also similar in both the treatises.

In the remaining portion of the chapter some objects like the façades of the temples, etc., are described.

From the abstracts given above, it will be clear that this chapter of the Suprabhedāgama deals with all the essential parts of a temple, which in the Manasāra, including the residential buildings, occupy a space of twenty-eight chapters (xiii-xxxix, xlvii). The description of this Agama, though brief, is very explicit and to the point. The language also of the Suprabhedāgama is much better than most of the architectural treatises I have consulted.

The attention of readers is invited to the lists of the buildings described in the eight works under observation.
The list in the Mānasāra contains under 12 classes (or storeys) 98 types of buildings; the Agni-Purāṇa has under 5 classes 45 types, the Garuḍa-Purāṇa also has under the same 5 classes 45 types; the Matsya-Purāṇa has under 3 classes 20 types; the Bhavishya-Purāṇa has left out the broader divisions and contains 20 types; the Bṛihat-samhitā in the very same way contains 20 types; the Kāmikāgama has under 3 divisions (of various kinds) 20 types; and the Suprabhedāgama has left out all the minor divisions but has preserved the most important division, namely, the 3 styles (Nāgara, Vesara, and Drāvida) which comprise 10 types of buildings.

The various broader divisions, such as the Suddha, Saṁchita, Sthānaka, Jāti, Puḥliṅga, etc., we have seen in the Mānasāra, are repeated in the same terms and same sense in the Āgamas. The most important division, namely, the styles—Nāgara, Vesara and Drāvida—is also preserved intact in the latter works. These are purely architectural divisions, consequently they are not taken into consideration in the non-architectural treatises like the Purāṇas and the Bṛihatsamhitā. Even the broadest division into storeys under which the Mānasāra describes the buildings in twelve or thirteen chapters has lost its prominence in the latter works. Thus the Mānasāra has the largest number of the types, namely, 98.

The Agni-Purāṇa and the Garuḍa-Purāṇa have 45 types each. The Matsya-Purāṇa, the Bhavishya-Purāṇa, the Bṛihatsamhitā, and the Kāmikāgama have 20 types each.

The Suprabhedāgama has the smallest number of types, namely, 10.

The technical names of the types of buildings are common in many cases. In some instances the architectural details are identical. The lists of the Agni-Purāṇa and the Garuḍa-Purāṇa on the one hand, and the Matsya-Purāṇa, the
Bhavishya-Purāṇa and the Brāhṭ-saṃhitā on the other, are strikingly similar. Of the works containing the lists of twenty types, the Brāhṭ-saṃhitā has the most improved description. But in respect of brevity, explicitness and precision, the Suprabhedāgama, which contains the smallest number of types, surpasses all others.

The common names of the types, the identity of their details and the similarity in their description do not seem to be accidental. The grades of the linguistic style and the explicitness and precision of the description are not perhaps unconnected. And the variation in the number of types described in these works does not also seem to be meaningless.

The mutual relation and the historical connection of these eight works have been discussed in great detail in the chapter on the date of the Maṇasāra in the writer’s Śilpa-śāstra.

The object of this article is, however, to show by illustrations the denotation of the term ‘Prāśāda.’ And before drawing any conclusion, we shall examine briefly a few more literary quotations from works which are not architectural and where the term occurs quite incidentally, as well as from the archæological records and the Buddhist canonical texts, where too the term is used casually.

(9) Sāṅkhyāyana-Śrauta-sūtra, xvi. 18, 13 (Pet. Dict.):
Samsthite madhyame hany-āhavaniyam abhito dikshu prāśādān viminvanti!

(10) Adhbhuta-Brāhmaṇa, in Indische Studien, i, 40 (ibid.):
Harṣya-prāśāda-saṃkulā!

(11) “Prākāra in the Sāṅkhyāyana-Śrauta-sūtra (xvi. 18, 14) denotes a walled mound supporting a raised platform (prāśāda) for spectators.” (Professors Macdonall and Keith, Vedic Index, ii, 44).

Cf. the text: Tān uparishṭāt saṁvyādhaiḥ prākāraiḥ pari-ghnanti!
"Prāśāda in the sense of palace does not occur until the late Adbhūta-Brāhmaṇa", (see above no. 10).

(Indische Studien, I, 40, Vedic Index, ii, 51).

(12) Rāmāyaṇa (Cock):

II. 7, 1: Prāśādam chandra-saṁkāsam āruroha
     Ayodhyāṁ mantharā tasmāt prāśādād anvavaik-
     shata

II. 7, 12: Kailāśa-sīkharākārāt prāśādād avarohata

II. 3, 27: Prāśādastho dasarathah
     (Here ‘Prāśāda’ must mean a palace).

II. 3, 31: Sa taṁ kailāśa-sṛṁgābham prāśādam...ragu-
     nandanah...āruroha...

II. 16, 42: Prāśāda-sṛṁgeshu

VI. 26, 5: Āruroha........../prāśādam hīma-pāṇḍurām;
     Bahu tala-samutsedham....

VI. 42, 2: Rudhām tu nagarīṁ śṛuti...prāśādam,....
     ārohata

II. 33, 3: Taṁ prāśāda-harmyaṁi vimāna-sīkharāni cha
     Abhiruhyā janaḥ śrīmān udāsino vyalokayata

II. 33, 4: Āruhya tasmāt prāśādād dināḥ pasyanti rāghavam

V. 43, 4: Āruhya girī-saṁkāsam prāśādam

IV. 26, 41: Tato hema-pratisṛṁdhaṁ varāstaraṇa-saṁvṛte
     Prāśāda-sīkharāe rāmye chitra-mālyopasobhite

Prāṁ-mukhaṁ vidhivān mantraih sthāpayitva varāsanē

II. 17, 17: Megha-sāṁghopamaṁ śubhaih....

Prāśāda-sṛṁgair vividhaih kailāśa-sīkharopamaṁ

IV. 33, 15: Vānarendra-griham...sukla-prāśāda sīkharaih kai-
     lāśa-sīkharopamaṁ

VI. 41, 88: Prāśāda-sīkharāṁ sāila-sṛṁgām ivonnataṁ

VI. 41, 90: Prāśāda-sīkharesu

II. 51, 21: Harmya-prāśāda-saṁpānabhiḥ...rāja-dhānāṁ

II. 100, 42: Prāśādaih vividhākāraṁ vṛitāṁ...ayodhyāṁ

V. 2, 49: Prāśāda-māla-vitatāṁ...mahā-purīm
VI. 39, 21: Prāsādaīśa cha.....laūkā parama-bhūshitā!
VI. 39,27: Prāsāda-mālābhir alaṃkritām.....purim!
III. 55, 7: Gṛiham deva-gṛihopamaḥ.....harmya-prāsāda- sambādham!
tayah!
V. 6, 44: Prāsāda-saṁghāta-yutam.....mahā-griham!
V. 9, 2: Bhavanam rakṣasendrasya bahu-prāsāda-sam- kulam!
IV. 33, 8: Vindhya-meru-prakhyaiḥ prāsādair naika-bhumih!
II. 65, 3: Rājanam stuvatam teshāṁ.....prāsādbhoga-vis- tirṇas tu śabdō hy-avartata!
(Cf. also u. 27, 9; 57, 18; 57, 20).
I. 80, 19: Prāsāda-mālā-saṁyuktāḥ.....niveṣāḥ!
II. 88, 5: Prāsādāgra-vīmāneshu valabhishu cha sarvādaḥ
Haima-rājata-bhaumeshu varāstarnāsāliśu II
II. 88, 7: Prāsāda-vara-varyeshu śītāvatsu sugandhishu
Ushītvā meru-kalpeshu kṛita-kāñchana-bhīttishu II
II. 91, 52: Harmya-prāsāda-saṁyukta-toranāni!
IV. 33, 5: Mahatim guḥām.....harmya-pārśa-sambādham!
IV. 42, 44: Bhavanam.....prāsādaṅgaṇa-sambādham!
VI. 41, 86: Prāsādam śaila-śāmkāśam!
(Cf. also v. 6, 16; 57, 7).
VI. 75, 7: Prāsādaḥ parvatakāraḥ (cf. also vi. 75, 6).
VI. 75, 12: Muktā-maṇi-viḥitrāṁs cha prāsādāṁs cha.....
agnir dahati tatra vai!
V. 5, 3: Harmya-prāsāda-sambādham!
I. 5, 5: Prāsādair anta-vikṛitaiḥ parvatair īva sobhitām!
(18) Mahābhārata(Cock):
V. 91, 3: Tasya (Duryodhana-grihasya) kakṣhyā vyatikramya
tisro dvāh-sthair avāritaḥ!
Tato abhra-ghanam śāmkāśam gri-kūṭāṁ ivochchhritam II
Śrīyā ivalantām prāsādam ārūroha mahāṣayāḥ!
I. 3, 133: Nāga-lokaṃ......aneka-vidha-prāsāda-harmya-valabhi-niryāha-sata-saṃkulaṃ!

II. 109, 9: Nagaraṃ......prāsāda-sata-saṃbādham!

II. 10, 3: Sabhā.... divyā hemamayair uchchāh prāsādair upaśobhitā!

V. 88, 20: Etad(Duḥṣāsanasya griham)dhi ruchirākaṇāh prāsādair upaśobhitam!

V. 89, 11: Griham (Dhṛtarāṣṭrasya)....prāsādair upaśobhitam!

XII. 44, 6: Duryodhana-griham prāsādair upaśobhitam!

XII. 44, 8: Prāsāda-mālā-saṃyuktam (Duḥṣāsanasya griham)!

I. 185, 19, 20, 22: Sarvataḥ saṃvṛitaḥ (samājavātah) suḥbhrāh prāsādaiḥ sukṛito-chchhrayaiḥ!

Suvarṇa-ja-la-saṃvṛitaṁ maṇi-kuṭṭima-bhūshanaṁ!

Sukhārōhana-sopānaṁ mahāsana-parīchchhaḍaiḥ!#

Asaṃbādha-sata-dvāraṁ śayanāsana-sobhitaih!

Bahu-dhātu-piṇaddhāṅgair himavach chhikaraṁ iva!#

V. 90, 14: Ye...prāsāda-greshv-abodhyantarāṅka-vājina-śāyināḥ (Pāṇḍavāḥ)!

XV. 16, 1: Prāsāda-harmyeshu vasudhāyām cha....!

Nārāyāṁ cha naraṇāṁ cha niḥsvanāḥ sumahān abhūt!

XIV. 25, 22:

Seyām bhūmau pariṣrāntā śete prāsāda-śāyini!

Prāsāda-śālā-saṃbādham maṇi-pravara-kuṭṭimam!

Kārayāmaśa vidhivad-dhéma-ratna-vibhūshitam!

(14) Manusamhitā (VII. 147, etc.):

Giri-priṣṭhām samāraḥsaḥ prāsādaṁ vā raho gataḥ!

Aranye niḥsālaṅke vā mantrayed avibhāvitaḥ!#

(15) Pañcachantra (Bombay, I. p. 38, etc.):

Rājakanyāṁ.......... sapta-bhūmikā-prāsāda-prānta-gataṁ!

(16) Hitopadesa (Bohtlingk, p. 157, 1. 30, etc.):

Rāja......prāsāda-garbham gatvā......!

Prāsāda-priṣṭhē sukhopavishtānāṁ rāja-putrānāṁ!
(17) Meghadūta (ed. Stenzler, 64, etc.): Abhraṁ-lihāgraṁ prāsādaiṁ
(18) Raghunāma (14, 29, etc.): Prāsādam abhraṁ-liham ārūroha
(19) Mrichchhakāṭika (ed. Stenzler, Cock):
   p. 79: Ārāma-prāsāda-vedikāyām
   p. 84: Vidyut-kāṃchana-dipīkēva rachitā prāsāda-samohārini
   p. 21, 132, 162, 164: Prāsāda-bālāgram
(20) Rājatarāṅgini (Pet. dict. 4, 102, etc.): Prāsādāṅgananam
(21) Ekas tayor amum akārayad indu-mauleh prāsādam adri
tanayā-bhavanāṁ tathānā—“the one of them built this
temple of the god who wears the moon on his head, and the
other that of the Daughter of the Mountain.”
   (Dewal Prāsasti of Lalla the Chhind, v. 27, Ep. Ind. vol. i. pp. 80, 84).
(22) Isḥāpūrtta-prachura-sukṛitārmbha-nityādṛitena prāsādo’yaṁ
      . . . . nirmāpyate—“he caused this edifice to be erected
      . . . . in it there is here the god Nārāyaṇa.”
(23) Prāsādena tavāmunaiva haritāṁ adhvā niruddho mudhā-
bhāno’dyāpi kriṭo’sti dakśhinadīsah koṇāntavāsī munīḥ
      (Deopara Inscrip. of Vijaya Sena, v. 27, Ep. Ind. vol. i. pp. 310, 314).
(24) Akārayat svayūṁ Śambhu-prāsādāli-dvayaṁ nijah—“She too
    made her people construct that hall of study, (and) lay out
    that long line of gardens in two ranges (adjoining) Śam-
bhu’s temple.
(25) Aneka-prāsādaiṁ parivṛtmati prāmsukalasam giriśa-
      prāsādaiṁ vyarachayat
      (Chitorgadh Inscrip. of Mokala of Mewad, second
(26) Vāpi-kūpa-tadāga-kuṭṭima-maṭha-prāsāda-satrālayān


(Pattadakal Inscrip. of Kirtivarman ii, lines 7, 11, 14, Ep. Ind. vol. iii. pp. 4, 5).

(28) Ghanam prāsādām nava-hema-kumba-kalitaṁ ramyaṁ mahā-

maṁtaṁ ām | "(He presented) a solid temple (prāsāda) adorned with nine 
golden pinnacles (kumbha) and a beautiful large hall (to the 
temple of Hari, the lord of Maṅgalasaila).


(29) Prāsādo rachitas sudhā-chehhavi-hasat-kailaśa-śailaśvarasya 
v. 22), prāsādam Īśaśya (v. 32), prāsāda-kirttiḥ (v. 34).

(Two Bhuvanesvara Inscrip, no. A of Svapne-


(30) Prāsādam navabhiś cha hema-kalasair aty-unnaatam 
gopura-prākārotsava-maṁtaipair upachitam śrī-rāma-bha-

drāya cha—“an exceedingly high temple furnished with nine 
gilt domes, a gate tower, a wall and festive hall, to the holy 
Rāmabhadra.”

(Kondavidu Inscrip. of Krishnaraya, v. 27. Ep. 

(31) Khaṇḍa-sphuṭita-prāsāda-punah-saṁskaraṇārtham pratipādi-
tah—“he granted for defraying the expenses of the repairs 
of the temple broken in parts.”

Ind. vol. vi. pp. 293, 286).
(32) Tena bhrātri-yugena yā prati-pura-grāmādhvam-sailam-vāpi-kūpa-nipanakā sarah prāśāda-satradikā

Dharmma-sthāna-parampara nava-tara chakre’tha jirṇnod-dhrita-tat-sāmkhya’pi na budhyate yadi paraṁ tadvedini meunun


(33) Tirithe deva-hrade tena kṛitaṁ prāśāda-pañchakam
Svīyām tatra dvayām jātarī yatra sāmkara-keśavan


(34) Śri-nemiśvarasya nirākrita-jagad-viśādah prāsādah samuddadhre—“Erected the temple of Nemiśvara which (temple) has removed the sorrows of the world.”

(The Chahamanas of Marwar, no. xxv, Nādlai stone Inscrip. of Raṇaviradeva, line 15 f., Ep. Ind. vol. xi. p. 64).

(35) Esha bhagavato varāha-mūrtter jagat-parāyanaṁya nārāyaṇasya śilā-prāśādah sva-viśhayesmiṁ Airikñe kāritaḥ

“This stone temple of the divine (god) Nārāyaṇa, who has the form of a Boar (and) who is entirely devoted to (the welfare of) the universe, has been caused to be made in this in his own viśaya of Airikina.


(36) Nānā-dhātu vīchitre gopāhvaya-nāmnī bhū-dhara ramye kāritavān saila-mayaṁ bhānoh prāśāda-vara-mukhyam

“Has caused to be made, on the delightful mountain which is feckled with various metals and has the appellation of Gopa, a stone temple, the chief among the best of temples of the Sun.”
Tāvad giri-mūrdhni tīsthāti sīlā-prāśāda-mukhyo ramye—"so long (this) chief of (stone)-temples shall stand upon the delightful summit of the hill."

(Gwalior stone Inscrip. of Mihirakula, lines 6, 8, 9, C. I. I., vol. iii. F. G. I. no. 37, pp. 162, 163, 164).

(37) Tenechchair bodhimaṇḍe sāsī-kara-dhavalah sarvavato manḍapena !

Kāntaḥ prāśāda esha smara-bala-jayinah kārito loka-sāstuh ॥
"By him this beautiful mansion of the Teacher of mankind, who overcame the power of (the god) Smara, dazzling white as the rays of the moon, with an open pavilion on all sides, has been caused to be made at the exalted Bodhimaṇḍa."

(Bodhimaṇḍa is also called Vajrāsana, the throne under the Bodhi-tree at Bodh-gaya, on which Buddha sat when attaining Bodhi or perfect wisdom. The word 'kānta,' here might have a technical architectural meaning. In the Mānasāra, the names of the buildings of various storeys generally end with kānta, e.g., Meru-kānta, Hima-kānta etc., etc.; so also the names of the columns, e.g., Brahma-kānta, Vishṇu-kānta, etc).


(38) Abdhutaḥ simha-pāṇiya-nagare yena kāritah ।
Kīrtī-stāmbha ivābhati prāśadah pārvatī-pateḥ ॥
"In the town of Simhapāṇiya he caused to be built a wonderful temple of the Lord of Pārvati, which shines like a column of fame."

(Sasbahu Inscrip. of Mahipala, v. 11, Ind. Ant. vol. xv. pp. 37, 42).
(39) Sa prāsādam achīkaraṇa divishadāṁ kedāra-devasya cha |
"He caused to be built a temple of the inhabitants of heaven |
and of the god Kedāra."
(Gaya Inscrip. of Yaksha-paṇam, v. 12, Ind. Ant. |
vol. xvi. pp. 65, 66).

(40) Vejiṁto pāśāde (prāsāda)—"Vaijayanta, the palace (of |
Indra)."
(Bharaut Inscrip. no. 79, Ind. Ant. vol. xxi. |
p. 233).

(41) Nāyaka-śri-hari-rāja-deva Ha(hā)taṁśvarasya prāsādāṁ kṛi- |
tam—"The temple of Häṭaṁśvara (Śiva) was founded by |
Nāyaka (leader), the illustrious Harirāja."
(Nāgpur Museum stone Inscrip. of Brahmadeva |
of Rāyapura, lines 9-12, Ind. Ant. vol. xxii, |
p. 83).

(42) Mahā-lakṣmi-deviya prāsādavam geyada Viṣvakarma-nir- |
mmita-subhāsita—"built the temple of the goddess Mahā- |
lakṣmi, as if a creation of Viṣvakarma."
(Ep. Carnat. vol. v. part I, Hassan Taluq, no. 149, |
Roman text, p. 86).

The above mentioned inscription (dated conjecturally A. D. |
1113) ends with the following passage apparently quoted |
from a book for sculptors and architects (griha-vaśtu):
"Viṁāna-sarvato-bhadra-vṛışabha-naliṇika - uttungra-virajag- |
ta - vardūhamāna - saṁkha-vṛitta - pushpaka -griha-rāja |
vasti."
(Ibid. text, p. 89, last 3 lines).

(43) Prāsāda-mālābhir alaṁkṛitāṁ dharam vidāryyaiva samutthi- |
tam | |
Vimāna-mālā-saḍpiśāṁ yatrā grihaṁ pūrṇendu-karamalam || |
"Here, cleaning as under the earth, there rise up houses |
which are decorated with succession of storeys; which |
are like rows of aerial chariots; (and) which are as |
pure (?) white) as the rays of the full moon."
(Mandasor stone Inscrip. of Kumaragupta, line |
7, C. I. I., vol. iii. F. G. I. no. 18, pp. 81, 85),
(44) svargārtham kṛtavān praṭāpa-uripatih sadyoshito-retayoh praśādām vasu-patra-padma-sadṛśaṁ śriṅgāṣṭakaṁ śobhitam!

The inscription is "on a slab in the wall near the southern door of a temple of Vishnu close to the royal palace in Kathmandu. This temple is apparently the building mentioned in the inscription (quoted above). It is an octagon, and has three stories."

The plan of the temple is like a lotus of eight leaves (Vasu-patra-padma-sadṛśa).


(45) dig-bhāgāntara-saṁivesita-chatur-dvāraṁ sukhārohaṁ paschād ramya-suvarṇa-keṭama-tala-nyasta-tri-sūlo'ntaraṁ!
Sauvarṇojjvala-kumbha-patra-paṭalā-prodbhāsitāsā-mukhad praśādo disatad abhipāta-sadāvāsa-prasaktō mudah#


"At Teridalā, a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kushi Three thousand, adorned with)—villages, towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra towns in the country of Kuntalā."

(Old Canarese Inscript. at Terdal, line 58, Ind. Ant. vol. xiv. pp. 19, 25).
(47) ‘Prāśādam Keśavasya sphuṭa-ruchi-kalāśeṇāṇchhayat kāṇchana 1309’
‘Prāśādam Keśavasya sthira-kalāśa-yutaṁ kārayāmāsa divyam 1659’
‘Prāśādam Keśavasya sthira-kalāśa-yutaṁ Najṇayāryo vyatānīt 1697’

Mr. Rice has translated ‘prāśāda’ in all these three instances by ‘tower’ although the term means primarily temple here.


(48) “Causing a tower (prāśāda), decorated with carvings and figures (chitra-vichitra-patra-nūtamam prāśādamam), to be erected of stone, and a golden kalāśa to be made for the pinnacle of the temple (devālayāgrakke), he in many ways increased his fame in the world.”

(Ep. Carnat. vol. vii. Shikarpur Taluq, no. 242, Transl. p. 139, para 6; Roman text, p. 247, last four lines).

(49) Kāsyāṁ viśveśvara-dvāri hima-diśi kharopamam 1
Padmeśvarasya devasya prāśādam akarot sudhīḥ 1

“On the north side of the entrance to the Viśveśvara temple at Kāśi built a solid and lofty temple of the god Padmeśvara (Viśhnu)” on May 15th, 1296 A. D.


(50) Vāpi-kūpa-taḍāga-kūṭṭima-maṭha prāśāda-satrālayān 1
Sauvarṇa-dhvaaja-toraṇāpana-pura-grāma-prapā-maṇḍapan 1
Vyadhāpapad ayaṁ chānlukya-chuṭāmanīḥ 1

(51) In the Buddhist literature buildings are divided into five classes (pañcha-leñāni)—Vihāra (monastery), Ardha-yoga (stated by the commentator Buddhaghosa to imply ‘suvārṇavaṅga-griha’, a special type of the then Bengal building, partly religious and partly residential), Prāsāda (wholly residential storeyed building), Harmiya (larger type of storeyed buildings), and Guhā (underground buildings).

(Vinaya texts, Maññavagga, i. 30, 4, p. 73-74; Chullavagga, vi. 1, 2, p. 158).

The commentator Buddhaghosa does not explain ‘Prāsāda’, quoted above from the Vinaya texts; he simply says ‘pāsādō iti dīgha-pāsādo.’ According to Rhys Davids ‘Prāsāda’ is "a long storied mansion, or the whole of an upper storey, or the storied buildings (cf. his transl. of Maññavagga, p. 173; Chullavagga, p. 151, note 2). Sir M. Williams seems to explain (in his dictionary) this ‘Prāsāda’ by "the monks’ hall for assembly and confession."

Cf. satta-bhūmika-pāsāda—"buildings of seven storeys in light."

(Jātaka, i. pp. 227, 346; v. pp. 52, 436; vi. p. 577).

From the illustrations, given above, it is clear that the term ‘prāsāda’ implies both religious and residential buildings. It denotes the gorgeous temples as well as small pavilions (manḍapa) where a deity or the emblematical phallus of Śiva is installed. It includes magnificent palaces and smaller residences. It implies a succession of storeys, and a tower, ‘a lofty seat or platform for spectators, a building erected on high foundations and approached by means of steps, a building consecrated to a deity or inhabited by a prince, a temple, a palace, and the assembly room and confessional hall of the Buddhist priesthood.’

PRĀSĀDA-MĀLIKĀ—A class of buildings.

(Kāmikāgama, xlv. 4, see under Mālikā).
PRIYA-DARŚANA—One of the five Indian orders.
(Suprabhedāgama, xxxi. 65, 67, see under Stambha).

PLAKSHA-DVĀRA—A back-door, a side-door, a private entrance.
(Matsya-Purāṇa, chap. 264, v. 15, see under Udumbara).

PH

PHAṆA—A hood in connection with the joinery.
(M. xvii. 134, see Sandhi-karman).

PHALAKĀ—A plank, a moulding, an architectural member.

(1) A plank: cf. pralamba-phalakā (M. xii. 125).
A member of the column (M. xv. 50, 51, 83, 185, etc).
In connection with the arch (topana):
Naṭikā phalakā mushti-bandhanāṁ patra-vallikam
(M. xlvi. 65).
See also M. l. 66, 74, lxv. 161, 162, lxvii. 16, etc.

(2) Pādāśṭāmisā-shād-amśaika-phalakās chhādayet paritah
Kāya-pādantaram chhādyam phalakāṁ sāra-dārujaṁ
(Kārikāgama, liiv. 24, 30).

(3) A part of a column (Suprabhedāgama, xxxi. 58, see under Stambha).

PHALAKĀSANA—A synonym of the bedstead.
(M. iii. ii, see under Paryāṅka).

PHELĀ—(cf. Chhelā)—The vault of the foundation-pit.
(Kārikāgama, xxxi. 74-75, see under Chhelā).

B

BANDHA—Joining or folding together, a band, the foundation.
Dvāv-aratnīṁ tri-pādīṁ vā pāde bandham kārayet—"Foundation shall be 2 aratnis by 3 pādas."
(Kauṭiliya-Arthasastra, chap. lxv. p. 166).
BA(VA)LĀNAKA—A raised platform or seat along the wall of the council hall of a temple.
Tejah-pāla iti kṣhitiṁdu-sacchivāḥ samkhojvalabhīḥ śilā-ṛcchībhīḥ sphurāḥ-imdu-ruchirāṃ nemi-prabhā maṁdirām
Uchchhair maṁḍaṇam agrato jīna-(vara)-vāsa-dvīpaṁ chāṣataṁ tat-pārsveshu balānakam cha purato nishpādayāmāsivan
It “apparently is identical with Mārāthī balām which according to the Dictionary of Molsworth and Candy means a raised seat along the walls of the gābhāra or Sabhā-maṇḍapa of a temple.”
Dr. Lüders.


BALI(-Ī)KĀ(-A)—A moulding of the entablature, the edge of a roof.
Mahā-bhāra-tulā kāryā balikordhve viṣeshataḥ
Tula-balikayor madhye dvi-daṇḍam athavā punah
Hamsa-bhūta-balir vātha nidrā va daṇḍa-mānataḥ
Tri-pādodaya-yuktā va vidheya vājanopari

(Kāmikāgama, liv. 13, 16, 20).

BALI-PĪTHA-(KA)—The seat of sacrifice, an altar for offerings.

(1) Bṛshabhasyopari-bhāge tu kalpayed bali-pīthakam
Gopurasya bahir vāpi sthāpayed antar vāpi bali-pīthakam
Antar maṇḍala-deśe tu pūrvavat bali-pīthakam

(M. xxxii, 99, 100, 133).

(2) Śrīmat-saundara-pancha-rātra-viḍhīyam nirmāṇamām mādīsa
Śrīmantaṁ bali-pīthamāṁ pramudadīm viprarggalam mādīsa
“Caused a bali-pītha to be erected according to the rule of the (Silpa-sāstra) Paṇcharātra.”

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 8, Roman text, p. 105, Transl. p. 46).

(3) “There he enlarged the Kalideva-maṇṭapa, and re-established the bali-pītha.”

(4) "There are also fragments (of inscriptions) belonging to the
time of Rājarāja I, and Rajendra-Chola I, on a maṇḍapa
to the west of the bali-piṭha."

(Notes on Tiruvellalarai Inscrip. Ind. Ant. vol.
xxxiv. p. 264, para 5, line 10 f).

(5) "Haridāsa-Rāūta, ..........., set up in front of the god Prasanna-
Mādhava of Bellur, a festival (utsava) maṇṭapa, a pillar for
lights (dīpā-māleya-kambha), and an altar for offerings (balli-
piṭha, i.e., bali-piṭha)."

(Ep. Carnat. vol. iv. Nāgamaṅgala Taluq, no. 42,
Transl. p. 124, Roman text, p. 213).

BASADI—(see Vasati)—A Jain temple, a shrine, a monastery, modern
Basti.

(1) Kadalalāya-basadi—Jaina temple of the Jaina goddess Kadala-
lāya.

(Anmakondā Inscrip. of Prola, v. 9, Ep. Ind. vol. ix.
pp. 262, 257).

(2) "And on the top of the rock to the south of the Badra tank of
that mountain, Ganeyana Māra had the Pārśva-Jina vasati,
erected. This Jogavattīge basadi, may it endure as long as
sun and moon, protected by the paṇcha-mahā-sabda (five
words for Jain obeisance), and by unnumbered others."

'Basadi' in the sense of Jaina temple is of frequent use in the
volumes of Ep. Carnat. Its Sanskrit form is, of course,
'vasati' an instance of which should be noticed in the
passage quoted above.

(Ep. Carnat. vol. xii. Pavugada Taluq, no. 52,
Transl. p. 125, line 2, Roman text, p. 206 f).

(3) "Being actuated by veneration, gave to the basadi of the
Bhalārar..........., five mattsars (of land)."
"Basadi (means) a Jain temple; the word is a Tadbhava corruption of the Sanskrit 'vasati', abode, dwelling, a Jain monastery; the modern form is 'Basti.'" Dr. Fleet.

(Sanskrit and Old Kanarese Inscr. Ind. Ant. vol. i.v. p. 181, c. 1, line 10, and foot note).

(4) Purigereyalu másisid-Ānesejeyya-basadige.............
"In the lands of Guđigere, which.............. were under the control of the Jain temple called Anē sejjeya........ .... ............
built at Purigere."

(Guđigere Jain Inscr. line 21, Ind. Ant. vol. xvii. pp. 39, 37).

Ep. Carnat. vol. ii. Inscriptions (i) on Chandra-giri, nos. 1-74, (ii) on Vindhya-giri nos. 75-123; and (iii) in the town, nos. 124-144:

(5) "Caused basadis and māna-stambhas to be erected in numerous places"

(No. 38, Roman text, p. 7, line 17, Transl. p. 121, line 5).

(6) "The basadi of his guru Śrī-rūpa-nārāyana of Kollāpura."

(No. 39, Roman text, p. 7-8, Transl. p. 122, line 18).

(7) "The basadis of Gaṅga-vādi, however many there were, he restored."

(No. 45, Roman text, p. 21, Transl. p. 126, line 12).

(8) "This Lakshmi, wife of Gaṅga senā-pati, the abode of all good qualities, had this new Jina temple (vasati) made."

(No. 63, Roman text, p. 59, Transl. p. 149).

(9) "The Daṇḍāṇāyaka Gaṅga had this basadi made for his mother Pochavu."

(No. 64, Roman text, p. 59, Transl. p. 149).

(10) "The bastis (basadinal) of Gaṅga-vādi, however many there were, he had renewed."

(No. 90, Roman text, p. 72, line 10 from bottom upwards, Transl. p. 158, para 5).

(11) "He had these images of Bharata and Bāhubali Kevali, the basadis, and the side doors of that tīrtha made for
beauty; having erected eighty virgin (? new) basadis, and repaired two hundred (that were in ruins), he obtained glory, the general Bharata."

(No. 115, Roman text, p. 87, Transl. p. 171).

(12) "He built a small basti on the lower hill; repaired three bastis at the north gate, (and) the Maṅgāyi basti, repaired the Hagalaya (a village to the south of Śrāvana Belgola) basti, and made gifts for supplying food in one."

(No. 134, Roman text, p. 100, Transl. p. 179).

(13) "And in Kellaṅgere he (also) made five large bastis and five beautiful ponds."

"The money obtained from this place will be used for repairing the Ārchari’s and other dwelling and the basadis, for the worship and decoration of the god, and for gifts of food to the people visiting the basadi and to the assembly of Rishis."

(No. 137a, Roman text, p. 104, lines 6, 9, Transl. p. 182, paras 5, 11).

(14) "Keep whatever you have obtained from the paddy lands and dry fields, together with the waste land, the firewood, leaves, decay of the basadi house and so forth, belonging to the endowments of Gommaṭa deva, Kamaṭha Pārśva deva, Śrīvallabha deva of Bhaṇḍāraiya’s basadi, and principal basadis.

(No. 137 c., Transl. p. 183).

(15) "And for the basadi which he had made.....a small tank east of the basadi.....?"

(No. 144, Transl. p. 187, line 9 from bottom upwards).

(16) "He made a grant of lands for the basadis of the Tri-kūṭa basadi which he had caused to be erected in Arakōṭṭāra in the Enne-nāḍ."

(17) "He caused a basadi to be erected in Muguli in Sige-nād, and setting up therein the god Pārśva, presented the basadi and land for the god to their guru."

In this instance, it should be noted, the meaning of 'basadi' as a Jaina temple is unquestionable.


(18) "Hoysa-la-Gavunda, son of...... , in memory of his mother's death, erected a basadi, and in the presence of all the residents and farmers of the town, divided certain land (specified) equally to the basadi and the temple (basadigam devāl-yakkam bhūmi samāna-vāgi basadige......), washing the feet of Ahobala-Paṇḍita."

The distinction made here between the basadi and the temple (devālaya) should be noted.


(19) "Thus celebrated, Barmma-Deva, the Bhujabala-Gaṅga Permmaḍi-Deva, made the basadi, which Daḍiga and Mādhava had formerly established on the hill of Mandali, and for which the kings of his Gaṅga line had continued to provide the offerings, and which they had afterwards caused to be built of wood, the chief of all the basadis hitherto or in future to be established in the Eddarore-seventy of the Mandali-Thousand, giving it the name of Paṭṭada-basadi (the Crown-basadi), and endowed it with certain lands (specified)."


(20) "The great minister,............., enlarged a tank, formed paddy fields, erected a temple, and established places for distribution of water and food. And the basadi he built shone with big tank of Taṭṭekere surrounding it."
"And for those two basadis of Nellavatti and Taṭṭikere, on the death of Jinadāṣa as a reward of perggade Nokkayya's boldness and liberality, Gaṅga-Permmādi-Deva granted the royal insignia of two horns, a canopy, chāmaras, and birdrums."

"And Gaṅga-permmādi-deva granted for the basadi the shop-tax and customs of Taṭṭikere."

(Ibid no. 10, Transl., p. 11, last two paras, p. 12, paras 2, 3).

(21) "For the maṭhādhi-pati of Bandaṇike was erected a maṇṭapā in front of the Śānti-Jina basadi."


(22) See both 'basti' and 'basadi' (in Ep. Carnat. vol. iii. Serignapatam Taluq, no. 144, 146, etc. etc., Transl. p. 34, and also in other volumes of Ep. Carnat. referred to above) and the sketches of bastis between pp. 50, 51, (Introduction, Ep. Carnat. vol. ii), and pp. 150, 151 (Translation), and compare the following from Fergusson:

"The principal group of the Bastis of the Jains, at present known at least above the ghāṭa, is that of Sravana Belgula. There are there two hills—the Indragiri, on a shoulder of the other, called Chandragiri, stand the Bastis, fifteen in number. As might be expected from their situation, they are all of the Dravidian style of architecture, and are consequently built in gradually receding stories, each of which is ornamented with small simulated cells.......... No instance occurs among them of the curvilinear sikra (sikhara) or spire, which is universal with the northern Jains, except in the instance of Ellora."

"The following wood-cut (photo no. 149) conveys, however, an idea of the general external appearance, which is more ornamental than that of northern Jain temples. The outer wall of those in the north is almost always quite plain.
The southern ones are as generally ornamented with pilasters and crowned with a row of ornamental cells. Inside is a court probably square and surrounded by cloisters, at the back of which rises the vimāna over the cell, which contains the principal image of the Tirthankar. It always is surmounted by a small dome, as is universally the case with every vimāna in Dravidian architecture, instead of with the mysterious amalaka ornament of northern sikras (Śikharas)."

"It may be a vain speculation, but it seems impossible to look at this wood-cut (no. 149), and not to be struck with its resemblance to the temples of southern Babylonia. The same division into stories with their cells: the backward position of the temple itself: the panelled or pilastered basement, all these points of resemblance, it seems difficult to regard as purely accidental."

(Fergusson, Ind. & East. Arch. p. 2. 69-270).

BA(VA)SUNDHRA—The earth, a type of pent-roof. (M. xvii. 177. see under Lupā).

BAHALA—(see Bāhulya)—An extension, a projection, a sugar-cane-like moulding.

(1) Dvāra-tāre chatush-pañcha-shat-saptāśṭa-vibhājīte 1
Ekāṁśa(m) sūtra-paṭṭih syāt samaṁ vā bahalam bhavet 1
Ardham vā pāda-hīnām vā bahalam parikirtitam 2
Śilaya cha mṛīdā py-athavā taraṇā rachayed atha kuḍyam
atīva-drīdham 1
Tad ihottara-vistaratah sadṛśaṁ bahalam kathitaṁ talipādi-yutam 1

(Vāstu-vidyā, ed. Ganapati Śāstri, xiv. 1, 2; xv. 1).

(2) In connection with a pillar:
Asḥṭāṁśaṁ yoga-vistārāṁ tad-ardham bahalam bhavet 1

(M. xxxix. 59).
(3) Stambha-vyāsa-samo(-maṁ) vā tad-ardham bahalam (? bahulam) bhavet II
Kavāṭa-bahulaṁ proktam dandaṁrdham vā ghanam bhavet II
(Kālikāgama, lv. 35, 38).

It is clear from v. 38, that ghanam or thickness is not to be
confused with bahala or bahula.

BAHIR-aṅGA—The outer court, the external side of a building.

Athaṁ baḥir-aṅge tu cheshta-dig-viśhor ālayam |
Anyeshāṁ sarva-lingānāṁ nargaṭ bahir-aṅgataḥ |
(M. ix. 257, 402).

BAHIR-BHITTII—The outer wall, an outside partition.

Antar-vapram baḥir-bhittir śrēṣṭhaṁ dirgam cha chūlikā
(-am) |
(M. ix. 361, etc).

BAHIR-MUKHA—With face towards the outside, projecting outward.

In connection with foundations:
Gṛiha-garbham antar-mukham syād grāma-garbham bahir-
mukham |
(M. xii. 216).

BAHU-MAṆḌĀPA—(cf. Mukha-maṇḍapa)—A kind of group pavilion.

Devālayeshu sarveshu sammukhe bahu-maṇḍapam |
(M. xxxiv. 33).

The pavilion in front of a temple is generally called Mukha-
maṇḍapa.

BAHU-LIṆGA—A kind of phallus, phalli in group.
(M. lili. 75, 77, 72, etc., see under Liṅga).

BAHULA—An architectural member of the balance, the extended
part of the scales outside the holes through which the scales
are joined with the beam by strings.

T(ād)jīhvāgrā) ardham bahulaṁ kuryat tan-mule chhidra-

samyutam |
(M. l. 184).
BĀLA-PARYAṆKA—(see Paryaṇka)—A small bedstead, a couch.

BĀHULYA—(perhaps for bahalya, see Bahala)—Abundance, superfluity, extension, hence projection.

1. Stambha-samaṁ bāhulyam—bāhulya is equal to the column.

   (Bṛihat-saṁhitā, lxx. 30).

Vistāra-pāda-pratimam bāhulyam sākhayoh smrītam—the projection of the two door-frames is equal to nearly \( \frac{1}{4} \) of the breadth (of the door)

   (Bṛihat-saṁhitā, lvi. 13).

Kern translates 'bāhulya' by thickness, which does not suit at least to the first instance, (see J. R. A. S., N. S., vol. vi. pp. 285, 318).

2. Vistāra-pāda-pratimam bāhulyam sākhayoh smrītam

   (Matsya-Puruṣa, chap. 270, v. 20, same as no. 2 above).

3. Vistārārddhena bāhulyam sarvēshaṁ eva kīrtitam

   (Agni-Puruṣa, chap. 104, v. 29).

BIMBA—An idol, an image.

   (M. li. 22, lxvii. 1, etc).

Nirmitaṁ sāṁti-nāthasya bimbakaṁ—'image of Śāntinātha was made.'

   (Honwad Inscrip. of Someśvara i, line 30, Ind. Ant. vol. xix. p. 273).

BI(VĪ)RA-GALA—(also Biragal or Birakal, see Vira-sāṣana)—Monuments set up in memory of a hero at first, and this honour is next extended to any one who dies after having done some good work; lastly it implies a simple memorial monument, resembling perhaps the pagoda-shaped maṭhas, constructed by the relatives and admirers of the departed; a monumental stone erected in memory of a warrior.

1. "But her son Pilleya-Nāyaka, (after her death) performing the further ceremonies, set up this biragal in the presence of the god Honnesvara, and made a grant of land (specified) for the offerings to the god Honnesvara and for carrying on the worship of the biragal washing the feet of Janneya-
guru. That Janeyya-guru and his successors will carry on the worship of that biragal we most firmly believe.”


(2) “His younger brother Channappa put up this birakallu for him.”

“Her junior uncle Chenna put up this biragol.”


(3) “A grant of land (specified) was made for maintaining the worship and ceremonies of this biragol.”


(4) “And killing many who opposed him, he did his duty to his lord and gained the world of gods. His brother-in-law with his son and daughter set up this vira-sasana for him.”


BUDDHI-SAMKIRNA—A pavilion with 50 pillars.

(Matsya-Purana, chap. 270, v. 9, see under Manḍapa).

BRIHATI—The part of the body between the breast and backbone.

In connection with the dasa-tala measure:

Brihati saptamsakam kaksha-taram samayatam!

Brihati stana-simantam sardha-dvira-ashta matram!

(M. lxxv. 162-163).

BERA—An idol or image.

(M. li. 17, 25; lxvii. 3, etc).

“Created the temple of Chamarajësvara together with new images(bera).”


BODHIKA(-A)—(also Vodhika, see Manḍi)—The crowning member of the capital; this is placed upon the abacus (phalaka) and under the table of cornices. It may be identified with the carbell which
in European architecture is a block of stone projecting from a wall and supporting the beams of a roof or any weight.

(See Dravidian Arch. Jouvene Dubreuil, ed. Aiyangar, p. 26).

See Suprabhedagama (xxxl. 107, 57) under Stambha.

Cf. Bodhikam mushthi-bandham cha phalakā tātikā ghaṭam (M. XLVII. 18, etc).

See the photographic views of the Corinthian capitals from Jamalgiri (Fergusson, Hist. of Ind. & East. Arch. p. 173, figs. 94, 95).

See Buddhist Cave temples (fig. no. 21, Arch. Surv. new Imp. series, vol. IV. p. 62; vol. xli. figs. 1, 2, 3, 4, 5, 6).

BODHI-MANDA—A raised terrace near a temple, the miraculous throne under the Bodhi-tree at Gaya also called Vajrasana or diamond throne.

Tenochchaier Bbdhī-māṇḍa śaśi-kara-dhavalah sarvavato māṇḍapaṇa kāntah prāśāda esha smara-balā-jayinah kārito loka-sāstuh (M. XLVII. 18, etc)

"By him this beautiful mansion of the Teacher of mankind, who overcame the power of (the god) Smara, dazzling white as the rays of the moon, with an open pavilion on all sides has been caused to be made at the exalted Bodhi-manda."

"Bodhi-manda is the name of the miraculous throne under the bodhi-tree at Bodh-Gaya, also called the vajrasana or 'diamond throne', on which Buddha and his predecessors sat, when attaining bodhi or perfect wisdom. And Professor Childers, in his Pāli Dictionary, added that he inferred that the term was also applied to the raised terrace built under the bodhi-tree within the precincts of any Buddhist temple, in imitation, presumably, of Buddha's throne. This, rather than the throne itself, seems to be its meaning in the present inscription."

(Sanskrit and old Canarese Inscrip. no. 166. Bodh Gaya Inscrip. of Mahanaman, line 10 f., Ind. Ant. vol. xv. pp. 358, 359; 357. c. 1, 2).
BAUDDHA—Belonging to the Buddhists or Buddha, the Buddhist images.

Mānasāra (chap. lvi. named Buddha, 1-18):

Like all other images, the Buddhist images also are made of wood, stone or iron (line 14). Their pedestals are made of the three kinds of ābhāsa (marble), of earth and of gravel, etc. (15-16). They are also both stationary and movable (14). They are made in the erect or sitting posture and placed on the throne (3-4), and are furnished with the peepul tree and the wonder-tree (Kalpavrika). They have two arms, two legs, and two eyes (that is, one face) (10). They are measured in the large type of the Daśā-tāla system (17). They are pure white in colour (5). Their garment is yellow (12), face large (5), ears long (6), eyes smiling at the corner (6), chest gracefully broad, arms long (10), belly large and round, and the body fleshy (8). They are furnished with shining top-knots (ushnīshojuvala-moulika) (10).

BRAHMA-KĀNTA—A class of pillars, a type of storeyed buildings, a class of gate-houses.

The square columns with four minor pillars:

Chatur-āśram brahma-kāntaṁ syāt ।

Vedopapāda-syāmuktaṁ brahma-kāntaṁ īritam ।

(M. xv. 20).

(Ibid. 244).

A class of the three-storeyed buildings (M. xxl. 39-40, see under Prāśāda).

A class of the five-storeyed buildings (M. xxiii. 41-42, see under Prāśāda).

A class of gate-houses (M. xxxiii. 558, see under Gopura).

BRAHMA-GARBHA—The foundations of the temples of Brahma.

(M. xii. 142-152, see under Garbha-nyāsa).

BRAHMA-DVĀRA—The door in the middle or central part of an object.

Brahma-dvāra-patākādyair aṅgair yuktam vīmānakam ।

(Kāmikāgama, l. 93).
Brahma-dvāram iti proktam vimānānām saunātanam!

(Ibid. Lv. 155).

Brahma-dvāram tato madhye maṇḍapam koshṭhake matam!

(Ibid. Lv. 197).

BRAHMA-PADA—The central part, the plot at the centre of a design.

(M. xl. 73, lxi. 165, etc., see under Pada-vinyāsa).

BRAHMA-BHITTI—The middle wall.

Athavā brahma-bhittau va garbhādhānam vidhiyate!

(Kāmikāgama, xxxv. 46).

BRAHMA-MANḌALA—The central part of a village or town.

(M. ix. 128, see under Grāma).

BRAHMA-MANDIRA—A type of rectangular building.

(1) Agni-Puraṇa (chap. 104, v. 16-17, see under Prāsāda).

(2) Garuḍa-Puraṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

BRAHMA-MASTAKA—A kind of joinery.

(M. xvii. 149, see under Sandhi-karman).

BRAHMA-VĀHANA—The riding animal of Brahmā, the goose.

The measures and description of the goose (M. lx. 4-46, see under Vāhana).

BRAHMA-STHĀNA—The central part of a village or town, where a public hall is built for the assemblage of the inhabitants.

(M. xii. 142, see under Grāma).

(1) Brahma-sthāne sabhādīni kalpayed vidhīnā budhah ∥
Brahma(-me) va madhyame bhāge piṭhaṁ parikalpayet ∥

(Kāmikāgama, xxviii. 15, 18).

(2) "Senai................. assigned (one) paṭṭi of land in the neighbourhood, to last as long as the moon and the sun, for his own merit (and) for the meritorious purpose of supplying to the Brahma-sthāna in this village water during
six months and firepans (agnishtōha) during six months and of constructing a water-lever in front of the maṇḍapa."


(3) "We the great assembly of Maṇimāṅgalam, being assembled without a vacancy in the assembly, in the Brahma-sṭhāna in our village."

(Inscrip. of Rajadhiraja, no. 28, line 7, H. S. I. I. vol. III. p. 57).

(3) "We the great assembly of Maṇimāṅgalam, being assembled, without a vacancy in the assembly, in the large maṇḍapa (of) the Brahma-sṭhāna of our village."


BRAHMĀNGĀNA—The central courtyard.

(See Kāmikāgama under Aṅgāna).

BRAHMĀMSĀ—(see Brahma-sthāna)—The central part of a village or town, where a public hall is generally built.

BHAKTA—A devotee, a faithful worshipper, a class of sages.

Description of their images (M. chap. lxx, named Bhakta):

The devotees are divided into four classes, namely Sālokya, Sāmipya, Sārūpya, and Sāyujya (lines 3-4). The Sālokyas are those who specialize in devotion, knowledge and renunciation (vairāgya) (5). The Sāmipyas specialize in knowledge and renunciation (6). The Sārūpyas are distinguished as those who are devoted to the meditation of God (7). And the Sāyujyas are those who have acquired the true knowledge (of God) and are aware of the final beatitude (paramārtha) (8).

The limbs of the Sālokya class of great men are measured in the largest type of the nava-tāla system (9). The Sāmipyas are measured in the smallest type of the dasa-tāla system (10),
The Sārupyas are measured in the intermediate type of the dāsa-tāla system (11). And the Sāyujyas are measured in the largest type of the dāsa-tāla system (12).

(For details of these measures see Tāla-māna).

BHAṆGA—A pose in which an image is carved.

There are four bhaṅgas or poses, namely, sama-bhaṅga, ābhaṅga, ati-bhaṅga (M. i.vii. 98), and tri-bhaṅga (ibid. 125).

"In this (Sama-bhaṅga) type the right and left of the figure are disposed symmetrically, the sūtra or plumb-line passing through the naval, from the crown of the head to a point midway between the heels. In other words, the figure whether seated or standing, is poised firmly on both legs without inclining in any way to right or left. Images of Buddha, Śūrya (sun) and Viṣṇu are generally made to follow this scheme of rigid, vertical symmetry. The dispositions or attitudes of the limbs and organs on either side are made exactly similar, except that the mudrā or symbolical posing of the fingers is different."

"In such a (Ābhaṅga) figure the plumb-line or the centre-line, from the crown of the head to a point midway between the heels, passes slightly to the right of the naval. In other words, the upper half of the figure is made to incline slightly towards its right side, without inclining in any way towards either of the attendant deities. The Śaktis or attendant deities are two male and two female Tri-bhaṅgas placed on either side with their heads inclined inwards towards the principal figure. The figures on either side are exactly similar in poise, except that one is a reverse or reflex of the other. This is a necessary condition as otherwise one of the figures would lean away from the central figure, and spoil the balance and harmony of the whole group."

"A Tri-bhaṅga figure had its head and hips displaced about one āṁśa to the right or left of the centre line."

"This (Ati-bhaṅga) is really an emphasised form of the Tri-bhaṅga, the sweep of the Tri-bhaṅga curve being considerably enhanced. The upper portion of the body above the hips, or
the limbs below, are thrown to right or left, backwards or forwards, like a tree caught in a storm. This type is usually seen in such representations as Śiva's dance of destruction, and fighting gods and demons, and is specially adapted to the portrayal of violent action, of the impetus of the Tāṇḍava dancing, etc.;”


BHADRA—(cf. Sarvato-bhadra and Mukha-bhadra)—A type of portico, a moulding, the general epithet of chariots, a type of building.

(1) A moulding of the base (M. xiv. 345, see the lists of mouldings under Adhishṭāna).

A kind of portico:
In connection with buildings of one to twelve storeys:
Ekaṁ vā dvi-tri-dāṇḍena nirgamaṁ bhadrāṁ eva vā

(M. xix. 56).

Cf. Madhya-bhadra (M. xix. 177).
Toranair niḍa-bhadra-di-mūle chordhve cha bhūshitam

(M. xx. 64).

In connection with pavilions (maṇḍapas):
Chatur-dig-bhadra-vīstāram eka-bhāgena nirgamam

(M. xxxiv. 76).

In connection with halls (sālas):
Śalāyāḥ parito'linḍam prishṭhato bhadrā-saṁyutam

(M. xxxv. 40).

Dvi-chatur-bhāga-vīstāram pārśvayor bhadrā-saṁyutam
Pṛishṭhe cha dvyaika-bhāgena bhadrāṁ kuryāḥ vichakṣanah

(Ibid. 322-323).

In connection with chariots:
Chatur-dikṣhu chatur-bhadraṁ syat
Bhadra-madhye tu bhadrāṁ syat
Yuktyā bhadrāṁ sarvēhāṁ nāṣikā-yuktam eva vā

(M. xlili. 107-109).
Bhadra is the general name for chariot (ratha):
Nivāta-bhadra, Pavana-bhadra, Prabhaṅjana-bhadra, Nabha-
svān-bhadra, etc.

(M. XLIII. 111-115).

In connection with dolā (palanquin or hammock):
Puraṭo prishṭhato madhye parva (?darpa)naṁ bhadra-
saṁyutam!
(M. l. 165).

Chatur-dikshu sa-bhadraṁ vā chaika-dvyaṁśena nimnakam!
(Ibid. 284).

(2) Āyataṁ syat śṛṣṭhir bhāgair bhadra-yukta-suṣobhanaḥ!
(Matsya-Puṇaṇa, chap. 269, v. 5).

(3) Maṇḍapasya chaturthāṁśād bhadraḥ kāryyo víjñatā#
Maṇḍapās tasya karttavyā bhadrais śṛṣṭhir alaṅkṛitāḥ#
(Garuda-Puṇaṇa, chap. 47, v. 35, 39).

A type of quadrangular building:

(5) Garuda-Puṇaṇa (chap. 47, v. 24-25, see under Prāśāda).
(6) Vi-bhadra vā sa-bhadra vā karttavyā mālikā budhaiḥ#
Sa-bhadra vā vi-bhadra vā khaḷūri syād yathesḥtataḥ#
(Kāmikāgama, xxxv. 100, 106).

Śālānaṁ prakartavyam eka-dvyaṁśa-vinirmitam!
Tad-tad-agre prakartavyaṁ vāre bhadrasya paśchime#
(Ibid. xlv. 35).

Chatur-dig-bhadra-saṁyuktāṁ dvāra-jālaka-sobhitam#
(Ibid. xli. 26).

A class of buildings (Ibid. xlv. 41, see under Mālikā).

BHADRAKA—The general name for chariots.
(M. xlIII. 112-116, see under Bhadra).

BHADRA-PATTA—A moulding of the base.
(M. xlv. 345, see the lists of mouldings under Adhisṭhāna).

BHADRA-PITHA—A type of pedestal of the phallus or an image.
(M. lIII. 34, see under Pitha).

The pedestal of an image (M. liV. 129, 173).
BHADRA-МАNДAPA—A type of pavilion.
Cf. Maṇḍapam bhadram ity-uktam bāhya(dhānya)-nikshepa-yogya- 
kam !
(M. xxxiv. 190).

See Bilvanātheśvara Inscrip. of Vira-champa (verses, 1, 2, 3, Ep. 
Ind. vol. iii., pp. 70, 71; see under Maṇḍapa).

BHADRA-ŚALĀ—A type of hall, a front room, a drawing room.
In connection with the eight-storeyed buildings :
Netra-śālārdha-śālā cha bhadra-śālādi-bhūshitam !
(M. xxvi. 67, etc).

BHADRĀSANA—A kind of throne, a chair of state, a great seat.
(M. xlv. 14, etc).

BHAVANA—An abode, a residence, a dwelling, a site, a building, a 
mansion.
A kind of rectangular building :
(1) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27 see under 
Prāśāda).
(3) Maṇḍapam nava-talam kuryāḥ bhavanam anya-raṅgam vādhi-
manḍapākāram !
(M. xi. 144).
(4) Teneṇāṁ Paramesvārasya bhavanam dharmmātmanā kāri-
tam ....... kaṇvāśrame !
“He, the pious minded, had his dwelling (temple) of the 
supreme Lord made, ........ in the hermitage of Kaṇva.”
(Kanaswa Inscrip. of Śivagana, line II f., Ind. Ant. 
(5) Śubhrābrāh bham idāṁ Bhavasya bhavanāṁ kārāpitām bhū-
tale !
“This temple of Bhava (Śiva), resembling the white cloud (or 
mountain, snowy Himālayas) was caused to be built on the 
earth.”
(Dhanop Inscrip. of Chachcha, v. 2, Ind. Ant. vol. 
xl. p. 175).

29
BHAVANA-KĀNTA—A class of the ten-storeyed buildings.
(M. xxviii, 9-13, see under Prāsāda).

BHĀGA-PĀNCHA—A pavilion with thirty-two pillars.
(Matsya-Purāṇa, chap. 270, v. 12, see Maṇḍapa).

BHĀGA-MĀNA—(cf. Gāṇya-māna)—Proportional measurement.
(M. xiii, 43, xviii, 84, xxxiii, 216, 247, etc., see Māna).

BHĀRA—(see Bhāra and Stambha)—Beams, cross-beams.
Probably same as bārā or hārikā, a chain, an ornament (? bead, astragal, baguette, see Gwilt. Encycl. fig. 873) below the neck of the column.
Stambha-samaṁ bāhulyaṁ bhāra-tulānāṁ upary-upary-āsāṁ
dhavati tulopatulānāṁ unāṁ pādena pādena

(Bṛhat-saṁhitā, liii, 30).

BHĀRAKA—A support, a synonym of the column.
(M. xv, 5, see under Stambha).
See Suprabhedāgama (xxxl, 121) under Bhāra.

BHĀRĀ—(see Bhāra and Hārā)—A support, a beam.
(1) In connection with buildings of one to twelve storeys:
Chatur-saḷa chatush-kuṭaṁ chāśṭa-bhāra sa-paṇjaram
(M. xx, 72, etc).

(2) Eka-dāṇḍāntar-bhāra tu madhya-bhāra dvi-dāṇḍataḥ
Chatur-dāṇḍa-pramāṇena kriyā māryāda-bhittikam
dvārake vātha dvāra-saḷāṁ tu bhārake
Prāsādam madhya-bhārāyāṁ māryādaṁ harmyam ēva cha
(Suprabhedāgama, xxxl, 117, 121; for full context see v. 115-122, under Prākāra).

BHITTI—A wall, a partition, a support.
(1) Bhittih strī kuḍyaṁ
Bhittih kuḍye prabhede cha

(Amarakosha, 2, 2, 4).
(2) Purato'lin'dam ekāśaṁ bhittim kuryāt samantatah!
(M. xxxv. 118, compare also xv. 231, xxxvii. 6, xl. 57, lvi. 16, etc).

(3) Vistārārdham bhaved garbho bhittayō'nyah samantatah!
"The adytum measures half the extent (of the whole) and has its separate walls all around."
(Brihat-samhitā, lvi. 12, J. R. A. S., N. S., vol. vi., p. 318; see also Matsya-Purāṇa, chap. 269, v. 8, 9, 12).

(4) Tri-hastāntaṁ tu vistāro bhittināṁ parikirtitah#
Mūla-bhitter idāṁ mānaṁ ārdhve pādārdha-hinakam!
Anyo'nyam adhikā vaṁ nyūnā vā bhittayaḥ samāḥ#
(Kāmikāgama, xxxv. 32, 33).
Tri-bhagena bhaved garbham samantād bhittir ishyate#
Dvy-adhikena bhir-bhittih āsahāin prāgyat prakirtitam#
liṅge śilānta(-te) cha krodhe bhittiḥ(p) pānchā-(m)śa-varjitah#
Kimchin nyūnam alindaṁ vā āsahāṃ kuḍyeshu yojyet#
(Ibid. l. 82, 86, 87).
The synonyms of bhitti:

......................dvāri kuḍyam cha kuṭṭimam#
Bhitter ākhyaeyam ākhyaṭam........................#
(Ibid. lv. 199-200).

(5) Navāṃsaṁ garbha-geham tu bhitti-mānaṁ tu shoḍāsa#
Shoḍāsāṁ bhitti-mānaṁ tu bhittim abhyantaram viduḥ#
Tad-bāhyaikam tu salilam tad-bāhyaikam tu bhittikam#
Bāhya-bhittau chatur-dvāram athavā dvāram ekataḥ#
Anyat sarvām samāṁ proktam stūpy-antāṁ kārayed budhaḥ#
Yad uktaṁ bhitti-vistāraṁ bāhya-bhyantarayoṁ samāṁ#
Bāhye vābhhyantare vāpi tri-vidham bhitti-mānakam#
Piṭhasya tri-ūnaṁ garbham ta-(t)-tri-bhāgaika-bhittikam#
(Suprabhedāgama, xxxi. 4, 6, 7, 8, 12).

(6) Prāsāda-vara-varyeshu śilāvatsu sugandhishu#
Uṣhitvā meru-kalpesu kṛita-kāṇchana-bhittishu#
(Rāmāyaṇa, xi. 88, 7, etc).
(7) Atyuchchair bhitti-bhāgair divi divasa-pati-syandanaṁ vā
vigrīhan yenaṅkāri koṭah—“By whom the fort (in this
place) was built, which perhaps may arrest the chariot of
the sun in the sky by its (very) high walls.”

(An Ābu Inscrip. of the reign of Bhimadeva II,

(8) Suttālayada bhittiya māḍisi chavvisa-tīrtha-karaṁ māḍi-
sidaru
dsūri
“Śri Basavi Seṭṭi..........had the wall round the cloisters
and the twenty-four Tīrtha-karas made.”

(Ep. Carnat. vol. ii. no. 78, Roman text, p. 62,
Transl. p. 151).

(9) “Koneri, son of......erected a nava-raṅga of 10 aṅkaṇas, with
secure foundation and walls (vajra-bhitti-goḍe) for the
god Tirumala of the central street of Malalavādi.”

(Ep. Carnat. vol. iv. Hunsur Taluq, no. 1,

BHITTI-GRIHA—A wall-house, a small closet inside the wall re-
sembling a cupboard.

(M. xl. 63, etc).

BHITTI-SOPĀNA—A kind of surrounding steps made through a wall.
(See Kauṭiliya-Arthaśāstra under Sopāna).

BHINNA ŚĀLĀ—A kind of detached building with a balcony in
front.

(M. xxxv. 98, see under Śālā).

BHŪ-KĀNTA—A class of storeyed buildings.
A class of eight-storeyed buildings (M. xxvi. 3-20, see under
Prāśāda).
A class of the ten-storeyed buildings (M. xxviii. 6-8, see
under Prāśāda).

BHŪTA-KĀNTA—A class of the five-storeyed buildings.
(M. xxiii. 13-15, see under Prāśāda).
BHÚ-DHARA—A type of oval building.
(1) Agni-Purāṇa (chap. 104. v. 19-20, see under Prasāda).
(2) Garuḍa-Purāṇa (chap. 47. v. 29-30, see under Prasāda).

BHÚPA-KĀNTA—A class of the eight-storeyed buildings.
(M. xxvi. 22-28, see under Prasāda).

BHÚ-PARĪKṢHĀ—Testing the site and soil where a village, town or building is constructed.
All the Vāstu-sāstras have elaborate descriptions on the subject. The principles and details are similar in the treatises examined below.

(1) The soil of the plot, where a village, town, fort, palace, temple or house is to be built, is examined with regard to its shape, colour, odour, feature, taste and touch (M. iii. 16-32). The elevation of the ground as well as the luxuriant growth of certain plants, trees and grasses on the ground are also examined (M. iv. 4-38). If a plot of land is found to be satisfactory on all or most of these examinations, it should be selected for a village, town, fort, or house, as the case may be. But even after this selection, it would be wise to test the ground by some other ways.

A square hole of one cubit deep should be dug on the selected site and be filled up with water. After 24 hours the chief architect should mark the condition of the water in the hole. If all the water be dried up by this time, the earth is taken to be very bad. But if, on the other hand, there remains some water in the hole, the selected plot of land would be fit for any building. (M. v. 20-30).

Another final test is this that a similar hole is dug on the plot and filled up with the earth taken out of it. If this earth be not quite enough to fill up the hole, the ground is taken to be very bad, but if this earth overfills the hole, the soil is stated to be very good for any building. (M. v. 34-37).
The general import of the last two tests seems to be this that in the former case, the very dry land is avoided, while in the latter, very loose or sandy land is said to be unfit for the construction of a building.

(2) Brähmat-samhitā, chap. LIII. (ed. Kern, Bibliotheca Ind. A. S. Bengal, new series, nos. 51, 54, 59, 63, 68, 72 and 73):
Sita-rakta-pita-krishṇā viprādīnāṁ praśasyate bhūmiḥ ।
Gandhaś cha bhavati yasya gṛṛita-rudhirānādy-a-madya-
samaḥ ॥ 96

Kuśa-yuktā sara-bahula dūrvākāsāvritā krameṇa mahī ।
Anuvārcita vṛiddhi-kari madhura-kashāyāmla-kaṭukā cha ॥ 97
See also v. 85-94 and then compare the last line of 95:
Tat tasya bhavati śubhadaṁ yasya cha yasmin mano ramate ।
"In general the soil (ground) will be suitable to any one whose mind is pleased with it."

Compare also the eleven lines quoted from:
(3) Garga by the commentary of Brähmat-samhitā, which are again quoted by Dr. Kern.
(4) "The Viśvak (1,61, sqq.) contains the same rules, but in other words."
(5) Part of the corresponding passage from Kāśyapa is quoted by Rām Raz (Arch. of Hind. p. 17).
Vāstu-Ratnāvali (a compilation, ed. Jivanatha Jyotishi, 1883 pp. 8, 10):
(6) On colour of ground, quotation from Vasiṣṭha-samhitā:
Śvēta-sastā dvijendraṁāṁ raktā bhūmir mavi-bhujām ।
Viśāṁ pita cha śudrānāṁ krishṇāyeshāṁ vimiśritā ॥
(7) From the Vāstu-pradīpa:
Śukla-mṛṭṣaṁ cha yā bhūmir brahmaṁ sā prakṛitī ।
Kshatriyā raktā-mṛṭṣaṁ cha harid-vaiśyā prakṛitī ॥
Kṛishṇā bhūmir bhavech chhūdra chaturdā parikṛitī ॥
(8) On taste, from Nārada:
Madhuram kaṭukam tiktaṁ kashāyam cha rashāḥ kramāt

(9) On smell, from the Gṛha-kārikā:
Ghṛtāśṛṅga-madyānāṁ gandhas cha kramaśaḥ bhavet

(10) On declivity, from Bhrigu:
Udaṅ-adi pavam ishṭam viprādīnāṁ pradakshiṇenaiva
Vipraḥ śārvatra vased anuvartam athishṭam anyeshāṁ iti

(12) Śilpa-dipaka (ed. Gaṅgādhara, i. 22-23):
Śvetā brāhmaṇa-bhūmikā cha ghṛtavād-gandhā susvādinī
dakaḥ sonita-gandhini nṛpati-bhūḥ svāde kashāye cha sā
svāde'ṁlā tila-taila-gandhir udita pīta cha vaisya-mahi
krishṇā matsya-sugandhini cha kaṭukā śudreti bhū-laksha-

(13) Bhavishya-Purāṇa (chap. 130, v. 42-44):
Ishṭa-gandha-rasopetā nimnā bhūmiḥ prāsasyate
Śarkarā-tūṣha-keśāsthi-kshāraṅgāra-vivarjita
Megha-duṁdubhi-nirghoshā sarva-vīja-prarohini
Śuklā raktā tathā pīta krishṇā kathita kshitiḥ
Dvīja-rājanya-vaiśyānāṁ śūdrānāṁ cha yathā-kramāt

Then follows the examination proper of the soil (v. 44-45). A pit is dug in the ground and filled up with the sand which is taken out, exactly in the same way as in the Mānasāra. The quality of the soil varies from best to worst as the sand is in excess, equal and less in filling up the pit.

BHŪМА—(see Tala)—A storey, a floor.
Eka-bhūmaṁ dvi-bhūmaṁ vā kshudrānāṁ bhavanam nṛṇām
(Sīlpa-sāstra-sāra-saṁgraha, viii. 29).

BHŪMI-(KA)—(see Tala)—Earth, ground, soil, a place, a region, a spot, a site, a situation, a storey, a floor of a house.
(1) In the Mānasāra a chapter (xi) is named Bhūmi-lamba which describes the dimensions of different storeys:
Bhūmi-lamba-vidhīm vakshye śāstre samkshepatah kramāt!
Uktam hi bhūmi-lambaṁ syād ekānta-bhūmikam!
Etad dvā-dāsa-bhumy-antarām janmādi-stūpīkāntāṁ syāt!
(M. xi. 1, 5, 125, etc).

(2) Kshatriyādeḥ pañcha-bhūmir dvijānāṁ rāga-bhūmikāṁ
(Silpa-sāstra-sāra-saṅgraha, viii. 30).

(3) Vimāno'stri deva-yāne sapta-bhūmau cha sadmani!
(Niganṭu, see Ramāyaṇa under Vimāna).

(4) Sapta-bhauṁāsṭa-bhaumaś cha sa dādarsa mahāpurīṁ
(Ramāyaṇa, v. 2, 50, see also vi. 33, 8).

(5) Ekaiva cha bhūmikā tasya syād ekā tasya cha bhūmikā
ekaiva cha bhūmikā tasya syād ekā tasya cha bhūmikā!

(6) Śata-sṛṅgaś chatur-dvāro bhūmikā-bhoḍāsoschchhrītah
(Matsya-Purāṇa, chap. 269, v. 31, see also v. 37, 38, 39, 40, 42, 43, 44, etc).

(7) Rāja-kanyāṁ . . . . . . . sapta-bhūmika-prāsāda-prānta-gatāṁ
(Pañcchatantra, ed. Bombay, i, p. 38).


BHŪMI-LAMBA—The height of a storey; according to the Kāmikāgāma (see below) and the Mānasāra the term implies the dimensions of storeys.

(1) The five series of breadth in the smallest type of one-storeyed buildings are 2, 4, 6, 8 and 10 cubits; and the five series of length are 3, 5, 7, 9 and 11 cubits. In the intermediate type the five series of breadth are 5, 7, 9, 11 and 13 cubits and the five series of length 6, 8, 10, 12 and 14 cubits. In the largest type the five series of breadth are 6, 8, 10, 12 and 14 cubits and the five series of length are 7, 9, 11, 13 and 15 cubits.
(M. xi. 6-12).
All the twelve storeys are in this way measured separately.

(M. xi. 13-125).

These are stated to be the dimensions in the Jāti class of buildings.

Three-fourths, half and one-fourth of these dimensions are prescribed for the Chhandha, Vikalpa and Ābhāsa classes respectively.

(2) Chatur-aṁśādi-saṁsthānaṁ bhūmi-lambaṁ iti smṛtam

(Kānikāgama, t. 1).

Then follow the dimensions of the storeys from one to twelve and sixteen (ibid. v. 2-34). The five proportions of the height of storeys, as 'bhumi-lamba,' means, are given under the same five technical names as in the Mānasāra, viz., Śāntika, Pushā, Jayada, Adbhuta, and Sarva-kāmika (v. 24, 25-28). The Jāti, Chhandha, Vikalpa and Ābhāsa classes of buildings are also distinguished (v. 9-13).

(3) Varāhamihira describes the height, etc., of the buildings of the Brāhmīns, kings, ministers and others (Bṛhat-saṁhitā, LIII. 4-26). But the general rule about the height of the storey (bhūmikā) is also given (Bṛhat-saṁhitā, LVI. 29-30):

Bhūmikāṅgula-mānena mayasyāśṭottaram satam
Sārdham hasta-trayaṁ chaiva kathitam viśvakarnaṇā
d Prāhuḥ sthapatayaḥ chātra matam ekaṁ vipaśchitah
Kapota-pāli-sāmyuktā nyūnā gachchhanti tulyatām

"A storey's altitude is of 108 digits according to Maya, but Viśvakarman pronounces it to be of three cubits and a half (i.e. 84 digits). As to this, however, able architects have declared that (in reality) there is no discrepancy of opinion, for, if you add the height of the crown-work (kapota-pāli) the smaller number will equal (the greater)." Dr. Kern.

BHŪ-MUKHA—A type of oval building.

(Garuda-Purāṇa, chap. 47, v. 29-30, see under Prāsaḍa).
BHŪSHAṆA—A class of storeyed buildings, a type of pavilion, a moulding, articles of furniture, ornaments.

A type of oval building (Agni-Purāṇa, chap. 104, v. 19-20, see under Prāsāda).

A class of the nine-storeyed buildings (M. xxvii. 13-14, see under Prāsāda).

A moulding of the column (M. xv. 93, etc).

A type of pavilion:

Devānāṁ cha maunārtham bhūshanākhyam tu maṇḍapam।

(M. xxxiv. 349).

Mānasāra (chap. I. named Bhūṣaṇa, 1-309):

The ordinary ornaments for the body are called 'āṅga-bhūṣaṇa' (lines 1-44, 288-309) and the articles of house-furniture 'bahir-bhūṣaṇa' (44-288).

Ornaments are here divided broadly into four classes, namely, Patra-kalpa, Chitra-kalpa, Ratna-kalpa and Miśra or Miśra-kalpa (3-4). All these are suited to the deities. The emperor or Chakravartin can put on all these except the Patra-kalpa. The kings called Adhirāja and Narendra can wear both Ratna-kalpa and Miśra. The Miśra-kalpa is prescribed for all other kings.

Patra-kalpa is so called because it is made of leaves and creepers. Chitra-kalpa is made of flowers, leaves, paintings, all precious stones and other decorations. The Ratna-kalpa is made of flowers and jewels. And the Miśra-kalpa is made of leaves, jewels and the mixture of all others. These four kinds are specially made for the images of Gods and Kings only (1).

The ordinary ornaments of the body include among others Pāda-nūpura (anklet), Kiritā (diadem), Mallikā (a jasmine-like ornament), Kundaḷa (ear-ring), Valaya (bracelet), Mekhala (belt), Hāra (chain), Kaṅkana (bracelet for the wrist), Śiro-vibhūṣaṇa (head-gear), Kiṅkini (little-bells), Karna-bhūṣaṇa (ear-rings, etc.), Keyūra (armlet), Taṭāṅka (large ear-ring), Karna (ear-ornament), Chūḍā-maṇi (crest-jewel), Bāla-pāṭṭa (little-tiara), Nakshatra-māla (necklace of 27 pearls), Ardha-hāra (half-chain
of 64 strings), Suvarṇa-sūtra (gold chain, worn round the breast), Ratna-mālikā (garland of jewels), Chira (a pearl-necklace of four strings), Svarṇa-kāṇchuka (gold-armour), Hiraṇya-mālikā (gold-chain), Lambahāra (long suspended chain), etc., etc. The ornaments like crown, etc., are described elsewhere.

The articles of house-furniture include among others Dīpa-danda (lamp-post), Vyajana (fan), Darpaṇa (mirror), Maṇjūshā (basket, wardrobe, almirah, etc.), Dolā (swing, hammock, palanquin, etc.), Tulā and Tulā-bhāra (balance), Paṇjara (cage), and Nīda (nest), etc., for the domestic animals (except cows, horses, elephants, described elsewhere) and birds (45-288). The articles of furniture like car, chariot, throne, bedstead, etc., are described elsewhere.

BHOGA—A class of the single-storeyed buildings.

(M. xix. 167, see under Prāsāda).

BHOGA-MANDAPA—(cf. Maṇḍapa)—The refectory, an appurtenance of the temple.

(M. xxxii. 55, etc., see under Maṇḍapa).

BHOJANA-MATHA—A refectory, a dining-hall.

"The meritorious gift of a refectory (bhojana-mathā) for the community (Saṅgha) by the Yavana Chīta (Chaitra) of the gates (or of the Gata country)."

(Junnar Inscript. no. 8, Arch. Surv. new Imp. series, vol. iv. p. 94).

BHAUMA—(see Bhūmi)—A storey, the floor of a house.

Dvādaśa-bhauma, daśa-bhauma, shaḍ-bhauma, sapta-bhauma

(Brihat-samhitā, lvi. 20, 21, 22, 24, 27).

BHrama—The enclosing cloisters, a covered arcade, an enclosed place of religious retirement, a monastic establishment.

"The temple itself, with its enclosing cloisters (bhrama) measures ... The court is surrounded by cloisters (bhānti-bhrama) in which, besides three small temples on the north, south and west sides each in line with the centre of the principal mandapa, there are the orthodox number of fifty-two small shrines..."
(cf. Prākāra and Parivārālaya) each crowned by a sikhara or spire.

"The inner façade of the cloister or bhānti (Skr. bhrama) is interrupted only by the three small temples mentioned above, by the large entrance porch on the east, and by smaller entrances on the north and south near the east end. The corridor (alinda) is about nine feet wide all round and is raised by four steps above the level of the court."

"The entrance porch on the east projects considerably and is flanked inside by stairs, in line with the bhānti (bhrama) on each side.........."


BHRAMĀNA—(see Pradaksīna)—A surrounding terrace, an enclosing verandah, a circular path.

Śikharasya tu turvyepa bhramanam parikalpayet

(Agni-Purāṇa, chap. 42, v. 12, etc).

BHRAMA-DANDA—A kind of post for a large fan.

(M. l. 104, see under Vyajana).

BHRAMALINDA—A surrounding balcony or terrace.

(M. xxxiv. 304, 497, etc., see under Alinda).

M

MAKARA-KUNḌALA—An ornament for the ear of an image.

(M. li. 53, see under Bhūshana).

MAKARA-TORANA—(see Torana)—An arch marked with makara (an animal like shark or crocodile).

Dvayor makarayor vakraṁ saktaṁ madhyama-pūritam!
Nānā-vidha-latā-yuktam etan makara-toranaṁ

(Kāmikāgama, lv. 65).

For the details of such an arch, see Annual Report Arch. Survey of India (1903-1904, p. 227 f.), Mānasāra (chap. xlvi, xlviii), and Suprabhedāgama (xxx. 68-72) under Torana.

MAKARA-BHŪSHANA—An ear-ornament.

(M. l. 26, see under Bhūshana).
MAṆCHA

MAṆARAṆATRA—An ornament of an arch generally above the column.
Tad-ūrdhve toraṇasyante makarāpatra-saṁyutam
(M. xv. 133).

MAṆARAṆA—An architectural member of a hall.
(M. xxxv. 373, see under Śālā).

MAṆARAṆI-VAKTRA—The face of a female shark, employed as an ornament for an arch above a column.
(M. xv. 136).

MAṆUTA—A head-gear, a diadem, a crown.
(M. vii. 164, xii. 120, xliv. 15, liv. 23, etc).

MAṆGALA—A kind of throne, a village, a type of pavilion.
(M. xlv. 4, see under Simhāśana).
A village (Kāmikāgama, xx. 3, see under Agrahāra).
A type of pavilion (M. xxxiv. 481-448, see under MaṆḍapa).

MAṆGALA-VĪTHI—A broad road surrounding a village or town, also called Rāja-vīthi and Ratha-vīthi.
(See Kāmikāgama, under Rāja-vīthi).

MAṆJANĀLAYA—A detached building for bath or washing.
(M. xl. 103).

MAṆCHA—A bedstead, couch, bed, sofa, a chair, throne, a platform, a pulpit.
A synonym of the bedstead (M. iii. 11), of the entablature (M. xvi. 18).
MaṆcha-paryaṅka-palyaṅkāḥ kaṭvyā-samāḥ
Palyaṅko maṆcha-paryaṅka-vṛishi-paryastikāsu cha | Iti Medini
(Amarakosha, 2, 3, 138).
In connection with buildings of one to twelve storeys;
Adhisṭhaṇa-samaṁ maṆchārdheṛdhena vapra-yuk
(M. xxi. 14, etc).
A component part of the bedstead (M. xliv. 86).  
A platform:

Daśa-bhāgau dvau pratimaṅchaun—“two-tenths of it for the formation of two platforms, opposite to each other”.

(Kaṭṭiliya-Arthaśāstra, chap. xxiv. p. 53).

MAṆCHA-KĀNTA—A class of the four-storeyed buildings.

(M. xxii. 47-57, see under Prāśāda).

MAṆCHA-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M. xiv. 127-149, see the lists of mouldings under Adhishtāna).

MAṆCHA-BHADRA—One of the three classes of pedestals, the other two being Vedi-bhadra and Prati-bhadra. It has four types differing from one another in height and in the addition or omission of some mouldings.

(M. xiii. 93-127, see the lists of mouldings under Upapitāha).

MAṆCHALĪ—A synonym of the bedstead.

(M. iii. 11, see under Paryaṅka).

MAṆJARI(-ī)—A flower-bud, a shoot, sprout, stalk, a parallel line or row.

(1) Prāśādaṁ nirgatau kāryau kapotau garbha-mānataḥ
    Ĉūḍhvaṁ bhitī-uchchhīrāyāt tasya maṅjariṁ tu prakalpayet ≈
    Maṅjaryāś chārdha-bhāgena śuka-nāsaṁ prakalpayet
    Ĉūḍhvaṁ tathārdha-bhāgena vedi-bandho bhaved iha ≈

(Viśvak, 6, 767, quoted by Kern, J. R. A. S.,

(2) Prāśādaṁ-nirgatau kāryau kapotau garbha-mānataḥ
    The remaining three lines are same as in Viśvak.

(Matsya-Purāṇa, chap. 269, v. 11, see also v. 13, 18-19).
(3) Jāṇghāyāmaṁ(-yāḥ) dvi-guṇochchhrāyaṁ maṇḍaryāh kalpayed budhah

Turya-bhāgena maṇḍaryāh kāryyaḥ saṃyak-pradakṣināḥ
Tan-māna-nirgamaṁ kārīyam ubhayah pārśvayoh samam

(Agni-Purāṇa, chap. 42, v. 3-4).

(4) Pṛśāde maṇijari kāryāḥ chitrā vishama-bhūmikā

(Garuda-Purāṇa, chap. 47, v. 37).

MAṆJU-DANA—A kind of lamp-post also called dipa-danda.

(M, l. 93).

MAṆJŪṢĀ—A box, casket, receptacle, a wardrobe, a foundation-pit, a vault, an arched roof to receive a foundation.

Piṭakah peṭakah peṭā maṇjūṣā
Piṭakas trishu visphoṭe maṇjūṣāyaṁ punah pumān iti Maṇḍini

(Amarakosha, 2, 10, 29).

The vault of the foundation pit (M. xii. 21).

A wardrobe (M. l. 148, 151).


MATHA—A building inhabited by a devotee, a college, a rest-house (see Sattra), a cloister, convent, monastery, a temple.

1) Āgantukānaṁ sarveshāṁ naishṭikānaṁ nivāsa-bhūḥ

Anna-pāṇīya-samyuktā(h) kevalo vā maṭho mataḥ

Vidyā sthānam tu tad-vat syāt ......... ......... .................

(Kāmikāgama, xx. 13, 14).

(2) Maṭhaḥ chhāṭrādi-nilayah

Commentary: chhāṭrādi-nilayah sishyādīnāṁ griham maṭha
ty-uchyate chhāṭro'ntevasy-ādir yeshāṁ parivrājakshapana-kadādīnāṁ teshāṁ nilaya īti vā ādīnā kāpālikādī saṃgrahah

Bauddhānāṁ tu vihāro'stri

(Amarakosha, 2, 2, 8).
(3) Kimchid (a)dūratah kāryā maṭhās tātropajīvinām!
   At a little distance (from the temple) the maṭha should be
   built for those who reside there.

   (Garuḍa-Purāṇa, chap. 47, v. 46; see also chap. 
   46, v. 3).

(4) See Mānsāra (ix. 138, etc).

(5) Monastery (Dewal Praśasti of Lalla the Chhinda, v. 20,

(6) Cloister (Bheraghat Inscrip. of Alhanadevi, v. 27, Ep. Ind.
   vol. ii. pp. 12, 16).

(7) Cf. Koḍiya-maṭha—which is a college and a place of various
    kinds of charity, a hospital, etc. It would look like the
    famous Nālandā university. A singular description of it is
    given.

   (Ep. Ind. vol. v. p. 222).

(8) A college or place of learning:

   Bhaktiṣyein saṅkala-kājā-sarasvatiye maḍisidām maṭhamām
   samasta-sābdika-kavi-tarkākkāgamākha-vaidikā-sākhara-sajja
   nāśrayam!

   "Construced a monastery in piety to Sarasvati of all arts,
   represented by literature, Vedas, mystic formulae, (and) the
   holy Akshara."


(9) "Gryjari Viṣvanātha had the dharmāśālā maṭhās built (in the
    year specified)".

   (Ep. Carnat. vol. ix. Bangalore Taluq, no. 2,
    Transl. p. 1).

(10) Kadāchid etena maḥonnatena maṭhāḥ kṛtaḥ ko’pi ghanaṁ
    anekāḥ

   Śrī-bāla-gopāla-virāma-bhūmir vikurvata martya-dhara jaga
    tyāṁ

   Here ‘maṭha’ is the ‘temple’ of Bāla-Gopāla (Krīṣṇa).

   (Inscrip. from Nepal, no. 17, Inscrip. of
   Siddhiṇḍisimha of Lalta-pattana, v. 15, Ind.
(11) "Todoṅkanāra used to call her 'sister' but the year after festival he said to her—if we live together in one matham the people may scoff, so you had better have this one to yourself, and I will make the eight tenants of the land build a separate one for me in the West."

In this passage, 'matha' apparently means an ordinary 'dwelling-house.'

(Todoṅkanāra Paṇḍana, Ind. Ant. vol. xxiii. p. 99, para 14, see also paras 3, 7, 8, 13, 15, and pp. 96-97).

(12) "Had a matha built (mathā kaṭṭiṣi) for Śiva-Basappa-Śvāmi of the Govi-mathā."


(13) "On my king (i.e., husband) going to Śvarga, having caused to be erected a matha in Kālale and attached it to the great palace, Kurahatṭi and Śambhupura are granted as an endowment for it, as an offering to Śiva." The peculiarities of this matha should be noted.


(14) "Having erected a matha (Sattra or almshouse) for the distribution of food to those who come to the car-festival of the god..........., caused his guru to take up his residence in the king's matha (a detached residential building which belongs to a house and is intended for receiving and accommodating the guests) to conduct the worship of Chandrasekharā (who might be installed in a matha or temple which, however, does not occur in the present inscription) and to minister to the Jangamas, and give shelter and food to mendicants and pilgrims,...........in order to meet all the expenses of the same made a grant of Hāranahallī."

The different meanings of the term ‘matha’ noted within brackets in the above passage should be noted.

(15) "He had the stone-fort built, together with the matha, mantapa, pond, well............."

"In the evening-matha (sândhya-matha) he set up the image of the god, and built the pond."

"He caused the stone-fort to be built, and set up the matha, mantapa, evening-matha (sândhya-matha), pond, well, Basava pillar, swing and images of gods”.


(16) Śrī-Śaṅkarāchārya-vinirmite lasat-simhāsane dharmamaye matha subhāh........

"He made petition at the feet of Vidyāranya Śrī-pāda, representing that in Śrīingapura, in (connection with) the dharma-pitha (or religious throne) established by Śaṅkarāchāryya, there must be a matha and agrahāra."


This matha is mentioned in no. 13 and is called Śrī-matha in nos. 25, 26 and 31. Of this matha Mr. Rice gives a history and says that "the head of the Śringeri matha is styled the jagad-guru or the guru of the world and is possessed of extensive authority and influence. He wears on ceremonial occasions a tiara like the Pope’s, covered with pearls and precious stones........... and a handsome necklace of pearls, with an emerald centre piece" (Introduct. p. 24, para 2). But no architectural details are given.

(17) "This temple is a Brahma-chári-matha!"

(18) Viṇīteśvara-maṭha-samāvesām maṭham etat kāritam Śrī Nārāyana-devakulasya—"built this maṭha of the deva-kula of Nārāyana, near the temple of Viṇīteśvara."

(Mundeśvari Inscrip. of Udayasena, lines 5, 6, Ep. Ind. vol. ix. pp. 219, 290).

MAṆIKĀ—A water-jar, a class of buildings.

A class of buildings which are oval in plan and sub-divided under the following names:

(1) Gaja, (2) Vṛishabha, (3) Hamisa, (4) Garutman, (5) Rikshanāyaka, (6) Bhūshana, (7) Bhū-dhara, (8) Śrijaya, and (9) Prithivi-dhara:

(1) Agni-Purāṇa (chap. 104. v. 11, 19-20, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāśāda).


MAṆI-DVĀRA—A kind of top door or window.

Uparishtat trayāṁśaṁ tu chatvārārdhamśaṁ dvi-pārvayoh ।
Teshāṁ madhye tu yad dvāram maṇi-dvāram ihochyate ॥

(Kāmikāgama, Lv. 43).

MAṆI-BANDHA—An ornament for the wrist, a string of pearls, the collet.

Prakosṭhe valayaiṁ chaiva maṇi-bandha-kalāpakam ।

Maṇi-bandha-katākam vā mauktika-chuḍam eva cha ।

Prakosṭho-valayaiṁ chaiva valayaiṁ maṇi-bandhakaiḥ ।

(M. L. 16).
(M. LIV. 14).
(Ibid. 99, etc).

MAṆI-BHADRA—(see Maṇḍapa)—A pavilion with 64 columns.

(Suprabhedāgama, xxxi. 101, 103, see under Maṇḍapa).

MAṆI-BHĪTTI—The residence of the great serpent (Śesha).

MAṆI-BHŪ-(MI)—A floor inlaid with jewels.

MAṆI-MAṆḌAPA—A jewelled pavilion, the residence of the great serpent (Śesha).

MAṆI-HARYMA—An upper storey, a crystal palace, a jewelled mansion. (See Arthaśāstra under Gṛiha-vinyāsa).
MANĐAPA—A detached building, a pavilion, an open hall, an arbour, a tower, a temple.

Atha manḍapo’stri janāśrayah।

"Manḍapas are not furnished with walls: the roofing is formed of large slabs of granite supported by monolithic pillars."

(D. A. Iyengar, p. 20).

"The resting place where the gods are every year (occasionally) carried. The most celebrated part of the temple of Madura is the Pudu maṇṭapam which is only a vast corridor."

(Ibid. p. 38).

(1) Mānasāra (chap. xxxiv. named Maṇḍapa, 1-578):

Manḍapa generally means a temple, bower, shed or hall. But the term has been used in three technical senses in this chapter.

It implies in the first place a house in the village, etc., or built on the bank of a sea, river, tank or lake; secondly, the detached buildings in a compound which is generally divided into five courts (see Prākāra). But in the most general sense, it implies various sorts of rooms in a temple or residential building. The most part of this long chapter is devoted to a description of these rooms.

Manḍapas are both temples and residential buildings:

Taita(-ti)lānāṁ dvi-jātiṁāṁ varṇānāṁ vāsa-yogākam।

The general comparative measurement of the maṇḍapas is discussed at the beginning. This is followed by the measurement and other descriptions of (ii) the bhitti (wall), (iii) balcony (alinda), (iv) prapā (alms-house), and (v) the form of the maṇḍapas (lines 3-4).

Seven maṇḍapas are, as stated, built in front of the prāsāda or the main edifice (157). They are technically called Himaja, Nishadaja, Vijaya, Mālyaja, Pāriyātra, Gandhamādana and Hema-kūṭa (163-156). Various parts of these,
such as walls, roofs, floors, balconies, courtyards, doors, windows, pillars, etc., are described in detail (166-175). Besides these seven, various other maṇḍapas are also described in accordance with their architectural details and the various purposes for which they are built.

Meruṇa maṇḍapa is for the library-room (161), Vijaya for wedding ceremonies (163), Padmaka for refectory or kitchen of gods (174), Sīcha for ordinary kitchen (175), Padma for collecting flowers (181), Bhadra for water reservoir, store-house, etc., (185), Śīva for unhusking paddy corn (197), Veda for assembly-hall (209), Kula-dhāraṇa for keeping perfumes (262), Sukhāṅga for guest-house (sattra) (272), Darva for elephant's stable, and Kausika for horse's stable, Saukhyaka and others built on the bank of a sea, river, lake, etc., are for the pilgrimage of gods (281), Jayāla and others for summer residence (294). Some maṇḍapas are made for banishment (see below), some for bedrooms of queens and others. Dhanada (328), Bhūshaṇa (349, 366), Kharvaṭa (455, 472), Droṇa (423-434), Śrīrūpa (480), Maṅgala (488), etc., are described under these terms.

The plan, ornaments, etc., of Maṇḍapas are described in detail. A description of the forms of Maṇḍapas is given (549-557). The Maṇḍapas (rooms) of temples and of the houses of the Brāhmaṇs should have the Jāti shape; the Chanda shape is given to the Maṇḍapas of the Kṣatriyas, the Vikalpa shape to those of the Vaiśyas, and the Ābhāsa shape to those of the Śūdras. But according to some, these four classes are also based on the form of the Bhadra (portico).

The Maṇḍapas of two faces are called Daṇḍaka, of three faces Svastika, the latter one having also the plough shape; the Maṇḍapas of four faces are known as Chatur-mukha, of six faces Maulika, and of five faces Sarvato-bhadra (554-556).

A short description of the Maṇḍapas in a village or town is also given (558-572). Their principal members are stated
to be the Lupā (pent roof), Prastara (entablature), Prachchhādana (roof), Sabhā (council-hall), and Kuṭa (dome), etc. Maṇḍapas are also built on the road side and at other places.

All the Maṇḍapas mentioned above are separately described as they belong to a temple or to the houses of the Brāhmins, the Kshatriyas, the Vaiśyas, and the Śūdras respectively (cf. 571-578).

Cf. the following:

The detached buildings or attached halls for various purposes:
Some bhallāta-mukhye cha kalpayet kośa-maṇḍapam
Pushpa-dante sūkarau cha śāstra-maṇḍapa-sāmyutam
Varuṇe vāsure vāpi vastu-nikshepa-maṇḍapam
Nāge vāpi mrige vāpi deva-bhūshanā-maṇḍapam
Ā(a)ditau choditau vāpi sayanārthaṁ cha maṇḍapam
Āsthāna-maṇḍapaṁ chaiva chatur-dikṣhu vidikṣhu cha
Snāpanārthaṁ maṇḍapaṁ snāna-maṇḍapam eva cha
Gṛha-khate yame vāpi vāhana-ṣṭhāna-maṇḍapam
Maryādi bhittikasyāntam maṇḍapam pavanālayam
(M. xxxii. 68-76).

Dakshīne nairṛti vāpi bhojanārthaṁ tu maṇḍapam
Vāyavyena dhanāṅgāṁśe pushpa-maṇḍapa-ṁ(y) yojayet
Tat-tad-bāhya-pradeṣe tu kāya-śuddhyarthā-maṇḍapam
Vāyavye nairṛte vāpi sūtikā-maṇḍapaṁ bhavet
(M. xl. 98, 102, 104, 105).

The height:
Maṇḍapaṁ nava-talam kuryāḥ......
(M. xi. 144).

Itaṁadhi-chatush-karṇe maṭhain vā maṇḍapaṁ tu vā
(M. ix. 138).

Maṇḍapādi cha bhūpānāṁ veśma kuryāṁ tu pūrvvavat
(Ibid. 445).

In connection with columns:
Prāsāde maṇḍape vāpi prākāre gopure tathā
(M. xv. 433).
Cf. Āyuda-manḍapa (M. xxxvi. 34), v(b)ārálokana-manḍapa (ibid. 48), vivāha-manḍapa (49), vastrāchhādana-manḍapa (50), vidyābhyāsārtha-manḍapa (53), tailābhyaṅgārtha-manḍapa (54), āsthāna-manḍapa (55), vilāsārtha-manḍapa (56), dhānya-karshaṇa-manḍapa (69), pushpa-manḍapa (71), nṛitya-yogya-manḍapa (74), nityārchna-manḍapa (79), etc.

Some manḍapas are stated to be furnished with 100 or 1000 columns:

Śata-pāda-yutam vātha sahasrāṅgḥrika-manḍapam!

(M. xxxiv. 240).

(2) Bandha-sthānam bhāhiḥ kuryāt snāna-manḍapam eva cha!

(Matsya-Purāṇa, chap. 256, v. 35).

Prāsādasyottare vāpi pūrve vā manḍapo bhavet #
Chaturbhīsa toranair yukto manḍapa-(h) syāch chatur-mukhah #

(Ibid. chap. 264, v. 13, 15).

'The manḍapa should be built to the north or east of the temple.
It should have four faces (façades) and be furnished with
four arched-gateways (lit. arches).'</n

Athātaḥ sampravakṣhayāmi manḍapāṇāṁ tu lakṣaṇam!
Manḍapa-pravarāṁ vakṣhye prāsādasyānurūpataḥ # 1
Vividhā manḍapāṁ kāryā jyeshṭha-madhya-kanīyasāṁ!
Nāmas tān pravakṣhayāmi śrīṇudhvam rishi-sattamāṁ # 2

Then follow the names of twenty-seven manḍapas. They are
divided according to the number of columns they are furnished
with, the largest one having 64 pillars, the next 62, one
following 60, and so on:

(1) Pushpaka, (2) Pusha-bhadra, (3) Suvrata, (4) Amṛita-
nan-dana, (5) Kauśalya, (6) Buddhī-samkirṇa, (7) Gaja-
bhadra, (8) Jayābha, (9) Śrīvatsa, (10) Vijaya, (11) Vās-
tu-kirti, (12) Śrutimjaya, (13) Yājña-bhadra, (14) Vīśāla,
(15) Suśliṣṭa, (16) Śatru-mardana, (17) Bhāga-pañcha,

The plans of Maṇḍapas are given next:

Tri-koṇam vṛttam ardhendum ashta-koṇam dvir-ashtakam
Chatush-koṇam tu kartavyam samsthānam maṇḍapasya tu
t (Matsya-Purāṇa, chap. 270, v. 1-2, 3-6, 7-15, 16).

(3) Bhitter dvaiguṇyato vāpi karttavyā maṇḍapāḥ kvachit
     (Garuḍa Purāṇa, chap. 47, v. 37).
Prāsādasyagrataḥ kuryān maṇḍapaṁ daśa-hastakam
Kuryād dvā-daśa-hastaṁ vā stambhaiḥ shoḍaśabhir yutam
Dhvajāśṭakaś chatur-hastāṁ madhye vediṁ cha kārayet
t (Ibid. chap. 48, v. 4-5).

(4) Ahūya viśva-karmmāṇaṁ kārayāmasya sādaram
     Maṇḍapaṁ cha suvistīrṇaṁ vediḥbhir manoramam
t (Description of its carvings and paintings):
Jalāṁ kīṁ nu sthalaṁ tatra na vidus tattvato janāḥ
t Kvachit simhāḥ kvachid-dhaṁśaṁ sārasāḥ cha maḥa-prabhāḥ
t Kvachich chhikhaṁdinas tatra kṛitrīmaṁ sumanoḥaraḥ
t Tatha nāgāḥ kṛitrīmaḥ cha hayāḥ chaiva tatha mṛgāḥ
Ke satyāḥ ke asatyāḥ cha samikritā viśva-karmanā
t Taithaiva chaivaṁ vidhinā dvāra-pāda-bhūtāḥ kritaṁ
t Rathā rathi-yutā hy-āsan kṛitrīmaṁ hy-akrītopamāḥ
t Sarveshāṁ mohanārthāya tatha cha saṁsadaḥ kritaṁ
t Evambhūtaṁ kṛitas tena maṇḍapo divya-rūpayāṁ
t (Skanda-Purāṇa, Māheśvara-khaṇḍa-prathama,
     chap. 24, v. 2, 6, 7, 8, 13, 20, for further
description, see v. 36-67).
Rathasyaśāna-dig-bhāge sālāṁ kṛtvā susobhanām
tan-madhye maṇḍapāṁ kṛtvā vediṁ atra sunirmalam
t (Ibid. Vaishṇava-khaṇḍa-dvitiya, chap. 25, v. 26).
(5) Eka-dvi-tri-talopetanā chatush-pañcha-talam tu vā ||
Maṇḍapam tu vidhātavyam sālānām agra-deśake ||

(Kāmikāgama, xxxv, 96, 96a).

(6) Maṇḍapas implying the detached buildings and forming part of a temple:
Measurement as compared with the temple:
Prāsāda-lakṣānaṁ proktam maṇḍapānāṁ vidhiṁ śṛṇu ||
Prāsādārdham mukhāyāmaṁ vistāraṁ samam uchyate ||
Tri-pādaṁ vā mukhāyāmaṁ sārdham maṇḍapam uchyate ||
Classification:
Devatā-maṇḍapam pūrvam dviśīyam snapanārthakam |
Vṛṣhārtham maṇḍapam paśchāch chaturtham nṛttam-maṇḍapam ||

Description of these four classes of maṇḍapas:
Devatā-pratimā-rūpaḥ(-ām) sthāpitam deva-maṇḍapam |
Kalaśa-sthāpanāṁ yatra proktāṁ snapana-maṇḍapam ||
Vṛṣhabha-sthāpitam yatra vṛṣhabha-maṇḍapam tathā |
Nṛttam yatra kṛtam tāt tu nṛttta-maṇḍapam eva tu ||
Gopure'tha vāyavya' pi vāyavye vyākṛtam tathā |
Evaṁ chatur-vidheshv-antyam-maṇḍapam chāgrato bahiḥ ||

Their names:
Teshāṁ namāṁ vakhṣyāṁ śṛṇu vatsa samāhitah |
Nanda-vṛttam śriyā-vṛttam virāsanām cha vṛttakam ||
Nandyāvartam māṇi-bhadram visālaṁ cheti kīrtitam |
Their characteristic features:
Nanda-vṛttam chatush-pādam shoḍaśam śripratishṭhitam ||

Vimśati-stambha-saṃyuktam virāsanāṁ iti smṛtam |
Dvātriṃśad-gātra-saṃyuktam jaya-bhadram iti kāhyate ||
Shaṭ-trimsad-gātra-saṁyuktam nandyā-vartam iti smṛitam!
Chatuḥ-shashṭi-saṁyuktaṁ stambhānāṁ maṇi-bhadrakam

103

Stambhānāṁ tu satair yuktāṁ viśālāṁ iti saṁjñītāṁ!
Prāsāda-vat samākhyātaṁ prastarāntaṁ pramāṇataḥ

104

(Suprabhedāgama, xxxv. 94-104).

Then follows an account of these columns (ibid. v. 105-108, see under Stambha).

Kauṭiliya-Arthaśāstra (chap. xxii. p. 46, foot-note):
(7) Ardha-gavyūta(-?ti)-tritiyāntar-grāmāntara-rahitam maṇḍapam!

(Rayapaseni-sūtra-vyākhyāne, p. 206).

(8) Maṇḍapāṇi dūra-sthala-saṁśāntarāṇi!

(Praśna-vyākarana-sūtra-vyākhyāne, p. 306).

(9) See the first Praśasti of Bajjnath (verse 29, Ep. Ind. vol. i. p. 106), also the second Praśasti (verse 25, pp. 114, 117).

(10) Someśvarāya tan-maṇḍapam uttareṇa—“to the north of the hall of the temple of Someśvara.”


(13) Nārāyaṇasayāyatanaṁ......saha maṇḍapena—the temple of Nārāyaṇa together with the hall.


(14) Someśvara-maṇḍapa—the temple of Somanath.


(15) Maṇṭapa (the Kanarese form)—a hall.

(Satymangalam Plates of Devaraya ii, v. 8, Ep. Ind. vol. iii. pp. 37, 40).
(16) Śrī-vallādhipateś śivasya sukhadam bhadrāhvayām maṇḍapam........... II

........................................akarod bhadrāhvayām maṇḍapam........... II

Bhadrākhya-maṇḍapam(mum) virachayya Śambhor nidrāvasāna-vijayiti cha nāma kṛitrā ā

Chakre cha Nāyaka-sivālayam asya pārśve śrī-jñāna-muṛttir atisampadi-valla-purīyām II

(Bilvanatheśvara Inscript. of Virachampa, v. 1, 2, 3, Ep. Ind. vol. iii. pp. 70, 71).

(17) Dhamā, Maṇḍira, Prāśāda and Bhavana are used indiscriminately for temple or Maṇḍapa.


(18) Abhyavahāra-maṇḍapa—a dining hall.


(19) "The immediate purpose of the Ranganatha inscription of Sundara-Pandya is a description of his building operations at, and gifts to, the temple. He built a shrine of Narasimha (verses 2 and 10) and another of Vishnu’s attendant Vishvaksena (8), both of which were covered with gold, and a gilt tower which contained an image of Narasimha (7). Further he covered the (original or central) shrine of the temple with gold—an achievement of which he must have been specially proud, as he assumed, with reference to it, the surname Hema-chēhhādana-rāja, i.e., the king who has covered (the temple) with gold, and as he placed in the shrine a golden image of Vishnu, which he called after his own surname (3). He also covered the inner wall of the (central) shrine with gold (22) and built, in front of it, a dining-hall, which he equipped with golden vessels (23)........

............In the month of Chaitra he celebrated the procession-festival of the god (20). For the festival of the gods
sporting with Lakshmi, he built a golden ship (21). The last verse (30) of the inscription states that the king built three golden domes over the image of Hema-chchhādana-raja-Hari, over that of Garuḍa (16) and over the hall which contained the couch of Vishṇu (6).

"The following miscellaneous gifts (for articles of furniture) to Ranganatha are enumerated in the inscription:—A garland of emeralds (verse 4), a crown of jewels (5), a golden image of Śesha (6), a golden arch (9), a pearl-garland (11), a canopy of pearls (12), different kinds of golden fruits (13), a golden car (14), a golden trough (15), a golden image of Garuḍa (16), a golden under-garment (17), a golden aureola (18), a golden pedestal (19), ornaments of jewels (24), a golden armour (25), golden vessels (28), and a golden throne (29)."

(Ranganatha Inscript. of Sundarapandy, Ep. Ind. vol. III. p. 11).

(20) Ḫrishṇālayam maṇḍapam—an abode of Krishṇa, an open hall.


(31) Āsthāna-sīlā-maṇḍapa (not translated, Hultzsch).

(First Draksharama Pillar Inscript. line 9, Ep. Ind. vol. IV. pp. 329, 330).

(22) Ghana-maṇṭapa-vapra-saudha-ramyālayam (v. 39)—“a temple (ālaya) adorned with a solid hall, a wall and a plastered mansion.” (pp. 123, 114).

Sudhā-liptam sīlā-maṇṭapam (v. 43)—“a plastered hall of stone.” (pp. 123, 114).

Vipulaṁ ramyaṁ maḥā-maṇṭapam (v. 44)—“a fine large hall.” (pp. 123, 114).
Ramyāṁ maha-maṁţapam (v. 47)—“a beautiful large hall.” (pp. 124, 115).

Ghanam prasādam nava-hemā-kumbha-kalitaṁ ramyaṁ maha-
maṁţapam (v. 51)—“he presented a solid temple (prasāda),
adorned with nine golden-pinnacles (kumbha), and a beauty-
ful large hall, to the temple of Hari.” (pp. 125, 115).


(23) Ānandaika-niketanam nayaunayoh a(s)savam manah-kairava-
yotsnaugaḥ khalu vissvakarmma-nipuṇa-vyāpāra-vaidagdhya-
bhūḥ

Grisha-grāsa-bhayātibhita-jaṇatā-saūtīrya-durggālayo mārg-
gah kirtti-vijrimbhaṇasya jayina prottambhito maṇḍapaḥ #

(Two Bhuvaṇēsvara Inscr., no. 1, of Svapneśvara, v. 29, Ep. Ind. vol. vi.

(24) “This inscription (Bhimavaram inscr. of Kulottunga 1) is
engraved on a pillar in the maṇḍapa in front of the Nāra-
yaṇasvāmin temple at Bhimavaram in the Cocanada divi-
sion of the Godavari district.”


(25) Utsava-maṁţapa—a festive hall.

(Kondavidu Inscr. of Krishnaraya, v.

(26) “The village of Śivamaṅgalam of the North Arcot district
contains a Siva temple named Stambheśvara, which consists of
a rock-cut shrine, two maṇḍapas in front of it, and a
stone enclosure. The two rock-cut pillars of the gate by
which the shrine is entered bears the two subjoined inscrip-
tion. Besides, there are several Chola inscriptions on the
walls of the enclosure.”

(Dr. Hultzsch, Ep. Ind. vol. vi. p. 319).

(27) Maṇḍapo nava-gabha—a nine-celled hall.

Pāţho maṇḍapo—a study.

(Karle Cave Inscr. no. 20, Ep. Ind.
vol. vii. pp. 71, 72, 73).
Śrī-Kaṅchi-Jina-Vardhamāna-nilayasyāgre mahā-maṇḍapaṁ saṁgītārtttham achīkaraccha śilayā baddhāṁ śaṁantaś tṛthalam. II

"Caused to be built, in front of the temple of the Jina-Vardhamāna at the prosperous Kaṅchi, a great hall for concerts and (caused to be) paved with stones the space all round."


(29) "The buildings to be erected in the temple of Aruḷaḷanātha (are) a maṇḍapa of one thousand pillars, a canopy of gems for (the image of) Muḍīvalaṅgīnāṇa..................


Śrī-nara-sīmha-varma-nṛipatiḥ Śrī-kovalūre bhajan vāsaṁ viśva-jagan-nivāsa-vapushah Śrī-vāmanasyākarot! Śailāṁ sumbhita-sata-kumbha-vilasat-kumbham mahā-maṇḍapaṁ prākāram para-mālikā-vilasitaṁ muktāmayim cha prapā(-bhā)m! "The glorious prince Nara-sīmha-varman, residing in Śrīkovalūra made for the god Vāmana, in whose body the whole world abides, a great maṇḍapa of stone, resplendent with pitchers (kalaṣa or kumbha) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls."


(Dhara Praśasti of Arjunavarman, line 12, Ep. Ind. vol. viii. pp. 103, 100).

(32) Tejāhpāla iti kṣhitumdu-sachivāḥ saṁjjvalābhīḥ śilā-sreṇībhiḥ sphurad īmdu-kumda-ruchiram Nemi-prabhor maṁ-
diram! 
Uchchair maṇḍapam agrato Jina-(varā)-vāsa-dvi-paṁchāṣatāṁ tat-pārśveshu balānakaṁ cha purato nishpādayamāśivān ||

"The minister Tejāhpāla, a moon on earth, erected the temple of the Lord 'Nemi, which shines by lines of stones as white as conch-shells (and) is resplendent like the moon and jasmine flowers, a lofty hall (maṇḍapa) in front (of it), fifty-two shrines for the best of the Jinas on the sides of it, and a seat (?) balānaka) in the front."


(33) .........Kāmākshi-dharma-maṇḍape ||
Pratyabdhan dvija-bhukty-arthāṁ bhāgam ekam akalpayat ||
"Set apart one share for the yearly feeding of Brāhmaṇas in the Kāmākshi-dharma-maṇḍapa."


(34) "Māraṅgari..................the prime minister of king Māraṇjadaīyan, made this stone temple and ascended heaven (i.e., died) without consecrating it. Subsequently his brother Māraṇ, Eyninan...............who attained to the dignity of prime minister, made the mukha-maṇḍapa (muga-maṇḍapan) and consecrated (the shrine)"

(Two Anaimalai Inscrip. no. II, Ep. Ind. vol. viii, pp. 320, 321).

(35) Cf. Maṇḍapikā (lit., a small pavilion):
Śrī-Naddūla-mahā-sthāne Śrī-Saṇḍeraka-gachchhe Śrī-Mahāvīra-devāya Śrī-Naddūla-talapāda-sulka-maṇḍapikāyāṁ māsānumāsam dhūpa-ve(tai)lārthām !

"(Granted to the Jaina temple of) Mahāviradeva in the Saṇḍeraka gachchha, at the holy place (Mahāsthāna) of Naddūla, a monthly (sum of five drammas), (to be paid) from the custom-house in the grounds (talapāda-svatala) of Naddula."
(For passages in which the term Manḍapikā occurs, compare, e.g., Ep. Ind. vol. i. pp. 114, 1-27; p. 173, 1-6, (Siyadoni-Satka-manḍapikā); p. 175, 1, 19; p. 177, 1, 29 and 1, 30; p. 179, 1, 45; p. 262, 1, 3 (paṭṭana-manḍapikā); Ind. Ant. vol. xiv. p. 10, col. 2 (Śripatḥāstha-manḍapikā); Journ. As. Soc. Beng. vols. lv. part I, p. 47, lv. p. 48, and v.; Bhavnagar inscrip. p. 205, 1, 7. Śulka-manḍapikā occurs, e.g., in Bhavnagar Inscript. p. 158 f., 11, 10, 15 and 18).

"The meaning of manḍapikā is suggested by the Marāṭhī māṁdāvī, a custom-house." Prof. Kielhorn.


(36).............Vidadhe' syā maṁdire maṁḍapam //
Chakre’(a)kshaya-trīṭiyāyaṁ pratishtāḥ maṁḍape dvijaḥ //


(37) Deva-Śrī-Śaśi-bhusanasya kṛtinā devālayaṁ kāritaṁ yug-mañ maṁḍapa-sobhitam cha purato-bhabraṁ pratolyā saha //
Kshetresasya tathā 'surālaya-varaṁ sphitaṁ taḍāgam tathā bandhām Kauḍika-saṁjñakaṁ bahu-jalaṁ dirghaṁ tathā khāñitam //


(38) Kamaniya-śilā-stambha-kadambottambitāṁ varāṁ //
Viṣaṁkaṭa-viṣeṁkāli-virājād raṁga-maṁṭapam //
"It is a large raṁgamaṇḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts."

(39) Pāhini maṇḍapa kārāniyāh Akshasāmalāpāniyāh đāmā karttavyā pāšāṇa-îṭakāyām ghaṭitah......

"Pāhini (the architect) constructed the maṇḍapa, aksha-sāma (?), and đāmā (?) with stones and bricks."


(40) "This inscription (the Chahamanas of Marwar, no. xvii)...... is incised on a pillar in the Sabha maṇḍapa of the temple of Mahāvira."

(Ep. Ind. vol. xi. p. 51).

(41) Abhinava-nishpanna-prekṣā-madhya-maṇḍape......

Suvārṇnāmaya-kalaharopāṇa-pratishṭā kṛtā |

"The ceremony of placing a golden cupola on the newly made central hall, intended for dramatic performances was carried out."

(The Chahamanas of Marwar, no. xix, Jalar stone Inscrip. lines 5, 6, Ep. Ind. vol. xi. p. 55).

(42) Tenocchchair bbodhi-maṇḍe sāśi-kara-dhavalāh sarvvato maṇḍapena kāntah prāsāda esha smara-bala-jayinah kārito loka-sāstuh "

"By him this beautiful mansion of the Teacher of mankind, who overcame the power of (the god) Śmara, dazzling white as the rays of the moon with an open pavilion on all sides, has been caused to be made at the exalted Bodhi-maṇḍa" (also called Vajrāsana, the miraculous throne under the Bodhi tree at Bodh-Gaya, on which Buddha sat, when attaining Bodhi or perfect wisdom).

(Bodh-Gaya Inscrip. of Mahanaman, lines 10-11, C.I.I. vol. iii. F. G. I. no. 71, pp. 276, 278, 275; also Sanskrit and Old Canarese Inscrip. no. 166, Bodh-Gaya inscrip. of Mahanaman, line 10 f., Ind. Ant. vol. xv. pp. 358, 359).
(43) "There are several other inscriptions in the outer parts of the (Velur) temple, viz., two on the pedestals of the two dvārapālakas in front of the gopura, one on the left outer wall of the inner prākāra, and five on the floor of the alaṁkāramāṇḍapa."


(44) "We the great assembly of Manimangalam, being assembled, without a vacancy in the assembly, in the large māṇḍapa (of) the Brahma-sthāna in our village." "


(45) "Brahmapriyan...caused to be made the stone work of a flight of steps, with tiger's head at the bottom, for the abhisheka-māṇḍapa in the temple of Vaṇḍuvarāpati Emberu man at Manimangalam...........


(46) Śri-kusala-maṇḍapādi-yuktā-rajaka-māla karākhya-padma-karabhirama-nūtana-ōṁkāresvara-deva-sthānam

"A beautiful new Ōṁkāresvara temple, a lotus ornament to the earth, which with its skilfully designed maṇḍapas, etcetera, might be called a royal lotus."


(47) "This is the sacred marriage hall (Kalyāna-maṇḍapa) built (on the date specified) by Tirukkaṇam Ayyā Mudelīyār's son Vedagiri Mudelīyār for the god Śri-Śubharāya Subhāmiyār of Alasur."

"This inscription is at Halasur, on the basement of the Kalyāna-maṇḍapa in the prākāra of the Subrahmanya temple."

(48) "This is the outer maṇḍapa (? Churru-maṇḍapam) called Śri-Rājendra-Śola-devar after the name of (the king) Śri-Rājendra-Śola-devar, caused to be erected by Jakkiyappai, daughter of Tribhuvanaiyam of Iṭṭakirai, at the foot of Sulkal-malai, otherwise called Kanaka-parvvatam (the golden mountain) in the Kaḍambanākkāi-nāḍu."


(49) "Agrahāra village, maṇṭapas, maṇṭapas for alms (bhikshā-maṇṭapa), and all other religious provisions".....

(Ibid. vol. x. Mulbagal Taluq, no. 2, Roman text, p. 82, Transl. p. 71)

(50) "Caused to be built in the temple of Jayambu-nāyakar the dancing hall (nirutta, i.e., nṛıta-maṇḍapam), the vestibule (nāḍai-maligai), the surrounding hall and the tower."

(Ep. Carnat. vol. x. Bowringpet Taluq, no. 38a, Roman text, p. 175, Transl. p. 146).

(51) Varadarāja-devāra-mukha-maṇṭapada-sannidhiyalu Rajagambhiran emba kottalavanu."

"In proximity to the maṇṭapa facing the god Varadarāja having erected the bastion named Rājagambhira."


(52) "That Singa-Rāja had the two lines of fortification round this city built, and holding the office of paṭṭana-svāmī by order of the god Nāyinār, so that all the people could see, for the god’s tirumāna had maṇṭapas made before and behind the temple (hindāna-mundaṇa-bhāgada maṇṭapa), had a pond constructed called after Gopa Rāja the Gopa-samudra, had a palace built for Gopa Raja to the west of that pond, and to the right of the god, Singa-Rāja’s palace; and that he might at sunrise and at evening twilight bathe at both times, and have a room for domestic sacrifice, from the threshold of which he might look to the spire of Varada
Rāja's temple, and at the eastern gopura which Kundapa-daṇḍāyaka had built in front of the manṭapa facing the god (mukha-manṭapa)."


(53) "Śeṭṭi Devan built a beautiful stone temple with a manṭapa in front of it."


(54) "That the king Prauḍha-Rāya (on the date specified, 1426 A. D.) being in the dāna-manṭapa, in the presence of the god Virūpāksha on the bank of the Tungabhadra, for the purpose of making the great Kalpalata gift......"


(55) "Caused to be made the Honnā-devi-manṭapa."

This expression is like those, as Vishṇu-manṭapa; where manṭapa is a detached shrine or temple.

(Ibid. no. 26, Transl. p. 8).

(56) "His wife (with various praises) Kallarasiyamma, had the shrine of the god Sidda-Mallikārjuna renewed, and having the whole (temple) strengthened, had the two domes built, and the plastering done, had a portico made to the front of the temple, erected a bhoga-manḍapa, and building a tower and a hall for the god, made a grant of land to provide for the offerings (specified)".

(Ibid. Gubbi Taluq, no. 29, Roman text, p. 41; middle, Transl. p. 23, line 6).

(57) "Presented at the feet of the god Chandra-śekhara the procession form of the god Śaṅkaraśvara, a dipamale pillar, and a pāṭāla-manṭapa."

(Ep. Carnat. [vol. xii]. Tiptur Taluq, no. 70, Transl. p. 57).

(58) "At the time of the eclipse of the sun, in the presence of the god Virūpāksha on the bank of the Tungabhadra, in the
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mukti-maṇṭapa to the sacrificer Nāgānātha (descent, etc., stated), he granted the Timāṇḍuga village."


(59) "In the antarāla (interior) they erected a most beautiful raṅga-maṇṭapa, and a fine chandra-saḷa (upper storey) according to the directions given by the king Timmendra."

(Ibid. vol. xii. Pāvugada Taluq, no. 46, Transl. p. 122, line 14, Roman text, p. 203, v. 9).

(60) "Kailāśādres svatulyaṁ kalita-śuchī-gunaṁ śrīmati śri-śuchindre Vañchi-bhū-pāla-čuṇḍā-maṇiṁ akṛtita-puro-maṇḍa-pe chandra-maṁuleḥ #

"Rāmavarmā, the crowning gem of the Vañchi sovereigns, constructed the front maṇḍapa of the moon-crested (Śiva) at Śuchindram, equalling Kailāśa in splendour, and full of the purest qualities."


(61) "In the centre, fronting the single doorway, is a shrine or maṇḍapa covering a slab, on which is carved in relief a sitting figure with the right foot on an elephant, the left on a bullock."

(Ind. Ant. vol. vii. p. 19, c. I, last four lines).


Kuṇḍāṇāṁ navakāṁ vidhāyya vidhivad-vipraṁ vidhāna-kshāmaṁḥ karmāścharya-kakāṁ samāpayad idāṁ Śrī-Raṅganātho guruḥ #

“On the east side of this great Stūbi or Vimāna stands the Veli-manḍapam or ‘outer hall’, a plain rectangular building 160 feet long by 83 feet wide, with a flat roof supported by four rows of plain stone pillars…”

“Between the Veli-manḍapam or outer court and the great Vimāna, there is a three-storeyed building joining them together, called Mele-manḍapam, covering the transverse aisle between the north and south entrances by which the shrine is approached. This portico or transept is designed and completed in keeping with the grand scale and style of the Vimāna.”


Śri-Brahma-Devara-manṭapavanu—“presented the Brahma Deva maṇṭapa.”


“Tupada-Vengaṭapa made a stone maṇṭapa and a well for the god Prasanna-Vengaṭaramaṇa to the north-west of the precincts of the temple of the god Paśchima-Ranganātha.”

(Ep. Carnat. vol. III. Seringapatam Taluq, no. 9, Transl. p. 8, Roman text, p. 17).

“Also land for the god Haṃumanta newly set up in the maṇṭapa in the middle of the village, to which the god Rāma pays a visit at the Rāmanavami (festival), i.e., the idol of Rāma is brought there on that occasion.”

(Ibid. no. 13, Transl. p. 9, Roman text, p. 21).

It should be noticed that this maṇḍapa does not belong, as an attached or detached building, to any temple. It is by itself a temple. Such maṇḍapas or temples are named after the gods whose idols are consecrated in them, such as Vishnu-maṇḍapa, Kāli-maṇḍapa, and so forth.

“His lawful wife Rangamma,.........had erected a maṇṭapa, with a large pond, and presented a palanquin set with
jewels and all other kinds of gifts, a bank having grown up and being unsightly, he bought the ground and established there a maṭha, also endowing it so that 24 chief Vaidika Vaishnava Brāhmaṇs of the Rāmānuja sect might be fed in the raṅga-manṭapa."


(68) Śri-Timma-daṇḍanāyaka mahisi Śri-Ranga-nāyaki rachitaś Sampat-kumāra-mahisi purataḥ pratibhāti raṅga-mañṭapikaḥ Tīmma-daṇḍanayaka's wife (Queen Consort) Ranga-nāyaki erected a raṅga-manṭapa in front of (the temple of) the goddess of Sampat-kumāra"

(Ibid. no. 97, Roman text, p. 59, Transl. p. 28).

In this sense maṇḍapa is most generally understood. This is what is called nāṭ (i.e., nṛtya or raṅga)-mandira, as stated above.

(69) "Caused to be erected the raṅga-manṭapa of the god Keśava, ..........; also the raṅga-manṭapa of the god Raṅganātha to the south-east of that village, and a sabhā-manṭapa for ..........the village."


(70) "The accountant Liṅgaṇa, son of ..........with devotion erected (a manṭapa of) 12 aṅkaṇas near the big aśvattha tree, in proximity to the Matsya-tīrtha, on the bank of the Arkapushkariṇi."


(71) "The manager of his (Krishṇa-Deva-mahārāya's) palace,..........made for the god Virabhadra.........., a gandhagodi-manṭapa, in front of the raṅga-manṭapa."

(72) "Haridāsa-Rāūta, son of .......... set up in front of the god Prasanna-Mādhava of Bellūr a festival (utsava) maṇṭapa, a pillar for lights (dipa-mālēya-kambha) and an altar for offerings (bali-pitha)."


(73) "Caused a uyyāle-maṇṭapa to be erected for the spring festival of the god."


(74) "Newly built the Kalyāṇa-maṇṭapa (Kaṭṭisi samarpisida Kalyāṇa-maṇṭapa añkaṇa) as an offering at the lotus-feet of the god Chenna-Kēsava."


(75) The grant was made "that a pond and maṇṭapa may be constructed in front of the temple upper storey for the spring water-festival (vasanta-kāladalli abage-seve nādevē-bagge) for the god."

(Ibid. no. 29, Transl. p. 54, Roman text, p. 122, line 15 f).

(76) "He constructed a pond for a raft and a Vasanta-maṇṭapa; and in order to provide for ten days raft festival in Phālguna, for the oblation and feeding of Brāhmans during the festival ................... he made a grant."


(77) "Built a brick enclosure for the temple, erected a kalaṣa to it, and a wooden raṅga-maṇṭapa in front, had the whole plastered,..................

(78) "Seated on the diamond throne in the maṇṭapa in front of the Basavesvara temple in the square in the middle of the street of the sun and moon in the Kaṇṭhirāya-pete of Bāṇāvāra situated to the south of Śrīśaila."

(Ibid. no. 94, Transl. p. 150, line 2 f).

(79) "(On the date specified), all the Brāhmaṇas of the immemorial agrahāra Brāhma-samudra, agreeing among themselves, and going to the prabhu-maṇṭapa (pabu-maṇṭapadalli) and seating themselves, Dāmoja, son of the carpenter Mādiyoja, having worshipped their feet and presented 5 pa, they granted to him a rent-free estate (specified)."


(80) "Caused a bhoga-maṇṭapa to be erected in front of (the temple of) the god Janārddana."

It should be noticed that the bhoga-maṇṭapas are generally built on the side, and not in front, of the temple.


(81) "Caused the Nandi-maṇṭapa to be erected."

(Ibid. Chikmagalur Taluq, no. 76, Transl. p. 44, Roman text, p. 111, line 7).

(82) "Outside, it (the temple of Sambhava-nātha) is very plain and unpretentious, whilst inside it consists of three apartments—a maṇḍapa or porch, the Sabhā-maṇḍapa or assembly hall, and the nij(a) mandira or shrine. The floors are laid with coloured marbles and the roof supported on pillars."

"The maṇḍapa or hall is roofed by an octagonal dome supported, as usual, on twelve pillars.........."


(83) See Mukha-maṇḍapa, of Somesvara temple at Kolar.

(Mysore Arch. Report, 1913-14, plate vii. fig. 3, p. 20).
(84) "Its (Kandāriya Mahādev temple's) general plan is similar to that of most of the larger mediaeval temples of Northern India (see its plan, plate xcvi). It has the usual ardha-mandapa or portico, the mandapa or nave, the maha-mandapa or transept, the antarala or antechamber, and the garbhagriha or sanctum, each of which has its separate pinnacled roof rising in regular gradation from the low pyramid of the entrance to the lofty spire of the sanctum."

(Cunningham, Arch. Surv. Reports, vol. ii. p. 419, no. 3). "There are eighteen carved pillars, each of 9' 9" high, supporting the dome of the outer hall or the ardha-mandapa, which affords an area of 16' 3" inside for loungers and devotees to rest in."

(Ibid. vol. xxiii. p. 135).

(85) "Mandapa—any open or enclosed building in connection with a temple. If used for any purpose, the distinctive name is prefixed." Rea.

(Chalukyan Architecture, Arch. Surv. new Imp. series. vol. xxi, p. 39).

(86) Madhya-mandapa—second hall of a temple.
Mahā-mandapa—central hall of temple, nave.
Mandapa—porch of a temple.

(Vincent Smith, Gloss. to Cunningham's Arch. Surv. Reports).

It should be noticed that the architectural treatises, general literature, and epigraphical records corroborate one another as regards the various types of this class of buildings.

MANDAPIKĀ—(see Mandapa)—A small pavilion, a custom house.

(1) Śrī-Naddula-maha-sthāne śrī-Saṃderaka-gachchhe śrī-Mahāvīra-devāya śrī - Naddula - talapada - shulka-mandapikāyāṁ māsānumāsāṁ dhūpa-tailārthāṁ

(Granted to the Jaina temple of) "Mahāvīradeva in the Saṃderaka gachchha, at the holy place (Mahāsthāna) of Naddula, a monthly (sum of five drammas), (to be paid) from the custom house in the grounds (talapada-svatala) of Naddula.
"For passages in which the term maṇḍapikā occurs, compare Ep. Ind. vol. i. p. 114, line 27; p. 173, line 6 (Siyadoni-satka-maṇḍapikā); p. 175, line 19; p. 177, lines 29 and 30; p. 179, line 45; p. 263, line 3 (pattana-maṇḍapikā); Ind. Ant. vol. xiv. p. 10, col. 2 (Śri-pathāstha-maṇḍapikā); Journ. As. soc. Beng. vols. lv. part 1, p. 47, iv. p. 48, and v.; Bhāvnagar Inscr. p. 205, line 7. Śulka-maṇḍapikā occurs, e.g., in Bhāvnagar Inscr. p. 158 f., lines 10, 15 and 18. The meaning of maṇḍapikā is suggested by the Marāṭhi māṃḍāvi, a custom house." Prof. Kielhorn.


(2) Cf. Maṇḍapikā-dāyāt śrasyati-nara-sīma-go-vṛisha-dhīrādityaih !

(Sherghād stone Inscr. line 1-2, Ind. Ant. vol. xl. p. 176).

(3) Maṇḍapikā—evidently means' some public or official building of the town.


(4) Śri-Timma-daṇḍanāyaka mahisi Śri-Raṅga-nāyaki rachitā !

Sampat-kumāra-mahisi-purataḥ pratibhāti raṅga-maṇṭapikā ||

"Timma-daṇḍanāyaka's wife (queen consort) Raṅga-nāyaki erected a raṅga maṇṭapa in front of (the temple of) the goddess of Sampat-kumāra."


MAṆḌĪ—(see Bodhikā)—The crowning part of the capital of a column, a market-place, a market.

(Suprabhedāgama, xxx. 57, 107, see under Stambha).
MATT-A-VARA-N—An elephant in rut, a kind of entablature.
(M. xvi. 19, also l. 279, see Prastara).

MADIRA-GRISA-(SALA)—A drinking house, a tavern, an ale-house.
Siva-vaisravana-sri-madira-grisa cha pura-madhye kārayet !
(Kautilya-Arthaśāstra, chap. xxv. p. 55-56).

MADDALA—(see Valabhi)—A synonym of valabhi or a sloping roof.
(M. xvi. 51, see under (Ba)Valabhi).

MADHUCCHHISHTA—Wax, the casting of an image in wax.
Mānasāra (chap. lxviii. named Madhucchhishta, 1-56):
The chapter opens with an enumeration of phalli and ascetics as
well as architects whose images are to be cast in wax (lines 2-10).
The architects, called sthapati and sthapaka, make the can for
preparing the wax therein; but the actual preparation is not explicitl
ly described. All kinds of images, temporary or permanent, stationary or movable, have to be cast in wax. The process seems
to be this (20-44): some part of the image is covered with a thin
copper-leaf and the wax is laid on two or three añgulas deep.
Mulikā (?) is spread above the part covered with wax. The
idol is heated after it has been besmeared with wax. If the
master likes, the process of smearing may be done with
melted iron too. The half of the image, not covered with
earth, is washed in water. This process is repeated several
times. If any of the minor limbs be lost through this
process, the image should be furnished with it again after
having been heated. But if the head or the middle of the
body be damaged, the whole image should be changed. If the
master does not like the image, it should be recast.
The whole process has to be performed through many ritualistic
ceremonies in different stages.

In other texts the process of casting an image in wax is much more
clearly described:
"If images have to be cast in metal, the wax must first be
melted and poured (out of the mould) and all defects removed with
cloth."  (Karanāgama, ii. 41).
"If the images be required to be made of earth, rods (of metal or wood) must be (inserted in them); if of metal it must first be prepared well in wax."

(Suprabhedāgama, xxxiv. 21).

"If an image is to be made of metal, it must first be made of wax, and then coated with earth; gold and other metals are purified and cast into (the mould) and a complete image is thus obtained by capable workmen."

(Vishṇu-saṁhitā, Paṭala xiv).

"In regard to bronze images" says Mr. Rao "it is believed by some that India could not have known the Cire perdue method of making metal images earlier than about the 10th century A.D. and that India must have, therefore, borrowed it from Europe. That the art of casting metals in wax moulds is much earlier in India can be shown in more ways than one." In support of his assertion, Mr. Rao gives the three above mentioned quotations. (Elements of Hindu Iconography).

MADHYA-KĀNTA—A class of the twelve-storied buildings once prevailing in the Central country, (see details under Prāsāda).

Madhyamālaya-vistāre trayas-trīṃśad-vibhājite
Tri-bhāgām kūṭa-vistāram madhya-bhadraikā-bhāgikām
Mahā-sālā navānśaṁ syāt śeṣaṁ pūrvavad ācharet
Madhya-kāntam iti proktam

(M. xxx. 11-14).

MADHYA-KOSHTHA—The middle compartment, the central hall.

(M. xxxiii. 305, etc)

MADHYA-NĀŚI—(see Nāśī)—The middle vestibule.

(M. xv. 119, 124, etc).

MADHYA-BHADRA—(see Bhadra)—The middle tabernacle.

(M. xv. 110, xix. 177, xxxiii. 380, etc).

MADHYA-BHUVAṆGA—A moulding of the door.

(M. xxxix. 72).
MADHYA-RAṆGA—(see Mukhta-prapāṇga)—The central theatre, the enclosed courtyard, the quadrangle surrounded by buildings on four sides and open at the top.

Mānasāra (chap. XLVII. named Madhya-raṅga, 1-36) refers in this connection to the open quadrangle, stone column and grain-column (mukta-prapāṇga, śilā-stambha and dhānya-stambha). The Madhya-raṅga is provided with dwarf pillars, entablatures, platforms, daises, pedestals, tabernacles, vestibules, pent-roofs, top-rooms, etc. The upper portion is adorned with figures of leographs and crocodiles.

The meaning of the term is clear from the contents of this chapter and also from the quotations given below.

Madhya-raṅgam tad-uddisya chordhve' laṅkāra(m) vakshyate!
Evain tu chordhvālaṅkāram madhya-raṅge tu vinyaset!

(M. xvi. 155, 169, see also lines 156-168).

In connection with maṇḍapas or pavilions (M. xxxiv. 128, 210, 234, 324, 456, etc).

Grīhe vā madhya-raṅge vā pārśve vā chaisa-koṇake (aṅkurā-panaṁ kuryāt)!

(M. xxxvii. 13).

The central part of the coronation hall (M. XLIX. 183).

MADHYA-ŚĀLĀ—(cf. Śālā)—The middle hall, a special interior chamber, a kind of council-hall.

Kshudra-saśaḥtadha proktam koshtha-śālā chatushtayaṁ!
Madhya-śālā tri-bhāgena bhadra-śālā cha madhyame!

(M. xxvi. 12-13, see also M. xx. 56, etc).

MANDARA—A type of building which is thirty cubits wide, has ten storeys and turrets.

(1) Trimsad-dhastāyamo daśa-bhaumo mandarah śikhara-yuktah!
(Compare this with Kāsyapa quoted by the commentary and given below):
Mandaraḥ śikharair yuktah shad-aśrīr daśa-bhūmikāḥ
driṅśad-dhastaṁs cha vistirṇaḥ prāśado'yam dvitiyakah

(2) Bhavishya-Puruṣa (chap. 130, v. 28, see under Prāśāda).
(3) Matsya-Puruṣa (chap. 269, v. 28, 32, 47, 53, see under Prāśāda).
(4) Agni-Puruṣa (chap. 104, v. 14, 15, see under Prāśāda).
(5) Garuda-Puruṣa (chap. 47, v. 21-22, 24-25, see under Prāśāda).
(6) A building with four sālās (compartments) and eight kūṭas
(towers or domes):

Mand(h)ara-nāma ity-uktaḥ chatuḥ-sālāśṭa-kūṭakam
(Suprabhedāgama, xxxi. 43).

MANDIRA—(see Shoḍaśa-mandira-chakra)—A hall, a room, a temple
a shrine, a type of building.

(1) A type of rectangular building (Garuḍa-Puruṣa, chap. 47, v.
21-22, 26-27, see under Prāśāda).

(2) Three kinds of mandira (Vāstu-vidyā, ed. Ganapati Śāstri, vii.
15-18).

(3) Parītah praṇavākāra-prākāra-valayāṁchitam
Kāmaniya-sālā-śtambha-kadambottambaṁvaram
Visaṁkaṭa-viṭam kāli-virājad raṅga-maṁṭapam
Vidhāya vipulottumga-gopuram deva-maṇḍiram
Visālām ratha-viṭhim cha svaṁdanaṁ maṇḍaropamam
Tatra pratisiṁshṭhītya-śri-Tāraka-brahma-rūpine

"Built a temple (at Krishnapura) which was encircled by a
wall of the shape of the praṇava and a broad and lofty
tower. It has a large raṅga-maṇḍapa raised on a collection
of beautiful stone pillars and adorned with rows of spouts.
He built a car like the Mandara mountain and also broad
roads round the temple and for the propitiation of the god
Vishnu, set up there (i.e. in the temple)."

(4) Tenedaṁ kāritaṁ tuṅgaṁ dhūrjaṭe r mandira-grīham
"He caused to be made this lofty dwelling of Dhūrjaṭe (Śiva).

(Inscript. at the Gaṇesa temple, Māmallapuram, v. 10, H. S. I. I. vol. i. no. 18, p. 4, 5; ibid. no. 18, Inscrip. at the Dharmaraja maṇḍapa, Māmallapuram, v. 10, p. 6).

(5) "Kośa-varddhana-girer anupūrvvam so'yam unmishita-dhiḥ sugatasya
Vyastam āraṇi-karaika-garimṇyo mandiram sva vidadhāti
yathārtham"
"To the east of mount Kośa-varddhana, this man of open intellect established in a manner suitable to the purpose a temple of that Sugata (Buddha), the dignity of whom alone sufficed to defeat hosts of Māras."


(6) ........ Tenedaṁ maṇḍiraṁ Kāma-vidvishāḥ
Kāritaṁ muktaye bhaktya kīrttaye cha kṛitātmanām


(7) Jainaṁ maṇḍiraṁ indira-kuḷa-grīham sad-bhaktito'chikarat
"Out of pure faith, he made this Jaina temple, a home for Lakṣmī."

(Ep. Carnat. vol. ii. no. 65, Roman text, p. 60, Transl. p. 149).

MASI(-ŚĪ)TI—A mosque, a Mohammedan place of worship.
"Raṅga-Nayak-āyya, in order to endow the stone masīti (mosque) (kalla-masitiya-deva-sthānakkhe), which Bābu Seṭṭī had erected in the inner street of Sindaghatṭha, made a grant for it of the village of Śivapura and Habība's house."

MAHĀ-TAULI

MASŪRAKA—A lintel, i.e., the piece of timber or stone that covers an opening and supports a weight above it. It is sometimes used in the sense of adhishṭhāna or base.

(1) Adhishṭhāna-vidhiṁ vakṣhye sāstre saṁkshipyate’dhunā
dharmya-tuṅga-vaśat proktam tasya masūrakonnatonam
(M. xiv. 1, 8).

Tasmān masūrena sahaiva sarvam kṛitaṁ vimāneshu cha
bhūshanāni
(Ibid. 409-410).

Evaṁ chatuḥ-shaśṭi-masūrakāṇi śastra-vāmaṇena vibhā
ejitāni
(Ibid. 393-394).

Āhatya(m) asḥṭadhā harmyaṁ ganyā-mānam iboche
Utsedhe chāṣṭa-bhāge tu ekāṁśena masūram
Dvi-bhāgam chāṅghri-tuṅgam
(M. xix. 20-22, see also xlvii. 5, xcv. 266, etc).

(2) Tad-varddhitopapīṭhāṁ vā tad-varddhita-masūram
Pādāyanā-samottuṅga-masūraka-yutāṁ tu vā
(Kānikāgama, xcvv. 115).

Masūra implies the cornice of the entablature.
(Ibid. lv. 47, see under Prastara).

Masūra, a synonym, as stated, but apparently a component part, of adhishṭhāna or base:
Masūrakam adhishṭhānam vastvādhāram dharātalam
Talam kuṭṭimādy-aṅgam adhishṭhānasya kṛītām
(Ibid. lv. 202).

MAHĀ-KĀNTA—A class of eight-storeyed buildings.
(M. xxvi. 35-39, see under Prāśāda).

MAHĀ-GOPURA—The gate-house of the fifth court or at the extreme boundary of a compound.
(M. xcviii. 10, see under Gopura and Prakāra).

MAHĀ-GRĀMA—A large village.
(M. x. 79, see details under Grama).

MAHĀ-TAULI—A synonym of prachohhādana or roof, the top-floor.
(M. xvi. 57).
MAHĀ-DVĀRA—The great door, the chief or outer gate of a village, town or house.

(M. ix. 290, 315, see under Dvāra).

Mahā-dvaram tu sarvestham lāngalākāra-sannibham
Kapāṭa-dvaya-saṁyuktam dvārānām tat prithak prithak

(M. ix. 360-361, see also xxxi. 79).

MAHĀ-NĀŚI—(see Nāśi)—A large vestibule.

(Nāśikā-śikharānvitam) tad-ardham stūpikottuṅge tan-mahā nāśikā-
śraye

(M. xv. 91).

Dvi-lalaye mahā-nāśi ekādaśa-śikhānvitam

(M. xxxiii. 202, etc).

MAHĀ-PADMA—A type of round building.

(1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāśāda).

(2) Garaḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāśāda).

MAHĀ-PATṬA—A moulding of the base, a fillet.

(M. xiv. 301, see the lists of mouldings under Adhishṭhāna).

MAHĀ-PĪṬHA—The pedestal, a ground-plan, the lower part of the phallus.

A ground-plan in which the whole area is divided into sixteen equal squares (M. vii. 5,61, see under Pada-vinyāsa).

Cf. Mahā-pīṭha-pade rathya dikshu dikshu trayaṁ tathā

(M. ix. 429, etc).

The pedestal of an image:

Padma-pīṭhaṁ mahā-pīṭhaṁ tri-mūrtināṁ cha yojayet

(M. tīr. 86, etc).

MAHĀ-MAṆḌAPA—(see under Maṇḍapa)—The great hall of entrance to the main shrine of temples.

See under Manḍapa:


"This building (mahā-maṇḍapa) stands in the east central portion of the large court...it originally stood detached from the central vimāna."

"The plan is a rectangle with the greater length from north to south. The four sides are open in the centre, and on each façade a portion of the wall is returned along the several elevations from the four corners. The east front has the entrance divided into three bays by two square piers, with a responding pilaster on the return wall at each side."

"The west side or back is similarly divided, but the piers are octagonal for a portion of their length."

"The north and south entrances are simple openings, with pilasters on the sides, undivided by piers."

"Two yalis on the back responding pilasters are abutted against and partly covered by the east wall of the modern ardha-maṇḍapam. The perforated window in the east wall of the ardha-maṇḍapam opens into the mahā-maṇḍapam."

(Pallava Architecture, Arch. Surv. new. Imp. series, vol. xxxiv. p. 36, paras 1, 2, 3, 4, 8, 10, see also plate i).

"The mahā-maṇḍapa was roofed also by overlapping courses of stones; the square corners were gradually rounded off by successive small portions, till it formed an octagon, over which the circular roof proper rested."


MAHĀ-MARYĀDĀ—The fifth enclosure (prākāra) at the extreme boundary of a compound, the gate-house thereof is called mahā-gopura or dvāra-gopura.

(Suprabhedāgama, xxxi. 118, 125, see under Prākāra).
MAHĀ-VĀJANA—A large fillet, a moulding of the entablature. (M. xvi. 69, see the lists of mouldings under Prastara).

MAHĀ-VRITTA—A kind of phallus. (M. lii. 2, see under Liṅga).

MAHĀ-VRITTĀ—A kind of joinery. (M. xvii. 102, see under Sandhi-karman).

MAHĀ-SĀLĀ—A large hall.
Cf. of the sixteen parts width of a building the maha-sāla is seven parts broad (M. xxvi. 10, etc).

MAHĀSANA—A ground-plan in which the whole are is divided into 225 equal squares. (M. vii. 18-20, see under Pada-vinyāsa).

MAHĀMBUJA—A large cyma, a moulding of the pedestal. (M. xiii. 91, see the lists of mouldings under Upapiṭha).

MĀGADHA-(KĀNTA)—A class of twelve-storeyed buildings once prevailing in the country of Magadha.

Tadb evam anu-sāla madhye bhadra-sālaika-bhāgikam!
Evaṁ māgadha-kāntam syāt karna-kūṭa-sabhadrakam!
(M. xxx. 33-34, see also 31-32 under Vaṁśa-kānta).

MĀNI-BHADRA—(see Maṇi-bhadra)—A pavilion with sixty-four columns. (Suprabhedāgama, xxxi. 103, see under Maṇḍapa).

MĀṬRĀNGULA—(see under Aṅgula)—A measure equal to the middle digit of the middle finger in the right hand of the architect or priest, employed in measuring the sacrificial objects like the kuśa-grass or seat, the spout of a ladle, and the ladle, etc. (Suprabhedāgama, xxx. 4-5, 7-8, see under Aṅgula).

MĀNA—The measurement of height or length.

(1) The linear measurement is divided into six kinds—Māna, Pramāṇa, Parimāṇa, Lamba-māṇa, Unmāna, and Upamāna.
The measurement from the foot to the top of the head is called Māna which is in fact nothing but height. Pramāṇa is the measurement of breadth (vistṛita). Parimāṇa is the
measurement of width or circumference (paritāh). Lambamāna is the measurement along the plumb-lines or the lines drawn perpendicularly through different parts of the body, Māna or the measurement of height being determined by the surface of the body. Unmāna is the measurement of thickness (nimna) or diameter. And Upamāna is the measurement of interspace (antara), such as the distance between the two feet of an image; this measurement is apparently taken from one plumb-line to another:

Mānaṁ cha ṭāpi pramāṇam cha parimāṇam lamba-māṇakam
Unmānam upamānam cha mānams padmam samīritam
Pādāṅgushṭhi-sāsīmāntām sīro'ntām mānām cha ṭāpi prakāthaye

Pramāṇam vīśṭitaṁ proktāṁ paritāḥ parimāṇakam
Tat-sūtrāl lamba-mānāṁ syān nimnaṁ unmānam uchyaṁ
Avāntaropamānam syād bimbodaya-ādi-sarvasah
Mānam evaṁ tu shāl-bhedāṁ mānenāṅgāṁī mānayeṁ

(M. LV. 3-9).

The primary measurement (ādi-māna) is but the comparative measurement and is divided into the following nine kinds:

The height of an image is determined by comparing it with (i) the breadth (tāra) of the main temple (harmya), (ii) the height of the sanctuary or central hall (garbha-griha), (iii) the length of the door (dvāra-māna), (iv) the measurement of the basement (adhisṭhāna), (v) cubit, (vi) tāla (a span), (vii) angula (finger's breadth), (viii) the height of the worshipper, and (ix) the height of the riding animal (vāhana) of the principal idol:

Ādīmāna-vidhiṁ samyak(-g) lakṣaṇaṁ cha ihōchyate
Harmya-tāra-vasāṁ mānaṁ garbha-geha-vaśodayaṁ
Dvāra-māna-vasāṁ tuṅgam adhisṭhāna-vaśodayaṁ
Hasta-māna-vasāṁ mānaṁ tāla-māna-vaśodayaṁ
Aṅgulenāpi chottuṅgam yajamāna-vaśodayaṁ
Mūla-bera-vasāṁ mānaṁ uttamaṁ triyam triyam

(M. LV. 10-15).
Each of these nine measures is again divided into nine kinds:
Tasmād ekaṁ tu pratyekāṁ nava-mānum ihoçyate (ibid. 22).
Under (i), (ii), (iii), (iv), the proportions naturally vary on various occasions; no specific rules are, therefore, prescribed.
The details of (v) cubit or hasta and (vi) āṅgula will be found under the term ‘Āṅgula’ and the details of (vi) tāla are given under ‘Tāla-māna.’

Of the division under (viii) the details of the height of an image as compared with the height of the worshipper are given here. The height of the image may be equal to the full height of the worshipper, may extend up to his hair-limit (on the fore-head) or, as sometimes stated, to the eye-line, nose-tip, chin, arm-limit (to the shoulder), breast, heart, navel, and sex-organ:
Kanyāsād uttamāntaṁ syād yajamānodayaṁ param śa
Kesāntaṁ nāśikāgrantaṁ hauvantāṁ bāhu-sīmakaṁ śa
Stanāntaṁ hṛdayāntaṁ cha nāvyantāṁ meḍhra-sīmakaṁ śa
Navadhā kanyāsāntaṁ syāt sthāvaram jaṅgamodayaṁ (Ibid. 30-33).

And of the division under (ix) the height of the riding animal (vāhana) as compared with the height of the principal idol (mūla-bera) admits of similar nine kinds as under (viii) (see details under Utsava and Kāutuka).

Hasta (v) and āṅgula (vii) are the real units, employed equally in measuring both architectural and sculptural objects.

The rest are exclusively sculptural and comparative measures. The similar measures have also been prescribed for architectural objects. The architectural ‘Ganyā-māna’ or the comparative heights of the component members of a structure corresponds to the sculptural ‘Tāla-māna’ or the comparative heights of the component limbs of a statue (see details under Ganyā-māna and Tāla-māna).
Five proportions of the height, as compared with the breadth of an architectural object, are given under five technical terms, namely, Sautika, Paushtika, Jayada, Sarva-kāmika or Dhanada, and Adbhuta (see details under Utsedha). The 'Ghana-māna' or the measurement by the exterior and the 'Aghana-māna' or the measurement by the interior are exclusively architectural (see details under these terms). Like the sculptural terms Māna, Pramāṇa, Pārimāṇa, Lambamāṇa, Unmāṇa and Upamāṇa, there are architectural terms also to express length, breadth and width, e.g., dīrgha (for dairghya), tāra, vistāra, viśala, vistṛiti, viśṛtita, viškhambha, etc. Māṇa as stated above is the technical name for sculptural height; but to express the same idea the general terms for height, such as unnati, unnata, utsedha, etc., are also used. Māṇa is also used in its general sense of measurement, area, etc. Pramāṇa and Parimāṇa are also used in their general senses of length, breadth, width, etc. (Further details will be found under these terms).

(2) Ataḥ-param pravakhyāmi māṇonmānaṁ viśeshataḥ!
'After this I shall speak about the Māna and Unmāna measurements in particular.'

This is followed by an account of various measures. (Note the different āśa measurements employed in statues).

(Matsya-Purāṇa, chap. 258, v. 16).

(3) Mānaṁ tad-vistāram proktam unmānaṁ nāham eva cha!
(Suprabhedāgama, xxxiv. 35).

(4) Parimāṇonmānaṁ-mānaṁ dhārayaṁ rāja-vimudritam
Gunā-sādhana-saṁdakṣaṁ bhavaṁtu nikhilā janāḥ ī
Prof. Benoy Kumar Sarkar's translation of 'Parimāṇa' by 'standard of measurement for lands', 'Unmāna' by 'unit of measurement for liquids', and 'Māna' by 'unit of measurement for grains' is untenable.

(Sukranitisāra, ed. Oppert, 1. 310).
MĀNA-BHADRA—A pavilion with twenty-six pillars.
(Matsya-Purāṇa, chap. 270, v. 12, see under Maṇḍapa)

MĀNA-MANDIRA—(see Mandira) — The observatory.
Cf. The observatories at Benares, Delhi, Ujjain, Mathura, and Jaipur. (See Ind. Ant. vol. xxxv. p. 234).

MĀNAVA—Relating to Manu or human being, a pavilion with twenty-eight pillars.
(Matsya-Purāṇa, chap. 270, v. 12, see under Maṇḍapa).

MĀNĀNGULA—(see under Aṅgula)—The standard measure (equal to 1/3 inch), the unit of length.
The smallest measure is the atom or paramāṇu, i.e., the particle of dust visible in the sunshine through a lattice (Bṛihat-saṁhitā, lviii. 1).
8 atoms = 1 car-dust.
8 car-dusts = 1 hair's end.
8 hair's ends = 1 nit.
8 nits = 1 louse.
8 lice = 1 barley corn.
8 barley corns = 1 mānāṅgula.

This standard aṅgula measure is stated to be used in measuring the architectural objects like the villages, lands, and buildings, etc.
(Suprabhidāgama, xxx. 2-3, 6-7, see under Aṅgula).

MĀNUSHA—Relating to the human being, a kind of phallus.
(Kāmikāgama, l. 35, 38, see under Linga).

MĀRGA—A road, a street, a way, a path, a lane, a passage, a canal, a course.
Chaṇḍālanāṁ praveśāya nirgamāya malasya cha ।
Jalasya nirgamārtham tu kshudra-mārgāḥ praśaṁsitah ॥
(Kāmikāgama, xxxviii. 8).

MĀLIKA(-KĀ)—A class of buildings, a type of pavilion.
(1) Kuḍyasyānta-pradeśe tu yuktyā chāvrita-mālikam ।
Mālikopari vapra(m) syād adhishṭhānām samodayam ।
(M. xxxi. 60, 64).
A type of pavilion (manda):  
Evam tu malikakaraṃ śeshāṃ prāg-uktavan nayet ।  
(M. xxxiv. 315, see for description 297-314).  
Maṇḍape chordhva-kūṭam syān malikākriti(m) vinyaset ।  
(M. xxxiv. 291).  

(2) Kechid vai malikākārā kechid vai go purākritiḥ ॥  
(Suprabhedagama, xxx. 123; see for full context 115-122, under Prakāra).  
Tad-bāhye'bhyantare vāpi malikā-maṇḍapam hi vā ॥  
(Ibid. xxxi. 128).  

(3) Tā (sālā) eva malikāḥ proktā mālavat kriyate yataḥ ॥  
Pañcha-dasa-karāntaṃ tu kuryād āvṛṭa-maṇḍapam ॥  
Maṇḍapena vinā vāpi tena mānena pīṭhikā ।  
Vibhadraḥ vā sabhadraḥ vā kartavyā malikā budhaiḥ ॥  
(Kāmikāgama, xxxv. 6, 99, 100).  

Chap. xlix (named Mālikā-lakṣaṇa):  
Classification:  
Chaturdhā mālikā śalā sabha-muṇḍaja-saudhaje ॥ 1  
Definitions (2-5):  
Śalāyām api sālāṅgā nishkrāntanana-sohhitā ।  
Sa śalā mālikā jñeyā sāstre' smin Kāmikāgama ।  
Sabhaṇvad vihitā bāhye prāṣadavad alaṅkṛitā ।  
Ūha-pratyūha-samyuktaḥ ya sabhā sa cha mālikā ॥  
Yathesīta-diśi samyuktaḥ bhoga-bhūmi-samanvitā ।  
Prāṣāda-vyāsa-dirghochchā proktā prāṣāda-mālikā ॥  
Maṇḍapasyokta-vistārayāma-tūṅga-vibhūṣhini ।  
Sarvatra muṇḍakāravat kathitā muṇḍa-mālikā ॥  
Further classifications (6-7):  
(i) Saṁchita, Asaṁchita, and Upa(also Apa)samchita ;  
(ii) Nāgara, Drāviḍa, and Vesara ;  
(iii) Jāti, Chhanda, and Vikalpa ;  
(iv) Šuddha, Miśra, and Saṁkīrtṇa ;  
(v) Viśa, Mūla, and Aṅkura, (this class is not specified).
(Except the last, all the other classes occur in the Mānasāra also; see under Vīmāna-lakṣaṇa).
The details of these classes are given (8-22).

Still further classifications are given under the following names:

Siṃdhuka (v. 23-28), Saṃpūrṇa (29-30), Meru-kūṭa (31), Kṣema (32-34), Śiva (35-38), Harīma (39-40), Saumya (40), Viśāla (41), Sarva-kalyāṇa (42-49), Vijaya (50), Bhadra (51), Raṅga-mukha (52), Alpa (53-54), Koṇa (55-58), Geya (58-59), Sāra (60), Pushkara (61-63), Adbhuta (61a), Sam-kīrṇa (62), and Daṇḍa (64).

Āneka-bhūmi-yukta tu mālākāra tu mālikā॥  
(Ibid. l. 89).

Mālikā-yukta-sā(?)sālam chet koṇa-sthambhe dvitiyake !
Prathamāvarane vāpi dvitiyāvarane nyaset॥  
(Ibid. xxxi. 96).

(4) Śailam sumbhita-sāta-kumbha-vilasat-kumbhaṁ mahā-maṇḍa-paṁ prākāraṁ paramālikā-vilasitaṁ(m) mukta-mayīṁ cha prapā(ḥ-bha)m.

"Made for the god Vāmana great maṇḍapa of stone, resplendent with pitchers (domes) of shining gold, surrounding wall, adorned with excellent buildings, and a canopy of pearls."


MĀLIKA-MANDAPA—A pavilion of the Mālikā-class of buildings.
(Suprabhedāgama, xxxi. 128, see under Mālikā).

MĀLYAJA—A class of buildings, a type of pavilion.
(M. xxxiv. 158, see under Maṇḍapa).

MĀLYĀHUTA—A class of buildings, a type of pavilion.
(M. xxxiv. 316, see under Maṇḍapa).
MISRA—A building made of any two materials out of wood, brick, stone, iron, etc.

Eka-dravyaṁ tu suddaṁ syād dvi-dravyaṁ misra-harmyakam I
(M. xviii. 138, etc).

Dravya-dvaya-yutam misraṁ samkīrṇam bahubhir yutam I
(Kānikāgama, xliv. 22).

MISRITA—A kind of ornament prescribed for idols and kings.
(M. l. 1-3, see under Bhūshaṇa).

MUKULA—A bud-like crowning ornament of a pillar.
(M. xv. 32, see lists of mouldings under
Adhishṭhāna, Upāpiṭha, and Prastara).

MUKULI—A type of round building.
(Garuda-Purāṇa, chap. 42, v. 21, 23, 28, 29;
see under Prāśāda).

MUKTA-PRAPĀNGA—(see Madhya-raṅga)—The open courtyard connected with a tank, ('mukta' meaning open, and 'prapāṅga' the body part or bank of a tank). It is built inside the court.
(M. xlvii. 2 f).

It is stated to be made of wood, stone, brick, etc., and also of jewels and iron especially:

Mukta-prapāṅgam api dāru-śileṣṭakadyaih I
Ratnair aneka-bahu-loha-viśeṣhakaih I
(M. xlvii. 31-32, see also xlviii. 68).

MUKHA—The face, the frontispiece, the front side of a building, the façade.

Svakṣyāṅguli-māṇena mukham syād dva-dāśāṅgulam I
Mukha-māṇena karttavyā sarvāyava-kalpanā II
'The face (of one's statue in length) should be 12 aṅgulas (=9 inches), being measured with one's own finger. The whole body should be made symmetrical to the face'.
(Matsya-Purāṇa, chap. 258, v. 19).

The front-side of a building (see Kānikāgama and Brihat-samhitā under Dvāra).
MUKHA-BHADRA—(see Bhadra)—A portico, a porch, the front tabernacle, the middle niche.
Sarveshām mukha-bhadraṁ syāl lakshanāṁ vakshyate'dhunā !
(M. xvi. 275, see also 276 f).
Sarveshām mukha-bhadraṇāṁ pārśve sopāna-saṁyutam !
(M. xxx. 93).
Parito'linda-bhāgena vāraṇāṁ (=door) mukha-bhadrankam !
(M. xxxiv. 251).
"The temple (at Amarnāth) itself faces the west but the maṇḍapa or antarāla—the hall of the shrine—has also doors to the north and south. Each of the three doors has a porch (mukha-bhadra), approached by four or five steps, and supported by four nearly square pillars, two of them attached to the wall."
(The temple of Amarnath, Ind. Ant. vol. iii. p. 317, e. i, last para).
Deva-Śrī-saśi-bhūṣaṇasya kritinā devālayam kārītaṁ yugmaṁ maṇḍapa-sobbitam cha purato-bhadraṁ pratolyā saha !
Kṣetreśasya tathā surālaya-varāṁ spītaiṇ taḍāgaiṁ tathā bandham Kauḍika-saṁjñakaiṁ bahu-jaleṁ dirghaiṁ tathā khanitam !

MUKHA-MAṆḌAPA—The pavilion in front of a temple.
(M. xix. 198,199, etc., see under Maṇḍapa).
Garbha-sūtra-sama-bhāgād agrato mukha-maṇḍapam !
(Matsya-Purāṇa, chap. 269, v. 6, see also v. 11; also Garuḍa-Purāṇa, chap. 47, v. 10).
Prāśada-garbha-mānaṁ vā kurvvita mukha-maṇḍapam !
Śikharasya chaturthena agrato mukha-maṇḍapam !
(Agni-Purāṇa, chap. 42, v. 7, 12).
"Made the mukha-maṇḍapa (muga-maṇḍaman) and consecrated (the shrine)."
MUKHA-VĀRAṆA—The entrance-door.

(M. xxxv. 395, see Dvāra).

MUKHYA-HARMYA—The main-building, the chief temple.

(M. xiii. 14).

MUṆDA-MĀLIKĀ—A class of buildings, the top-room.

(Kāmikāgama, xli. 5, see under Mālikā).

MUṆDA-HARMYA—The top-room.

(See Kauṭiliya-Arthasastra under Chūli-harmya).

MUṆDAKA-DVĀRA—A kind of upper door.

(See Kauṭiliya-Arthasastra under Dvāra).

MUDRIKĀ—A small seal, a stamped coin, an impression, a moulding of the column.

(Suprabhedāgama, xxxi. 108, 105-177, 109, see under Stambha).

MUNI—An ascetic. An account of the images of the seven patriarchs is given in detail in the Mānasāra. Agastya is measured according to the seven tāla, Kāsyapa and Bhrigu according to the eight tāla, and Vāsiṣṭha, Bhārgava, Visvāmitra and Bhradvyāja according to the nine tāla. (Details of these measures will be found under Tāla-māna).

(M. lvii. 2-6)

The characteristic features of the patriarchs are also described.

(Ibid. 7-17).

MUSHTI-BANDHA—A moulding of the entablature and of the column, a kind of roof, the top-most part of a building, a part of the rampart and of the arch.

The third moulding from the top (downwards) of the entablature (Kāmikāgama, liv. 1, see under Prastara).

A member of the column (M. xv. 185, see under Stambha).

A kind of roof (M. xvi. 51, see under Valabhi).

A (crowning) part of a building (M. xviii. 202).
A part of the rampart:

Vajrakritis cha vapraágam chhatrakāram athápi vá!
Uttaram vajanaṁ chaiva mushhti-bandham tridhánvantam!

(M. XXXI. 66-67).

A part of an arch (M. XLVI. 65, see under Toranā).

MÚRTI—An image, a statue, an idol.
(1) An image, a statue (M. LI. 26; IX. III, etc).
(2) Ángulaiś cha tathā mūrtiś chatur-asiti-sammitaiḥ!
   (Bhavisya-Purāṇa, chap. 132, v. 7).
(3) Deśanurūpa-bhūshaṇa-vedhalaúkāra-mūrtibhiḥ kāryā!
   (Bṛhat-samhitā, LVIII. 29).
(4) Śilākhareṇa janitā satya-sandhasya bhautiki!
   Mūrtiḥ kirtimayi chāṣya kṛiti tenaiva sāsvati II
   "By the stone-chisel a material body of Satyasandha was
   executed, and by the same an eternal body of his fame was
   produced."
   "The two inscriptions (nos. 33, 34, H. S. I. I, vol. I.) record
   that a king Guṇabhara . . . , constructed a temple
   of Śiva on the top of the mountain and placed in it
   a Liṅga and a statue of himself."
   (Trisirapalli cave Inscript. no. 33, v. 4,
(5) Uttara-bhāgada Kaisāleyalli pañcha-viṁśati-lilā-mūrtigalāṁ
   pratishṭheyam!
   "Set up on the colonnade to the north twenty-five pleasing
   (lilā—a particular attitude, like dhyanā-mūrti) statues."
   (Ep. Carnat. vol. IV. Chamarajnagar Taluq,
   no. 86, Roman text, p. 18, lines 15, 10 (bera), 13
   (vigraha); Transl. p. 11).

In this inscription, the expressions, bera, vigraha, and mūrti
occur; they are to be distinguished: bera or bimba is an
idol of a god; vigraha (or image) expresses almost the same
idea; mūrti implies the statue of both gods and men, and so
also does pratiṁā.
MÜRTI-KÄNTA—A type of storeyed building.

A class of five-storeyed buildings (M. xxiii. 19-24, see under Pråśāda).

MÜLA-DANÇA—The regulating column of a building, the foundation pillar.

The main-column (M. xv. 236, see also L. 104, etc., under Stambha).

MÜLA-BERA—The chief deity in a shrine, the principal idol of a temple.

(M. lv. 34, lxi. 21, liv. 3, etc).

MÜLA-STAMBHA—The foundation pillar, the regulating column of a building.

(M. xv. 234, etc., see under Stambha).

MÜLA-STHÄNA—The foundation, the base, a temple in the centre of a village or town.

"One perpetual lamp was given to Mahādeva, the lord of the Śrī-Müla-sthāna at Tirukkaḷukkunram."

(Inscript. at Tirukkaḷukkunram, line 34, H. S. I. 1. vol. iii. p. 148).

MÜLA-HARMYA—The chief of the buildings forming a group, the principal shrine, the main temple.

(M. xiii. 19, xxxix. 135, etc).

MṚIGA-VANA—A deer-forest, a place for sport or recreation of kings.


(Kauṭiliya-Arthásāstra, chap. xxiii. p. 49).

MṚIŅALAKA—A lotus stalk or fibre, a moulding of the entablature, base or pedestal shaped like the lotus stalk or fibre.

A moulding of the lintel (M. xix. 145, etc).
The fourth moulding from the top (downwards) of an entablature.
(Kānikāgama, liv. 1, see under Prastara).
A moulding of the entablature (M. xvi. 63, see the lists of mouldings under Prastara).

MEGHA-KĀNTA—A type of storeyed building.
A class of ten-storeyed buildings (M. xxviii. 16-17, see under Prāsāda).

MERU—A class of buildings mostly storeyed.
(1) A type of buildings which are hexagonal (in plan), have twelve storeys, variegated windows and four entrances, and are thirty-two cubits wide.

Pañcha-chatvārimiśan-meru-lakṣaṇādhīyāyah—the chapter on the description of forty-five kinds of Meru buildings; they are described by the following authorities:


(3) Matsya-Purāṇa (chap. 269, v. 28, 31, 53, see under Prāsāda).

(4) Bhavishya-Purāṇa (chap. 130, v. 27, see under Prāsāda).


(6) Garuḍa-Purāṇa also describes the same kind of Meru temple as the Agni-Purāṇa:
Śata-śrīṅga-samāyukto meruḥ prāsāda-uttamaḥ !
Maṇḍapās tasya karttavyā bhadrāis tribhīr alaṅkṛitāḥ #
(Chap. 47, v. 24, cf. also v. 39, see under Prāsāda).

(7) A building with eight śalās (compartments) and eight kūṭas (towers or domes):
Merur nāma iti khyātas tv-āśṭā-salāṣṭa-kūṭakam(!-h) #
(Suprabhedāgama, xxxi. 43).
(8) "Meru denotes a particular kind of temple (hexagonal with twelve stories, variegated windows, and four entrances, Brāhmat-saṁhitā, lvi. 20)."


(9) See Bheraghat Inscript. of the Queen Alhana Devi (verse 9, Ep. Ind. vol. ii, pp. 11, 15).

(10) Kanaka-si(s)gapat-gagana-khelat-khechari-chakra-khedah!
Kim aparam iha kās(s)yāṁ yasya dugdhābdhi-vichi-valayabahala-kirtteh kirttanāṁ karṇa-meruḥ!

"Of him whose fame is like the circle of waves of the milky ocean, need we say more than that here at Kāśi there is a temple (erected by him), Karna-meru, (so lofty) that the wind of the flags which wave from its golden spires lessens the fatigue of the damsels of heaven, when playing in the sky."


(11) "Meru is primarily the name of the fabulous golden mountain (hemādrī), the centre of Jamba dvipa on which the gods dwell (surālaya), and it is figuratively applied in geographical names to any hill covered with splendid temples and palaces."

"Another figurative meaning of Meru, derived from the notion that mount Meru is the home of the gods, a large temple with six towers, twelve stories and wonderful vaults (Brāhmat-saṁhitā, lvi. 20)."

"According to Prabandha-chinta-maṇi (p. 134, see also p. 175 f) King Karna of Gujarat constructed a building of this kind, called Karna-meru Prāsādah, in Anhilvād."

"Similarly the Prabhāvaka-charitra (xii. 402) mentions a Śiva temple, called Siddha-meru."
"As regards the name Ajaya-meru its meaning is no doubt, (as the Prthvi-rāja-vijaya, v. 100, suggests), the Meru made by Ajaya-rāja."

"Thus we have in Rajputānā Jesala-meru, (this form is still used by Pandits and Yatis, and occurs regularly in the colophons of the palm-leaf Mss., in the inscriptions and the Jaina books), 'the Meru made by Jesala', which primarily denotes the hill-fort, rising with its temples and palace above the town of Jēsalmēr or Jesalmīr in Marvād, Komalmēr, properly Kumbhala-meru, 'the meru built by Kumbhala or Kumbha-karna', which is the well-known hill-fort in Mevād. (In the Rajputana Gazetteer, vol. iii. p. 52, the fort is called Komalgarh, while Col. Tod gives Komalmer). The name Kumbhala-meru occurs in the Jaina Paṭṭāvālis, (see the description of the Kharatara, no. 56, Śripuṭ-Jina-samudra, Ind. Ant. vol. xii. p. 249), and Balmer or Barmer, properly Bāhaḍa-meru, the Meru made my Bāhaḍa, a hill-fort in Mallāṇī, (Rajputana Gazetteer, vol. ii. p. 271). The form Bāhaḍa-meru is used by the Jainas, (see the description of the Kharatara, no. 58, Śripuṭ-Jina-samudra, Ind. Ant. vol. xii. p. 249). In Kaṭhiažād, there is Jhānjmer, (Bombay Gazetteer, vol. viii. p. 459) properly Jhaṅjha-meru, the Meru made by Jhaṅjha, and in the Central Provinces there is another Ajmir-garh, properly Ajaya-meru-gaḍha, the fort, i.e., the Meru made by Ajaya."

(Origin of the town of Ajmer and of its name, Dr. Bühler, Ind. Ant. vol. xxvi. p. 164, last para., notes 11-15).

(12) "There are other temples in honour of the holy mount Girnar ........................................................., in the south wing being Sameta-Śikhara and the other Su-meru or a personified mount Meru."

(13) Mandiram had the surname Jaya-meru-Sri-Karana-mangalam (lines 11 and 15 f), which seems to be derived from Jaya-meru, one of the Surnames of the Bana king Vikramaditya."

(Inscr. of Rajaraja I, no. 50, H. S. I. 1. vol. iii. p. 103, para 2).

MERU-KANTA—A type of storeyed building.

(1) A class of three-storeyed buildings (M. xxi. 41-49, see under Prasada).

(2) A type of building (Kamikagama, lxv. 31, see under Malika).

MERUJA—A type of building, a class of pavilions.

(M. xxxiv. 160, see under Manchapa).

MESHA-YUDDHA—A kind of joinery.

(M. xvii. 93, 112-113, see under Sandhi-karman).

MAULI—A head gear, a crown.

Manasara (chap. xlil., named Mauli-lakshana):

Various crowns and head dresses are described: Jata, Mauli, Kirit, Karanda, Sirastraka, Kuindala (Kuntala), Kesabandha, Dhammilla, Alaka, Chuda, Maktu, and Pattha (lines 13-15).

Of these, the Pattha are sub-divided into three kinds, namely, Patra-patta, Ratna-pattha, and Pushpa-pattha (16). Kuntala, Kesabandha, Dhammilla, Alaka and Chuda are apparently various fancy modes of hair-dressing, Jata (clotted hair) and Maktu (lit. diadem) are stated to suit Brahma and Siva (Rudra); Kirit and Maktu are prescribed for Vishnu in his different forms, such as, Narayana and others (17-18).

Other petty gods wear Karanda and Maktu (19). The love goddess Rati (Manonmani) wears Jata, Mauli, Mandala or Kuindala. Sarasvati and Savitri put on Kesabandha and Kuindala. All the female deities may wear Karanda or Maktu. The kings Chakra-vartin (Sarva-bhooma) and Adhiraja wear Kirit, Narendra puts on Karanda, Parsnika uses Sirastraka, or the Chakra-vartin and other kings may, as stated, wear Karanda or Maktu. Patra-pattha is stated to be suitable for the king Pattha-dhara, Ratna-pattha for Parsnika,
Pushpa-paṭṭa for Paṭṭa-bhāj, and Pushpa-mālyā (flower wreath) for Astra-grāha (20-28).

Kundala (Kudmala) and Makuṭa are prescribed for the queen of Chakra-vartin, Keśa-bandha for the queens of Adhirāja and Narendra, Dhammilla and Kumuda for the queens of Pārshnīka, Paṭṭa-dhara, Maṇḍalesa and Paṭṭa-bhāj, and Alaka and Chūḍa for the queens of Astra-grāha (29-33).

The height, etc., of a crown is determined in comparison with the width of the face of the wearer. Different proportions are suggested in different cases (34-63).

Next is described in detail the number of gold pieces and precious jewels in the crowns of the kings of various ranks and of their consorts (64-88, 89-92).

Forms of these crowns are then described:

Jāṭā, Makuṭa, Keśabandha and Dhavala (?) are stated to be shaped like tri-purusha (lit. three ancestors or the length of three men) Kiriṭa like veṇu-karna (bamboo ear), Karanda like the beak of a peacock, Śirastra like budbuda (water bubble), and Dhammilla like vallika (creepers) (93-95).

Then follows the description of the plan and the various parts of these crowns, as well as of their measurement (96-168).

MAULIKA—A type of pavilion, a class of halls, a type of building.

A type of pavilion with six faces (M. xxxiv. 554, see under Maṇḍapa).

A class of halls (M. xxxv. 3, 10, see under Śāla).

MAULI-BANDHA—A head-gear.

(M. xlix. 109, see under Bhūshaṇa).

MAULI-MUNDA—The top part of a branch of the ornamental tree (kalpavrīksha).

Śākhā-mūlasya parve tu mauli-muṇḍam cha yojayet ।

(M. xlviii. 66).
YAKSHA—A class of demi-gods; the attendants of Kubera or the god of wealth, who guard his treasures; they are also the chowry-bearers of other gods. They are stated to be measured according to the nine tāla; they assume a purely human appearance, possess two arms and two eyes, dark blue and yellow complexion, and benevolent disposition.  

(Y. LVIII. 2-5, see Tāla-māna).

YAJÑA-KĀNTA—A type of five-storeyed building.  

(Y. xxiii. 34-41, see under Prāsāda).

YAJÑA-BHADRA—A type of building, a pavilion with forty pillars.  

(Matsya-Purāṇa, chap. 270, v. 11, see under Maṇḍapa).

YANTRAKA—An architectural member of the bedstead, a band.  

 PADĀGRE CHĀNTARĀLAI SĀYĀT KURYĀT TIRYĀK CHA YANTRAKAM.  

(Y. XLIV. 13).

YAMA-SŪRYA—A type of building, a house with a western and northern hall.  

(Bṛihat-saṁhitā, liii. 39).

YAMA-KĀNTA—A type of storeyed building.  

A class of five-storeyed and eleven-storeyed buildings.  

(Y. xxiii. 25-29, xxix. 16-18, see under Prāsāda).

YAGA-MAṇḍAPA—A sacrificial pavilion.  

(Y. xxxiv. 37, xxxvii. 65, etc).

YAGA-ŚALĀ—A sacrificial hall.  

(Y. xxxii. 55, etc).

YĀNA—A conveyance, a car; one of the four kinds of Vāstu consisting of Ādika, Syandana, Śibikā, and Rathā.  

(Y. III. 3, 9-10).

YŪPA-STAMBHA—The sacrificial pillar (see under Stambhā).

R

RAKTA-KAMPĀ—A moulding of the base, a fillet.  

(Y. xiv. 287, see the lists of mouldings under Adhishṭhāna).

RAKTA-PĀṬṬA—(cf. Ratna-pāṭṭa)—A moulding of the base, a band.  

(Y. xiv. 289, see the lists of mouldings under Adhishṭhāna).
RAKTA-BANDHA—A class of bases.
(M. xiv. 281-296, see the lists of mouldings under Adhishṭhāna; see also xv. 223).

RAKTA-VAPRA—A moulding of the base, the cavetto.
(M. xiv. 284, see the lists of mouldings under Adhishṭhāna).

RAṆGA—A theatre, an amphitheatre, a stage, an arena, an assembly-hall, a court, a courtyard.

(1) A pavilion within another pavilion is called Raṅga:
Manḍape maṇḍapam yat tu raṅgam ity-abhidhiyate II
(Kāmikāgama, l. 94)

(2) Courtyard:
Tasya madhye cha raṅge tu mauktikena prapānvitam II
(M. xxxiv. 218).
Mukha-sālā viśalā cha chatur-bhāgaṁ tathāyatam II
Purato' lindam ekāṁsaṁ bhittim kuryāt samantataḥ II
Mūḷāgre dvi-dvi-bhāgaṇa vāsa-raṅgaṁ cha kārayet II
(M. xxxv. 117-119, see also xxiii. 50, xxxviii. 44, etc).

(3) Uttarā raṅgam ity-uktam tad-grihīnya griham bhavet II
Eka-sālā prāṣastā syāt strīṇāṁ raṅgopājīvinām II
Pradhāna-sālā yatraiva raṅga-sthānam vidhiyate II
Raṅga-bhitti-samāyuktam dhāma-sopāna-saṁyutam II
(Kāmikāgama, xxxv. 47, 60, 62, 64).

RAṆGA-MAṆḌAPA—A pavilion, an assembly-hall, a council-chamber.

Cf. Nāṭ (nrītta) mandira implying the detached maṇḍapa or hall in front of a temple, where the visitors assemble and indulge in religious music.

(1) An assembly-hall (Hampe inscrip. of Krishnaraya, lines 24, 32, north face).

"In the Zeitschrift der Deutschen Morgenlandischen (Bd. lviii. s. 455) Dr. Bloch makes some remarks respecting a cave in Rāmgarh hill in Sargūjā, which, from its arrangements and inscription, appears to have been evidently intended for dramatic performances."
"The so called Queen's cave and that of Ganeśa in Udayagiri are further undoubted examples, to the reliefs of which Jacobi has directed my attention: they represent the doings of these ladies and gentlemen (actresses and actors) in a highly realistic way. The cave-theatre discovered by Bloch has, however, a special interest; it is arranged after the Greek pattern."

Prof. Lüders refers to Kālidāsa (1) dāri-gṛiha (Kumāra-sambhava, 1, 10, 14); (2) Śilā-veśman (Megha-dūta, 1, 25).

(Indian Caves as Pleasure-resorts, Ind. Ant. vol. xxxiv. p. 199, para 3; p. 200, para 1).

(2) Iraṅgada happalīgeyumanā imahā-sopāna paṇṭiyumāmī rachi-sidaṁ Śrī-Gommaṭa-devara suttalū raṅgama-happalīgeyam bigiyisidan—"had this raṅgada happalige (? painted hall or hall of assembly) and the flight of grand stairs laid out; had the raṅgama happalige set up around Śrī-Gommaṭa Deva."


(3) Kārite vīra-Ballāla-paṭṭana-svāmināmūnā!
Nāgena Pārśva-devāgre nṛitya-raṅgāsma-kutṭime!
"By Nāga, the Vīra-Ballāla-paṭṭana-svāmi, were built the dancing-hall and terrace of Pārśva Deva."

Nṛitya-raṅgamumāmī mādisida—"and in front of the basadi of Kamaṭha Pārśva Deva stone pillars and a dancing hall were made.

(Ep. Carnat. vol. ii. no. 130, Roman text, p. 99, lines 1-4; Transl. p. 178, para 1).

RAṆGA-MUKHA—A class of buildings.
(Kāmikāgama, xlv. 52, see under Malikā).

RATNA-KALPA—A kind of ornament prescribed for idols and kings.
(M. l. 3, see under Bhūshaṇa).

RATNA-KĀNTA—A class of six-storeyed buildings.
(M. xxiv. 19, see under Prāśāda).
RATNA-GRIHA—The jewel-house, the adytum of a Buddhist temple, (?) a stūpa or tope.

Ratna-grihe cha dipako jvalatu mamā cha pararaddhāt pañchaiva bhikshavo bhunijatām ratna-grihe cha dipaka iti.

"From the interest of the dināras given by him... let a lamp burn in the jewel-house,... and with the other half... let the same number of five Bhikshus be fed and a lamp burn in the jewel-house."

"It seems to denote the stūpa itself, as the abode of the three ratnas or 'jewels or precious stones,' viz. (1) Buddha; (2) Dharma, the law or truth; and (3) Saṅgha, the community or congregation."

This rendering of the term by the whole 'stūpa' seems unsuitable to the context: a lamp was provided to light up the 'ratna-griha,' which must imply a room or a particular part thereof, and not the whole 'stūpa.'

(Sanchi stone Inscrip. of Chandragupta ii, lines 9-10, C.I.I. vol. iii.

F. G. I. no. 5, pp. 32, 33-34, note 5 on p. 33).

RATNA-PATTA—A moulding, a jewelled band, a jewelled turban. A moulding of the pedestal (M. xiii. 84, see the lists of mouldings under Upāpiṭha).

A head-gear (M. xxix. 16, see under Bhūṣaṇa).

RATNA-PUSHPA—A diamond-flower, an armament.

(Deo-pura Inscrip. of Vijayasena, v. 11, Ep. Ind. vol. i. pp. 308, 313).

RATNA-BANDHA—(see Rakta-bandha)—A class of bases.

(M. xiv. 281-296, see the lists of mouldings under Adhishṭhana).

RATNA-MANDAPA—A kind of pavilion.

(M. xxxii. 48, see Maṇḍapa).

RATNI—(cf. Aratni)—A measure of 21 āṅgulas or about 16 inches.

Ratnir āṅgula-parvam saṁkhyayā tv-eka-viṁśatīḥ

(Brahmāṇḍa-Puṇarṇa, part I, 2nd amshaṅga-pāda, chap. 7, v. 98).

A measure equal to the cubit with closed or clenched fist (Suprabhedāgama, xxx. 24).
RATHA—A chariot, a carriage, a car, a vehicle, a tank, a war-chariot, the body, a limb, a shrine.

(1) Mānasara (chap. XLIII. named Ratha):
Rathas are constructed for ceremonial and ordinary drives of idols, Brahmins and Kings, as well as for fighting, mock-fighting, and other purposes (lines 1, 131-133).

Wheels and other parts of Rathas, their shapes, measurement, and ornaments and mouldings are described (2-3 f). Other architectural details are also given (3-11).

With regard to shape, Rathas are divided into seven classes, namely, Nabhasvān-bhadraka, Prabhāṇjaṇa-bhadraka, Nīvāṭa-bhadraka, Pavanā-bhadraka, Prishada-bhadraka, Indraka-bhadraka, and Aṇīa-bhadraka (112-115). The first of these is square, the second hexagonal; the third should have two bhadras or porticoes and the fourth three porticoes, the fifth and the sixth should have ten porticoes, and the last one should have twelve porticoes (117-120). But according to some, the seven shapes are respectively semi-circular, circular, elliptical, rectangular, octagonal, hexagonal, and oval (121-123).

Rathas are further divided into four types, namely, Nāgarā, Drāvida, Andhra, and Vesara. The square Rathas are called Nāgarā, the octagonal ones Drāvida, the hexagonal ones Andhra, and the round ones Vesara (124-125).

In accordance with various purposes, Rathas are furnished with different kinds of wheels and other parts. Thus a war chariot or tank has three wheels, the chariot for mock-fighting has four wheels, one for ordinary festival is furnished with five wheels, one for special festival may have six, seven, eight, nine or ten wheels (131-137).

The number of vedis or platforms, storeys, etc., of these Rathas as well as the Rathas of the Bauddhas and of the Jinakas also described (138-171, 3-111).
(2) Svarṇāśa sughaṭitaṁ sādhū-rathā-trayam alaṁkṛitam
Dukūla-ratna-mālādyair bahu-mūlyair dṛḍham mahaṁ mahat
(Skanda-Purāṇa, Vaishnava-khaṇḍa-
dvitiya, chap. 25, v. 8).

(3) "On the east elevation of the temple ................. eight small
shrines (known as Ratha) stand in a row from north to
south on each side of the eastern entrance, six on the left."
"The Ratha, on the extreme left, stands completely detached.
It is a square shrine, with carved panels on the back of
the chamber."
"A small platform is in front, with yali piers (blocks uncarved),
each having its capital complete."
"The basement is a square granite plinth, and square free stone
course with semi-octagonal moulding over; the upper base
is a square granite course, on which the superstructure rests;
on the wall head over the pilasters are brackets which carry
the cornice."
"As these shrines are very similar to the monoliths at Māma-
lāpuram, known by the name of Rathas, the term is here used
advisedly."

(Pallava Architecture, Arch. Surv. new Imp. series,
vol. xxxiv, p. 22, paras 3, 4, 5, 6; note 96;
see plate xxv).

RATHAKA—A type of building, a shrine, a temple.
Aṣṭamāṁśena garbhasya rathakānāṁ tu nirgamaḥ
Paridher guṇa-bhāgena rathakāṁs tatra kalpayet
Tat-trītiyena vā kuryād rathakānāṁ tu nirgamaḥ
Vāma-trayāṁ sthāpanīyaṁ rathaka-tritaye sadā
Nemih pādona-vistīrṇā prāśadasya sāmantataḥ
Paridhas trayāṁsako madhye rathakāṁs tatra kārayet
(Ibid. chap. 104, v. 7).

RATHA-KUMBHA—A pitcher-like part of the column.
(M. xv. 68, see under Stambha).
RATHA-VITHI—The broad road fit for driving chariot and other vehicles, the high way, the main street.

(See Kāmiṅgama under Rāja-vithi).

RAHASYĀVĀSA-MANDAPA—A pavilion where kings reside in secret, a bed-room, a private chamber.

(M. xl. 147, see under Maṇḍapa).

RĀJA-GRIHA—The royal palace.

(See details under Rāja-harmya).

RĀJA-DHĀNI—(see under Nagara)—The king’s residence, the capital city where the king usually resides, the seat of Government, the metropolis.

Definition:
Vidyā sthānaṁ tu tadvat syāt bahu-senā-samanvitam!
Rāja-vēma-samāyuktā rāja-dhānīti kathyate

(Kāmiṅgama, xx. 14).

Cf. “With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring-festivals, ghatikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus-faces of beautiful women fair as the moon, (grāma-nagara-kheda-kharvvaṇa-maḍamba-droṇa-mukha-pura - paṭṭana-raja-dhāni), on whatever side one looked, in these nine forms did the Kuntala-dēsa shine.”

(Ep. Carnat. vol. viii. Shikarpur Taluq, no. 197. Transl. p. 124, para 1, last seven lines ;Roman text, p. 214, line 27f).

RĀJA-PATHA—The broad street, the big road, the high way.
Dhanumśhi dāṣa-vistirnāh śṛmān rāja-pathah kṛitah
Nṛ-vāji-ratha-nāgānām asambadhās tu samcharah
Dhanumśhi chāpi chatvāri sākha-rāthyas cha tair mitā
Trikā rathyoparathyāh syur dvikās chāpy-uparathyakāh
Jaṅghā-pathas chatush-pādas tri-pādam cha grīhāntaram
Dhṛiti mārgas tārddhva-shashṭham kramasāh padikāh smṛitāh

(Brahmāṇḍa-Purāṇa, part 1, 2nd anushaniga-pāda,
chap. 7, v. 113, 114, 115).

RĀJA-VĪTHI—The public road, the broad street, a road which runs
round a village or town, also called Maṅgala-vithi and Rathavithi.

Rāja-vithiti vikhyātā grāmāder bahūr-āvritā
Saiva maṅgala-vithiti ratha-vithiti kathitā

(Kānikāgāma, xx1. 2).

RĀJA-HARMYA—The palace of a king.

Mānasāra (chap. xl., named Rāja-grīha):

Palaces are divided into nine classes with regard to their size and
as they belong to the nine classes of kings, namely, Sarva-
bhūpa (or Sārva-bhūma, otherwise called Chakra-vartti), (lines
32, 1-9), Mahā-rāja (10-15), Narendra (16-19), Pārshnīka (19-23),
Paṭṭa-dhara (23-25), Maṅḍalesa (26-28), Paṭṭa-bhāj (29-31),
Prāhāraka (32-36), and Astragrāha (37).

Each palace admits of three sizes, namely, the largest, the inter-
mediate, and the smallest, both as regards the measurement
of dimensions (lines, 4, 10, 15, 36) and the number of
walls, storeys, rooms, ditches, gardens, etc., (38-69). Thus
three kinds of breadth are given to each palace. The
length and height are determined in comparison with the
breadth. The former (length) may vary from being equal
to the breadth to being 2½ times of it. Height is deter-
mined mostly by the number of storeys, rules for which
have been discussed in another place; (see under Tala and
Bhūmi-lambā). The number of storeys, a palace should possess,
has also been discussed in the same place. The enclosure, sur-
rounding moat, etc., of each palace are briefly described in the pre-
sent chapter. But the main object of the chapter is to give an
account of inner and outer buildings belonging to royal palaces
(71-111, 112-153).
The Brahma-pitha or royal chapel is installed in the Bramasthāna or central part (156-159). The main palace is built in the best of the remaining parts, called Indra, Varuṇa, Yama, Pushpadanta, etc. Round the palace proper are arranged all other houses, such as the houses for the queen and the princesses, for private council-hall, drawing-room, dressing-room, bath-room, dining-hall, kitchen, bed-chambers, quarters for attendants, places for tanks and inner gardens, etc., (cf. Shodasa-mandira chakra).

Beyond the royal harem, the charm and luxuries of which are so well-known, are placed the official quarters, including residences of the crown prince, family-priest, ministers, and others.

The royal-council and other offices are suitably accommodated; e.g., the palace of peace and war-office are directed to be built at the fourth compound in the southern side of the palace (148).

Pleasure-gardens, flower-gardens, groves, tanks, etc., are gracefully laid out. Compare the following:

Yāmye cha soma-dig vāpi vāyavye vātha nairrite!
Āsthāna-mandapam kuryāt pushkarinyaṁ cha vāyave
Nāgasya vāmake yāmye kuryād arāma-desakam
Pushpodyānam tataḥ kuryāt mukhya-bhallāṭake'pi cha
Npittāgaram tataḥ kuryān nānā-nrittāṅgamāni cha

(M. XL, 117-121).

Tritiye vithis tasyāmśe rahasyāvāsa-mandapam!

Iṣe vā vītate chaiva raṅga-mandapam eva cha

Stables, cow-sheds, etc., where domestic animals are kept, are generally built near the main gate:

Dvauvārika-pade chaiva mayūrālayam eva cha
Dvārasya dakshine pārśve vyāgrakālayam eva cha

(Pārśvake mesha-sālā cha satyake vānarakālayam!
Somād īśāna-paryantaṁ vāji-sālāṁ prakalpayet
Yāmyādi-pāvakāutam syād gaja-sālāṁ prakalpayet
Tasmāt tu naśīrītyāntāṁ kukkanṭālayam eva cha!
Vāyu-koṇādi-mukyaṁ āntāṁ mṛgāṇāṁ harṇālayam!

(Ibid. 128-132).

The elevated platforms to see the mock fight from are also placed near the door (148-150). The iron-pike (śūla-kampa) for capital punishment is placed in a prominent place near the gate (135). But the jail (kārāgara) is built in a rather out-of-the-way place, such as the Bhṛṣa, or the Antariksha part.

All these are given by way of illustrations, the most part of the arrangement being left, as stated here, to the discretion of the artists, and the choice of the king (155).

RĀJĀNGA—The royal court, persons forming the king’s suite or council, anything related to the king, the royal palace.

In a chapter (xli), named Rājaṅga, of the Mānasāra are described the nine classes of kings, their courts, kingdoms; royalties and some special characteristics.

"Had a palace (Rājāṅga) built for Goparāja to the west of that pond."


RUCHAKA—A type of building, a class of columns.

(1) Prāk- pāśchimāvalindāv-anta-gatau tad-avadhī-sthitau śesau!
Ruchake dvāraṁ na śubhadam uttarato' nyāṇi śastāṇi !
"The (building called) Ruchaka has a western and eastern terrace running to the end, and between their extremities two others. A northern door in it brings evil, doors on any other side are auspicious."


Sama-chaturaśro ruchakah—a column with four rectangular sides is (called) ruchaka (ibid. v. 28).

A kind of quadrangular building:

(2) Agni-Purāṇa (chap. 104, v. 14-15 has 'Charuka', see under Prāśāda).

(3) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāśāda.)
RUCHIRA—A kind of pedestal or platform at the bottom of a column, a portico.

Garbha-māna-pramāṇena prāsādam śrīnuta dvijāḥ
Vibhajya navādhā garbhām madhye sūl liṅga-pīṭhikā ā
Pādāṣṭakāṁ tu ruchirāṁ pārśvataḥ parikalpayet ā
Mānena tena vistāro bhattināṁ tu vidhiyate ā

(Matsya-Purāṇa, chap. 269, v. 15, 16).

RUDRA-KĀNTA—A type of building, a class of columns.
The sixteen sided or circular pillars (M. xv. 21, see under Stambha).

A class of four-storeyed buildings (M. xxii. 34-43, see under Prāsāda).

RUDRA-BANDHA—A kind of band, an ornament.
(M. li. 69, see under Bhūṣaṇa).

RUPOTTARA—A type of entablature (see Prastara).
Cf. Athochocham pāda-vistāram rūpottaram ihoditam ā
(Kānikāgama, liv. 6, etc).

RAURAVA—A type of storeyed building.
A class of nine-storeyed buildings (M. xxvii. 10, see under Prāsāda).

L

LAKŚHMĪ-ŚK(-ST)AMBHA—(see Stambha)—A type of column; the main pillar of a house, which is believed to be the abode of the guardian angel of the house.

LAMBANA—A pendant, a moulding of the front portico.
(M. xviii. 285, see Mukha-bhadra).

Śikharālambaṇāntam cha vedi-tāra-samanvitam ā
Lambanordhve dalaṁ badhyā.............................. ā
(Utsedhe cha tri-bhāgaikam tasyādho chāgra-lambanam ā
Tr(i)yāmśam chāgra-vistāram lambanāṁ paṃcha-bhāgikam ā
(See also M. xx. 25, etc.
A pendant (M. l. 15, etc).
LAMBA-PATRA—An ornament shaped like a leaf. (M. l. 73, see Bhūshaṇa).

LAMBA-MĀNA—The measurement along the plumb-lines. (M. lv. 3-6, see under Māna).

LAMBA-HĀRA—A kind of long necklace, a pendant. (M. n. 301, see Bhūshaṇa).

LĀNGALA—The plough.

For its architectural details see Mānasāra (chap. v. 55-77).

LĀNGALĀKĀRA—Any thing shaped like the plough, a pavilion with three faces, a type of hall. (M. xxxiv. 553, see under Maṇḍapā; xxxv. 67, see under Śālā).

LĀNGALA-BHITTī—A kind of wall shaped like the plough.

Karne lāngala-bhittīḥ syād bhramarāvṛita-bāhyake! (M. xxxiv. 333).

Prapagraiṇa-dvi-bhāgam vā karne lāngala-bhittīkaṁ! (Ibid. 225).

LIṅGA—A distinguishing mark, a badge, a symbol, an emblem, the genital organ, the image of a god, an idol, the emblematical phallus of Śiva.

(1) Mānasāra (chap. lli., named Liṅga):
Various classifications of phalli have been given (line 21). They are classified firstly into six heads, (1) Śaiva, Pāṣupata, Kāla-mukha, Mahā-vrata, Vāma and Bhairava; secondly into four, (2) Sama-karna, Vardhamāna, Śivānka and Svastika; thirdly into four with regard to height, (3) Jāti, Chanda, Vīkala and Ābhasa; fourthly into three types with regard to breadth or width, (4) Nāgarā, Drāvida and Vesāra (line 99); fifthly into five, (5) Sva-yambhu or Udhhūta, Daivika, Mānusha, Gaṇava and Ārsha; sixthly into two, (6) Ātmārtha (for one’s personal worship), and Parārtha (for others, for public worship); again into two, (7) Eka (single) liṅga, and Bahu-liṅga (phalli in group); then into many kinds, such as (8) Vajra, Svārna, etc., with regard to materials of which they are made; and lastly into two, (9) Kṣaṇika (for temporary worship) as constrained with
the (10) Sthira or permanent-liṅga. All these kinds of phalli are described at great length. Various alternative measures are prescribed for each of them (lines 13-376). In some cases as many as thirty-six alternative heights have been suggested. But in most cases their number is nine. The nine alternative heights of a phallus are determined in some cases by a comparison to different parts of the body of the worshipper (yajamāna). The height of the Phallus may reach the worshipper's sex-organ, naval, heart, breast, arm-joint, chin, nose, eye, or be equal to his full height. Another comparative measurement is given with regard to the Garbha-griha or adytum. Various absolute measures are also given in some cases. The set of the nine alternatives prescribed for height may begin with one cubit and end with four cubits and a half, the increment being by half a cubit. The breadth or width of the phallus is in like manner discussed at great length.

(2) Athātāh sampravakshyāmi liṅga-lakṣaṇaṁ uttamam ||
Susnigdhāṁ cha suvānam cha liṅgam kuryād vichakṣaṇaṁ ||
Prāsādasya pramāṇena liṅga-mānaṁ vidhiyate ||
Liṅga-mānaṁ vā vidyāt prāsādam śubha-lakṣaṇaṁ ||
(Matsya-Purāṇa, chap. 263, v. 1-2).
Etat sāmānyaṁ uddiṣṭaṁ prāsādasyaḥ lakṣaṇaṁ ||
Tathāyaṁ tu pravakṣhayaṁ prāsādam liṅga-mānataḥ ||
(Ibid. chap. 269, v. 7).
Evaṁ ratna-mayāṁ kuryāt sphaṭikāṁ parthivam tathā ||
Śubhāṁ dāru-mayāṁ cāpi yad vā manasi rochate ||
(Ibid. chap. 263, v. 25).

(3) In the Brihat-saṁhitā (LVIII. 53-55), where Varāhamihira seems to have condensed the details from the Matsya-Purāṇa, are given especially the architectural characteristics:

Liṅgasya vṛttā-paridhīṁ dairghyaṇaśūtrya tat tridha vibhajet ||
Mule tathā chaturāśraṁ madhye tv-āshtāśri vṛttam atah ||
Chaturaśram avau-khāte madhyāṁ kāryāṁ tu pindikā-śv-abhṛt
Dṛṣṭyochchhrāyena samā samantaṭaḥ pindikā śvabhrāt

"(For the construction of an emblem of Śiva), set out in the length the (measure of the) circumference of the round part and divide the whole phallus into three portions, of which the part at the bottom must be quadrangular, that in the midst octangular, and the rest round. (The same shapes are prescribed in the Mānasāra). Sink the quadrangular portion into a pit in the earth and put the middle member into the cavity of the pedestal. The pedestal is visible upwards to its cavity, in all directions, over an extent equal to its height."


(4) Sarvèṣhāṁ eva liṅgāṇāṁ lakṣaṇaṁ śriṇu sāṁpratam
Madhyā-sūtraṁ samāsādyā brahma-rudrāntikā budhah
Shoḍaśāṅgula-liṅgasya śaḍ-bhāgaṁ bhājito yathā
Tad vaiyamana-sūtrābhyaṁ mānam antaram uchyate
Yāvasīṁ uttare kāryaṁ sēshānam yava-hāntah
Adho-bhāgaṁ triḍhā kṛtva tv-arṇḍham ekaṁ parityajet
Asṭadhāṁ tad-davyāṁ kṛtva urddha-bhāga-trayaṁ tyajet
Urddhvaṁ cah pañčhamad bhāgad bhrāmya-rekhāṁ pralambhayet
Bhāgam ekaṁ parityajya saṁgaṁam kārayet tayoṁ
Etaṁ sādhāraṇaṁ proktāṁ liṅgāṇāṁ lakṣaṇaṁ mayā
tat (Agni-Purāṇa, chap. 53, v. 8-13).

(5) Svayambhuvaṁ vāna-liṅgāṁ dāvikaṁ chārshakāṁ tu iti
Bhā(Gā)navam mānushaṁ liṅgaṁ śaat prakāraṁ prakirti-
tam
(Kārikāgama, L. 35).

Details of these Liṅgas (see ibid. 36-43) are the same as given in the Mānasāra.
The Pīṭha (pedestal) of the Liṅga (phallus) is described.
(Ibid. 44-52).
LIŊGA-(MUDRÄ)-STAMBHA—A pillar marked with the Liṅga or emblem of Śiva (see under Stambha).

LU(-Ū)PĀ—A sloping and projecting member of the entablature etc., representing a continued pent roof; it is made below the cupola, and its ends are placed as if were suspended from the architrave and reaching the stalk of the lotus below.

(See Rām Rāz, Ess. Arch. of Hind. p. 52).

(1) Ātha saṁkshipyā vakṣhyāmā lūpānāṁ lakṣaṇām vayam
    Uttarasyānurūpeṇa tāsaṁ tāram udiritam

(Vāstu-vidyā, ed. Gaṇapati Śāstri, x. 1, f).

(2) Lūpāroha-kriyā-yuktam anyat pūrvokta-vartmanā
    Athavā sarva-sālāyāṁ lūpārohaṇaṁ eva vā

(Kānikāgama, xxxv. 69).

(3) In connection with the entablature:
    Lūpākāram tu tat kuryād dasasyākritir eva vā

(M. XVI. 139, see also 20, 195).

An account is given in great detail (M. XVIII. 168-278, XXX.
  132, etc).

The Lūpās prescribed for temples are technically called ambara,
vṛya, jyotis, gagana, vīhāyas, ananta, antariksa, and pushkala; and those for residential buildings are called māhi,
ja, kāsyapi, kshoṇi, ūrvi, gotrā, vasunā-dhāra, and vasudhā.

(M. XVIII. 177-184).

LOSHTA—(see Kalaśa)—A lump of earth, a clod, an architectural
object resembling partly the finial.

The Vāstu-vidyā (ed. Śāstri) has a chapter (xvi) named
Mṛt-loshta-lakṣaṇa (description of the lump of earth).
In it loshta is directed to be built on the stūpi (top, dome) (v. 27,
37). At the top of a building the kalaśa (water-jar, finial) is
generally built. It is variously named in this last chapter of
the work: losṭāni (v. 28-30, 32), nivra-losṭāni (v. 34), kṝra-
losṭāni (v. 35), koṇa-losṭāni, puṭa-losṭāni, ārdhva-losṭāni (v.
36), and svarṇādi-losṭa (v. 39).
LOHA—(see under Ābhāsa)—Iron, used both as an architectural and sculptural material.
One of the metals of which idols are made:
(1) Mrīnmayām yadi kuryāch chēch ehūlam tatra prakalpayet
    Lohajāṁ tv-avīśeshena madhūchehhishṭena nirmītam
t(Suprabhedāgama, xxxiv. 21).
(2) Evam dvi-tryaṅgulaṁ vāpi lohajāṁh prātimodayaṁ
    (M. XII, 119).
    Lohajāṁr mṛit-sudhā chaiva,
    Uttamaṁ lohajāṁ bimbaṁ pīṭhābhāsaṁ tu chottamāṁ
    (M. LI. 6, 19).
See further illustrations under Ābhāsa.

V

VAKTRA—The face, a moulding.
A moulding of the column (M. XV. 212-219).
The face (M. LVII. 20, etc).
See the lists of mouldings under Adhishtāna, and Upāpiṭha.
VAKRA—Bent, winding, curved, curled, a type of octagonal building.
    (Garuḍa-Purāṇa, chap. 47, v. 21, 23, 31-32, see under Prāśāda).
V AJRA—Adamantine, forked, zigzag, a diamond, the thunderbolt of Indra, a type of building, a type of column, a paste, plaster or cement.
A column with eight rectangular sides (Bṛihatsaṁhitā, LVIII. 28).
A paste, plaster or cement: Kalkah krītō dvitiyo'yaṁ vajrākhyah
    (Bṛihatsaṁhitā, LVII. 6, J. R. A. S., N. S.,
    vol. VI. p. 323).
A type of octagonal building:
(1) Agni-Purāṇa (chap. 104, v. 20-21, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 37, v. 21, 23, 31-32, see under Prāśāda).
V AJRA-KĀNTA—A type of storeyed building.
A class of eleven-storeyed buildings (M. XXXIV. 19-25, see under Prāśāda).
VAJRA-KUMBHA—A moulding of the base and the pedestal, generally placed between a cyma and petal; it is so called, as it resembles an elongated pitcher.

A moulding of the base (M. xiv. 253, see the lists of mouldings under Adhishtāna).

A moulding of the pedestal (M. xiii. 74, see the lists of mouldings under Upapiṭha).

VAJRATARA—A paste, plaster, cement.


VAJRA-PATTA—A moulding, a diamond-band, a fillet.

A moulding of the base (M. xiv. 258, see the lists of mouldings under Adhishtāna).

VAJRA-PĀDA—A diamond-pillar, a type of small pillar.

A pillar of the bedstead (M. xli. 61).

VAJRA-BANDHA—A diamond-band, a type of base.

A class of bases (M. xiv. 259-271, see the lists of mouldings under Adhishtāna).

VAJRA-LEPA—A paste, plaster, cement.

Kalko'yaṁ vajra-lepākshah !


VAJRA-LIŅGA—(see Liṅga)—A kind of phallus.

(M. li. 330, see under Liṅga).

VAJRA-SAṀGHĀTA—A paste, plaster, cement.

Maya-kathito yogo'yaṁ viḍñe yo vajra-saṁghātaḥ !


VAJRA-SVASTIKA—A type of building.

A kind of octangular building (Agni-Purāṇa, chap. 104, v. 20-21, see under Prāsāda).

VAJRĀSAṆA—(see Bodhi-maṇḍa)—A diamond throne, the miraculous throne under the Bodhi-tree at Gaya, on which Buddha and his predecessors sat when attaining perfect wisdom.

(1) "Bodhimanda is the name of the miraculous throne under the Bodhi-tree at Bodh Gaya, also called the Vajrasana or
diamond-throne, on which Buddha and his predecessors sat, when attaining bodhi or perfect wisdom.”

(Ind. Ant. vol. xv. p. 257, c. 1-2).

(2) Tenaitad atra kri[ta]m atma-manovad uchchair vajrasanasya bhavanam bhuvanottamasya

“He erected here for the diamond throne, the best thing in the world, this habitation, lofty like his own mind.”


VADHU-NATAKA—A theatre for females, a gallery, a balcony.

Vadhū-nāṭaka-saṁghais cha saṁyuktāṁ sarvataḥ purīm!

Commentary: vadhūnāṁ nāṭaka-sālā

(Rāmāyaṇa, i. 5, 12).

VANA-DURGA—(cf. Nagara)—A forest-fort

(See details under Durga).

VAPRA—A rampart, a wall, a moulding of the base, an architectural member at the upper part of a building, a summit, a bank, a mound, a ditch, the foundation of a building, the gate of a town.

(1) Chatur-dāṇḍavakrisṛtaṁ parikhrāyāḥ shad-dāṇḍochchhrītaṁ avaruddhaṁ tad-dvi-guṇa-vishkambham khātād vapraṁ kārayet!

Vaprasyopari prakāram.................................

(Kautūliya-Arthasastra, chap. xxiv. pp. 51, 52).

(2) The surrounding wall of a village:

Grāmasya parito bāhye raksharthāṁ vapra-saṁyutam!
Bāhye vapraṁ suvṛttakam.............

(M. viii. 11, 37).

Evāṁ grāma(m)-prasāram cha bahir vapra-saṁyutam!
Paritaḥ parikhrā bāhye vapra-yuktāṁ tu kārayet!

(M. ix. 61, 107, see also 147).

In connection with towers:

Etat paṭṭanam ākhyātām vaprāyata-samanvītam!
Sarvēṣhām api dūrgaṇāṁ vapraśaḥ cha parikhair vṛttaṁ!

(M. x. 66, 106).

A moulding of the base (M. xiv. 20, 24, etc., see the lists of mouldings under Adhishṭhāna).
In connection with buildings of one to twelve storeys:
Adhishṭāna-samāḥ maṇḍhāra maṇḍhordhve′rdhena vrapayuk
(M. xxi. 14, etc).
Mālikopari vrapaṁ syād adhishṭānam samodayam!
(M. xxxi. 64).

(3) Wall (Dabhoi Inscr. v. 111, Ep. Ind. vol. i. p. 31).
(4) Rampart (Badnagar Prāṣasti of the reign of Kumārapāla,
v. 23, Ep. Ind. vol. i. pp. 300, 303).
(5) Yasyottunyga-turaṁga-tāmḍava-bhavah prāṁṣūkaraḥ sainikāḥ
svaḥ-swāyau marud-gaṇābhaya-mahā-vapra-prākaro′bhavat!
(Sridhara’s Devapattana Prāṣasti, v. 13, Ep.
Int. vol. II. p. 441).
(6) Rāmeśvarāya ghaṇa-maṇṭapa-vapra-saudha-ramyāyam sam-
atanot samatā rasajñaḥ!
“He erected a temple (ālaya), adorned with a solid hall
(maṇṭapa), a wall and a plastered mansion (saudha) to
Rāmeśvara.”
(Mangalagiri Pillar Inscr. v. 39; see also v. 29,
38, 48, Ep. Ind. vol. vi. pp. 123; 121, 122, 124;
112, 113, 114, 115).
(7) Vapra-gopura-yutair nava-harmonyaiḥ!
(Kondavidu Inscr. of Krishnaraya, v. 26, Ep.
(8) “He, the emperor of the south, caused to be made of stone for
Vijaya-Nārāyana (temple), latticed window, secure door-frame,
(kavāṭa), door-lintel, kitchen, ramparts (udagra-vapra),
pavilion, and a pond named the Vāsudeva-tīrtha.”
(Ep. Carnat. vol. v. part I, Belur Taluq, no. 72,
Transl. p. 61, Roman text, p. 142, line 8).

VAPRA-BANDHA—A type of base.
A class of bases (M. xiv. 250-259, see the lists of mouldings under
Adhishṭāna).

VI(VAI)RĀṬA—A type of storeyed building, a class of twelve-
storeyed buildings once prevailing in the country of Virāṭa
(Jaipur).
Chatur-adhika-trī-dāsa-bhāgaiḥ harmya-viśālakaḥ
Aṣṭāmśena mahā-sāla pārśve sāla śivāṁśakaṁ
Dvyāmśaṁ pañjara-sāla tad-ardham chaṁtarālaṁ
Anuśāla tri-bhāgaiṁ syād ekāṁśaṁ antarālaṁ
Dvi(dvya)mśaṁ pañjara-sāla cha pārśve bhā(ha)raḥ śivāṁ-
sakam
Kūṭa-nava(-nāṁ cha) dvi-bhāgaiṁ syāt sarvaiṁ yuṅtyaṁ sa-bhadra-
kam
Mahā-sāla yugāṁśena madhyam atra (bhadrāṁ) prakārayet
Tale tale vimāne tu sāla-pañjāra-shoḍasam
Kshudra-sāla dvi-hāra cha tan-madhye chaṁṭakaṁ bhavet
Chatur-dikṣhu mahā-sāla chaṭuṣaṁ kūṭam tale tale
Evāṁ vairāṭa-kāntaṁ syāḥ chheshāmaḥ bhāgaiṁ tu pūrvvat
(M. xxx. 17-27).

VARDHAKI—An architect, the designer, the painter.

(See details under Sthapati).

VARDHANI—A type of building.

A class of round buildings (Agni-Purāṇa, chap. 104, v. 17-18, see under Prāśāda).

VARDHAMĀNA—A class of buildings, a type of hall, a kind of phallus, an entablature, a joinery.

(1) A kind of joinery (M. xvii. 84).

A class of sālās or halls (M. xxxv. 4, see also 303).

A kind of phallus (M. lxx. 4).

(2) Dvārālinḍo uta-gataḥ prāḍakshiṇo nyah śubhas tataḥ chāṇyāḥ
Tad-vacḥ cha vardhamāne dvāraṁ tu na dakṣiṇāṁ kāryam

"The Vardhamāna has a terrace before the (chief) entrance, extending to the end; then, when you proceed in a direction from left to right, another beautiful terrace and thereon again, another in the aforesaid direction. No southern door should be made in it."


(3) Vedāyaṁ vardhamāna-akam—the Vardhamāna house (sāla) has four faces.

An entablature (Kālinikāgama, xxxv. 88).
VALABHI

VA(BA)LABHI(-I)—The roof, the frame of a thatch, the topmost part of a house, a class of storeyed buildings, a type of entablature, a class of rectangular buildings, a top-room, a turret, a balcony, an awning, a tent, any temporary erection on the flat roof of a house.

(1) Tri-chandra-salā bhaved valabhi

"The roof must have three dormer-windows."

Dr. Kern adds the following:

"Comm. valabhī vātāyana; vātāyana in general means 'any place whither one goes to take an airing; sometimes 'a window' is intended by it, other times the flat 'roof' of an Indian house. In the latter acceptation it is here used by Utpalā, and frequently elsewhere; e.g. Kathā-sarit-sagāra (95, 18): sva-grihotunaga-vātāyana-gatah; (103, 162): harmya-vātāyanarudhah, etc."


(2) A class of five-storeyed buildings (Matsya-Purāṇa, chap. 269, v. 35, 50, 53, see under Prasāda).

A type of rectangular building:

(3) Agni-Purāṇa (chap. 204, v. 16-17, see under Prasāda).

(4) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prasāda).

(5) Prasādagragimānesu valabhiṣu cha sarvādā

(Rāmāyaṇa, ii. 88, 5, see further context under Prasāda).

(6) Nāga-lokaṁ. aneke vidhā-prasāda-harmya-valabhî-niryūha-saṁkulaṁ

(Mahābhārata, i. 3, 133).

(7) A synonym of the entablature (M. xvi. 19, see under Prastara).

A moulding of the entablature (M. xvi. 79, see the lists of mouldings under Prastara).

In connection with four-storeyed buildings:

Nānadhiṣṭhāna-pādaṁ cha valabhīśi cha bahu-vidhaiḥ

(M. xxii. 94).

(8) Kailāsa-tūnga-sīkhara-pratīmaṁ chaṁyāṁ-abhānti dirggha-valabhīṁ sa-vedikāṁ

Gandharva-sabda-mukhāṁ nivisṭa chaṁtra-karmaṁi lola-kaḍāli-vaṇa-sobhitāṁ
"And other long buildings on the roofs of the houses, with arbours in them, are beautiful, being like the lofty summits of (the mountain) Kailāśa; being vocal with songs (like those) of the Gandharvas; having pictured representations arranged (in them); (and) being adorned with groves of waving plantain trees."

(Mandasor-stone Inscrip. of Kumāragupta, lines 6-7, C. I. I. vol. III. F. G. I. no. 18, pp. 81, 85).

(9) ................ punyābhivyṛiddhi-arthain vadh(l)abhiṁ kāra(ya)yitva ananta-svāmi-pādam pratiśīthapya.............

"Having caused (a temple having) a flat roof to be made, for the sake of increasing the religious merit of..............(and) having installed the feet of (the god) Anantasvāmin"........

"Vādabhi (also valabhi, see above) is explained as meaning the wooden frame of a roof; a flat roof, house-top, top-room, turret, top-floor, balcony; any temporary erection on the top of a palace; an awning, a tent; but it seems to refer to a building here, and to denote a flat-roofed temple."


(10) "Whose arms like jewelled pillars supporting the roof (valabhi) of the three worlds."


VALAYA—An ornament, a type of building, a moulding.

(1) A bracelet (M. xlix. 138, l. 33, etc., see Bhūshana).

A class of round buildings:

(2) Agni-Purāṇa (chap. 104, v. 12-18, see under Prāśāda).

(3) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28, 29, see under Prāśāda).

(4) The sixth moulding from the top of an entablature (Kānikāgama, llv. 9, see under Prastara).

(5) Bracelet (Deopara Inscrip. of Vijayasen, v. 11, Ep. Ind. vol. i. pp. 303, 313).

VALLI—(cf. Vatāyana)—A type of window.

(M. xxxiii. 488, see under Vatāyana).
VASATI—(see Basadi)—A residence, a shrine, a Jain monastery or temple.


VASUDHĀ—The earth, a kind of pent roof.

(M. xviii. 178, see under Lupā).

VASTRA-NIP(Y)A—A jar-shaped ornament of the column.

Kumbha-madhye rakta(ratna)-bandham vastra-nip(y)aम cha vinyaśet | (M. xv, 223).

Vā(VĀ)HA-(KA, LA)—Bearing, carrying, supporting, a way, a road, a vehicle, a conveyance, a river, a channel.

(1) "Given the village with.....................its hills and water-courses (vāhalā)."

(Plate of Deva Varnadeva, line 8 f., Ind. Ant. vol. xvi. pp. 206, 207, note 33).

(2) "Vāhaka—a water channel in the Gwalior inscrip. of Samvat 933; Hultzsch in J. D. Morg Ges. vol. xl. p. 37; (bāhā, a water course, Elliot, Suppl. Glossary, vol. ii. p. 225; Grierson, Bihar peasant life, ss. 954)."

(3) V(b)allā-la-devakasya vahāḥ !

"Water-channel constructed by Ballaladeva."

(Lala-Pāhāḍ Rock Inscrip. of Narasimhadeva, line 6, Ind. Ant. vol. xviii. pp. 212, 213, note 2).

VAHANA—(see under Stambha)—Conveying, carrying, supporting, flowing, a boat, a raft, a conveyance, a part of a column.

Stambhāṁ vibhaṇja navadhā vahanāṁ bhagō ghato'śya bhagō' nyāḥ !


VAMŚA—A bamboo, a shaft, a flute, a reed-pipe, a cross-beam, a joint, the backbone, a term for the rafters and laths fastened to the beams of a house (as generally made of split bamboos), or laths running across a roof.
(1) Bhojanaṁ nānuvamsaṁ syāch ehdayanatī cha tathaiva cha 
Anuvamsa-grīha-dvāraṁ naiva kāryam subhārthihīḥ 
Dvija-gehasya vamśaṁ tu pūrṇaṁ parikalpayet 
Yāmyaṁ kṣhatriyaṁ tu pāśčimāgraṁ viśāṁ bhavet 
Sūdrānāṁ uttarasyāṁ syād esha vamśāgrako vidhiḥ 
(Kāmikāgama, xxxv. 147, 149, 150).
Prāg-vamśayor anya-vamśais cha nālikera-dalāśibhiḥ 
Āchebhādhitaḥ prapātā naṁ prastaram chātra maṇḍapaḥ 
Vamśādir asinśa-sahitā sikhara-stūpikānviṁtaḥ 
Nāśikā-mukha-patītāṁ saleti parikirtitaḥ 
(Ibid. L. 88, 90).
Jayanti vamśaka jñeyā tula-vad anumārgakam 
(Ibid. lxxiv. 15).
Dandikā-vāra-saṁyuktāṁ shan-netra-sama-vamśakam 
Vamśopari gataṁ šalās chatasrō’ bhātanānānviṁtaḥ 
(Ibid. xlvi. 19).

(2) The backbone (M. vī. 264, see also lxv. 158, lxvii. 82).
In connection with the entablature :
Yathā-balām yathā-bhāram tathā vamśādi(m) yojayet 
(M. xvi. 198).
In connection with the pillar :
Kutya-vamśa-prati(r)-vamśaṁ tuṅgāṁ yat tu samāṁ bhavet 
Tuṅgasyādhika-hūmāṁ ched dvi-paṅkтиṁ nityam āvahet 
(M. xvii. 120-121).
In connection with the pavilion (maṇḍapa) :
Adhishtānāṁ vinā kuryāj janmādi-pratarantakaṁ 
Athaṁ pada-vamśaṁ cha samyuktāṁ tat prapaṅgakaṁ 
(M. xxxiv. 14-15).
Vamśa-mūlāgrayaṁ sarva kārkarikṛita-netrakaṁ 
(Ibid. 396).
In connection with the hall (śala) :
Vamśa-mūlāgrayaṁ vāsāṁ vamśa-mūlāīka-vāsakaṁ 
(M. xxxv. 128).
Harmyā-tāra-vasād dvāraṁ vamśādhishthāna-pāduka 
(M. lxiv. 5).
VĀṆĪSA-KĀNTA—A class of twelve-storeyed buildings once prevailing in Vāṃśa-(ka) (the capital of Kauśāmbi).
Tād eva hāraṁ(-rā) tan-madhye chaika-bhāgena snuṣṭikam āt
Vāṃśa-kāntam iti proktām sēshaṁ pūrvvad ācharet āt
(M. xxx. 31-32, see also 28-30 under Kerala-kānta).

VĀJANA—A square or rectangular moulding resembling a fillet, i.e., a small band which is placed between mouldings and as the uppermost member of a cornice.
Ūrdhva-vājanam ekāṁsaṁ amśaṁ tat paṭṭikā bhavet āt
(Vāstu-vidyā, ed. Śāstri, ix. 24).
The moulding at the top and bottom of the entablature (Kāmikāgama, līv. 1, see under Prastara).
A crowning moulding of a column (Suprabhedāgama, xxxi. 108, see under Stambha).
A moulding of the pedestal (M. xiii. 46, 51, etc., see the lists of mouldings under Upapiṭha).
A crowning moulding of the base (M. xiv. 9, see the lists of mouldings under Adhisṭhāna).
A moulding of dolā (swing, hammock):
Vājane cha dvi-valayam syād āyasena balābalam āt
(M. l. 106).

VĀJI-ŚALĀ—A horse-stable.
(M. xlv. 362, see under Śalā).

VĀṬA—A road, a fence, an enclosure, a courtyard.
Cf. Vāṭa-bhūmi (Kāmikāgama, xxl. 3).
Corrupted to Bāda, “enclosure of a town or village, fence, wall, hedge.”
(Ind. Ant. vol. iv. p. 211, foot note under Kampaṇa).

VĀṬAKA—A hamlet.
Tāmara-cheru-grāmo nāma āt
Chikhali-vāṭakena samam ekikritya.......
“ The village named Tāmara-cheru combined with the Chikhali hamlet.”
VĀTIKĀ—A small house, a garden-house, a pleasure-pavilion, an orchard.

Vāme bhāge dakshinē va tṛipāṇām tredha kāryā vātiṃ kriṣa-ārtham!

"At the left or right side a three fold pavilion should be built for the sport of the kings."

(Śilpa-sāstra-sāra-saṅgraha, i. 29).

Uttare saralais tālaiḥ śubhā syāt pushpa-vātiṃ!

(Matsya-Purāṇa, chap. 270, v. 29).

Bhaktyā vidhāpitaḥ chābhyaḥ āmṛaloḥita-maṁdiram (mā)trī-ḥa (rmye)nā (smryu)ktam vāpyā vātiṃkayāpi hi!

"Out of devotion he caused to be erected a temple of red colour and surrounded it with shrine of some mātā (3 three shrines), a step-well and an orchard."

(Dhanop Inscr. of Chacchhā, v. 6, Ind. Ant. vol. xl. pp. 175, 174).

VĀTA—A type of building, a house with an eastern and southern hall.

(Bṛhiḥ-saṁhitā, III. 39, see under Prāśāḍa).

VĀTA-KSHETRA—(see Vatāyaṇa)—A place for airing, a roof.

Kuṭumba-bhūmi-mānaṁ tu vāta-kṣetra-vivarjitaṁ!

(Kāmikāgama, xx. 3).

VĀNA-LIṅGA—A kind of phallus.

(Kāmikāgama, l. 35, 36, see under Liṅga).

VATĀYANA—A window, a porch, a portico.

(1) Description of windows (M. xxxiII, 568-597):

Windows are constructed in all kinds of buildings (ibid. 569-572).

The latticed windows are also prescribed:

Narāṇāṁ jālakaṁ sarvaṁ devanām api yogyam!

The measures, etc., are left to the discretion of the architects (573).

The general plan of windows is also given (574-581).

Their shapes are represented by the following: nāga-bandha (snake's band), vallī (creepers), gavāksha (cow's eyes), kun-jarāksha (elephant's or deer's eyes), svastika (a figure),
sarpato-bhadra (a figure), nandyāvarta (a figure), and pushpabandha (flower-band) (ibid. 582-584).
Their architectural details are given (585-600).

(2) Udag-āsrayaṁ cha vārunyāṁ vātāyana-samanvitam
   (Garuḍa-Purāṇa, chap. 46, v. 16).

(3) Prakāśārtham alpam ārdhvaṁ vātāyanam kārayet
   Pratiloma-dvāra-vātāyana-bādhāyāṁ cha anyatra rāja-mārga-
   rathyābhyah
   (Kauṭiliya-Arthaśāstra, chap. lxv. p. 167).

VĀPI(-PĪ)-(KA)—A tank, a well, a reservoir of water.

(1) A tank (Dewal Praśasti of Lalla the Chhinda, v. 20, Ep. Ind.
   vol. 1, pp. 79, 83).

(2) "A well with a flight of stairs, while Kūpa denotes an ordinary
   well."
   (Mahēśvarā's commentary on the Amarakosha,
   Ep. Ind. vol. vii. p. 46, note 2; p. 41, line 58).

(3) Dākṣiṇa-dīsabhāge kārāpitā vāpi tathā prapeyam cha
   "In the southern part there has been made an irrigation-well
   and also a watering-trough."
   (Grant of Bhimadeva II, V. S. 1266, line 26-27,

(4) Vāpi-puṭake bhūmi-hala-vāhā
   "In the hollow ground below an irrigation-well."
   (Grant of Bhimadeva II, Simba-saṁvat 93, line 7,
   Ind. Ant. vol. xviii. p. 110).

(5) "During the reign of Gaṇapati, the son of the prince Gopāla, the
    thakkura Vāmanā built a public tank (vāpi-kā)."
    (Sarwaya stone Inscrip. of Gaṇapati of Nalapura,
    v. 23-28, Ind. Ant. vol. xxii. p. 82).

(6) Dharmmārthe svayam eva vāpi kārāpitā
    'For charitable purpose the step-well was caused to be con-
    structed at his own cost.'
    (Manglan stone Inscrip. line 6, Ind. Ant. vol.
   xli. p. 87).
VĀMA—A kind of phallus.  

VĀRA—a day of the week, a door, a gate, a formula of architectural measurement.  

VĀRA-(KA, ṇA)—a covering, an enclosure, a door, a gate.  

Kāmikāgama, xxx: 
Alindasya samantāt tu bhāgenaikena vārakam |  
Pārśvayor ubhayoś chaiva chāgra-sālānusārataḥ || 77  
Ibid. xxxv:  
Etat sapta-talaṁ proktām rajñām āvāsa-yogyakam || 84  
Tad-adhastāt samantāt tu bhāgenaikena vārakam || 85  
Śālā-bhāge tu alinde vā prithu-vārāṁśake api |  
Vinyāsas tv-ishaṁ akhyāto manḍapā ukta-bhūmike || 93  
Vinīrgamasya chāyāmo tad-vṛddhyā tasya vistarah |  
Dvi-guṇaṁto vidheyah syād evam syān madhyo-vāraṇaṁ || 102  
Madhyo-vāraṇa-yuktāṁ vā tad-vihiṇāṁ tu vā dvijāḥ |  
Evaṁbhūtasya vāsasya samantāt syāt khalurikā || 103  
Ibid. xlv:  
Bahu varga-yutam vāpi dandaṁ-kā-vāra-sobhitam || 16  
Parito vāram ekāṁsāṁ śālā-vyāso dvi-bhāgataḥ || 23  
Bahir-vāra-samāyuktaṁ vyāsa-pārśvā-dvayor api || 26  
Samālīṣṭa-vāra-samāyuktaṁ shatsu chārdha-sabbata-mukham || 28  
Pūrvoka-sinduṁ (= a building) vāra-vṛksha-sthalam samanvitam || 31  

Agre cha pārśvayoś chaiva kuryād ekāṁsā-vārakam || 38  
Tad-bahir vāram ekāṁsāṁ tad-bahiye tu vṛisha-sthalam |  
Tad-bahir cha chatur-dikshu dvyāṁsāṁśam vāra-nishkramah || 43  
See also verses 44, 45, 46, 55, 56, etc.  
Ibid. xliv:  
Utkrishṭe tu ankaṇaṁ dvyāṁsāṁ mārgas tu paritoṁśataḥ |  
Antar-vāram athaikena śālā-vyāso dvi-bhāgataḥ || 23  
See M. ix. 300, 519; xxxiii. 383; xxxiv. 119, 190, 200, 394, 408, 514, 521, 526, 529; xxxv. 100, 120, 123, 238, 243, 265; xxxix. 128, etc.
VĀSANIKĀ—A dwelling for use in spring, a house for the spring festival.

Tathā vanik-Mahallakena satkā vāsanikā pradattā—"by the Mahallaka the satka (?) hamlet (?) house was given."

Paśchimataḥ ṭhakkura-kumāṇakasya vāsanikā maryādā—"to the west the boundary is the dwelling of the Brahman Kundaṇa."

(Shergaḍh stone Inscrip. lines 12, 13, 14, see also 9, 10, 11, Ind. Ant. vol. xI. p. 176).

VĀSA-RAṆGA—(see Raṅga)—The open or closed quadrangular enclosure, the courtyard of a residential building.

Purato’lindam ekāṁśam bhūtim kuryāṁ samantataḥ

Mūlāgre dvi-dvi-bhāgena vāsa-raṅgāṁ cha kalpayet

(M. xxxv. 118-119).

VĀSTU—Architecture in the broadest sense implying the earth (dharā), building (harmya), conveyance (yāna), and bedstead (paryaṅka) (M. III. 2-3). The building or Harmya includes prāśāda, maṇḍapa, sabbā, sālā, prapā, and (a)raṅga. The conveyance or Yāna includes adika, syandana, sībikā, and ratha. The bedstead or Paryaṅka includes paṅjara, maṅchali, maṅcha, kākāṣṭha, phalakāsana, and bāla-paryaṅka (ibid. 7-12). The term denotes also villages, towns, forts, commercial cities, etc.

Sculpture is the handmaid of architecture and is secondarily implied by the term Vāstu.

(2) Nagarādika-vāstuṁ cha vakshye rājyādi-vriddhaye

(Agni-Purāṇa, chap. 106, v. 1).

(3) Prāsādarāma-durga-devālaya-mathādi-vāstu-māna-lakshanā-nirūpaṇam

(Garuḍa-Purāṇa, chap. 46, colophon).

Of: Avasa-vāsa-veśmādau pure grāme vanik-pathe
Prāsādarāma-durgeshu devālaya-maṭheshu cha

(Ibid. chap. 46, v. 2-3).
(4) Saṁgraha-siromaṇi by Sarayu Prasada (xx. 1) quotes from one Vasishṭha without further reference:
Vāstu-jñānaṁ pravakṣhyāmi yad uktam brahmaṇa purā t
Grāma-sadma-purādīnāṁ nirmāṇam vakṣhyate dhunā
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(5) Gṛhāṁ kṣetram ārāmas setu-bandhas taṭākam ādhāro vā vāstuh—Houses, fields, gardens, buildings of any kind (see Setu), lakes and tanks are each called Vāstu.

(Kauṭiliya-Arthaśāstra, chap. lxv. p. 166).

(6) The heavenly architect Viśvakarman, the mythical originator of Vāstu, is stated to be the father of nine artisans—goldsmith (svarṇa-kāra), blacksmith (karma-kāra), brazier or utensil-maker (kāṁsya-kāra), maker of shell-ornaments (saṅkha-kāra), carpenter (ṣūtra-dhāra), potter (kumbha-kāra), weaver (kuvindaka), painter (chitra-kāra), and florist, gardener or garland-maker (mālā-kāra).

(Brahmavaivarta-Purāṇa, Brahma-khaṇḍa, chap. 10, v. 19-12).

(7) On the different branches of architecture Vitruvius agrees with the Mānasāra (1):
It might be pointed out that Vitruvius deals with similar objects, in the same manner as in the Mānasāra. He describes the subject in three chapters:
"Of those things on which architecture depends."
"Of the different branches of architecture."
"Of the choice of healthy situations."
On the first of these topics Vitruvius says that "Architecture depends on fitness and arrangement; it also depends on proportion, uniformity, consistency and economy."
"Fitness is the adjustment of size of the several parts to their several uses and requires due regard to the general proportions of the fabric; it arises out of dimensions. Dimension regulates the general scale of the work, so that the parts may all tell and be effective."
"Proportion is that agreeable harmony between the several parts of a building, which is the result of a just and regular
agreement of them with each other; the height to the width, this to the length, and each of these to the whole. Uniformity is the parity of the parts to one another; each corresponding to its opposite, as in the human figure. The arms, feet, hands, fingers are similar to and symmetrical with one another; so should the respective parts of a building correspond."

"Arrangement is the disposition in their just and proper places of all the parts of the building and the pleasing effect of the same, keeping in view its appropriate character. It is divisible into three heads, which considered together, constitute design: these, by the Greeks, are named ideals; they are called ichnography, arthography, and scienography. The first is the representation on a plane of the ground-plan of the work, drawn by rule and compasses. The second is the elevation of the front, slightly shadowed, and shewing the forms of the intended building. The last exhibits the front and a receding side properly shadowed, the lines being drawn to their proper vanishing points." (Book I, chap. II).

"Architecture consists of three branches, namely, building, dialling and mechanics. Building is divided into two parts, (in the Mānasāra, buildings are divided into six classes as we have seen above). The first regulates the general plan of the walls of a city and its public buildings; the other relates to private buildings. Public buildings are for three purposes: defence, religion and the security of the public," (compare M. xxxi. 1-2 under Prākāra).


On the choice of healthy situation, that is, on the selection of site and the examination of soil, directions of Vitruvius are not so elaborate as those of the Mānasāra (see Bhū-parikshā), and differ so far as two different climates would necessarily require.
"The choice of a healthy situation is of the first importance: it should be on high ground, neither subject to fogs nor rains; its aspects should be neither violently hot nor intensely cold, but temperate in both respects. The neighbourhood of a marshy place must be avoided."


VÄSTU-KARMAN—(cf. Västu-vidyä)—The building-work; the actual work of constructing temples, palaces, houses, villages, towns, forts, tanks, canals, roads, bridges, gates, drains, moats, sewers, thrones, couches, bedsteads, conveyances, ornaments and dresses, images of gods and sages.

The building-work (västu-karman) is distinguished from the science of building (västu-vidyä):

Vatthu-vijja gharavatthu-arama-vattthadinam guṇa-dosa-sallakkhanavijja | Vathu-kammanti akata-vatthumhi geda-patitthapana |

(Digha-nikāya, i. pp. 9, 13).

Cf. Śukra-niti (iv. 3. 115, 116, 169).
See the Preface to this Dictionary.

VÄSTU-KĪRTI—A type of pavilion, a pavilion with forty-four pillars.
(Matsya-Purāṇa, chap. 270, v. 10, see Manḍapa).

VÄSTU-VIDYÄ—(see Västu-karman)—The science dealing with the rules of construction of all kinds of architectural and sculptural objects, the science of architecture.

According to Buddhaghosha's definition, Västu-vidyä is 'a science, the object of which is to ascertain whether a site selected for a building is lucky or not.'

(Dialogues of Buddha, part I, p. 18).
According to Sukrāchārya, Västu-vidyä or Śilpa-śāstra is 'the science which deals with the rules for the construction of palaces, images, parks, houses, canals and other good works.'

(Śukra-niti, iv. 3. 115-116).
VĀHANA—Carrying, conveying, a vehicle, a conveyance, an animal for riding or draught.

The riding animals of gods (M. lx. 1); their images are described (M. lx. 2-46; lxi. 2-151; lxii. 2-73; lxiii. 2-46), see under Hāṁsa, Garuḍa, Vṛishabha, and Śimha.

VĀHINĪ-MUKHA—a fort, a fortified city.

(M. x. 40, see under Nagara and Durga).

VIKĀTA—Formidable, a hall, a courtyard.

(Harsha stone Inscrip. v. 12, 33. Ep. Ind. vol. ii. pp. 121, 126, notes 64, 123, 128).

VIKALPA—a class of buildings, a kind of door, a type of chamber, a kind of phallus.

A class of buildings (M. xi. 104-107; xix. 1-5; xxx. 175-177; xxxiv. 549-552, see under Ābhāsa).

A type of door (M. xxxix. 28-35, see under Ābhāsa).

A kind of phallus (M. lxxi. 49, see under Ābhāsa).

Kareṇ śālā sabhā madhye chhandam syāch chhandam eva tat ā
Tat-tad-madhyāṁśake koshṭhe yasya syāt tad vikalpakam ś

(Kāmikāgama, xlvi. 20, see also xlvi. 7, l. 13).

A class of top-chambers (Kāmikāgama, lv. 130, 123-127).

VIGRAHA—an idol, an image, a figure, a form, a shape.

(M. liv. 180, etc).

Dakshiṇa-bhāgada-kisāleyalli purātana-vigrahagala pratishtēyam—“set up on the colonnade to the south the ancient images."


VIJAYA—a class of storeyed buildings, a type of pavilion and hall, a kind of throne.

A class of two-storeyed buildings (M. xx. 93, 10-15, see under Prāsāda).

A class of pavilions (M. xxxiv. 153, see under Maṇḍapa).

A type of throne (M. xlv. 6, see under Simhasana)

A pavilion with forty-six pillars:

(Matsya-Purāṇa, chap. 270, v. 10, see under Maṇḍapa).
A class of octagonal buildings:
(1) Agni-Purāṇa (chap. 104, v. 20-21, see under Prāsāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 31-32, see under Prāsāda).

A type of building (Kāmikāgama, xlv. 50, see under Mālikā).

VITĀNKA—(see Kapota-pālikā)—A dovecot, a moulding of that shape.

"Vitānka is exactly the English 'fillet' in its different acceptations; it denotes more generally also gable-edge, battlement." Kern.


See further references under Kapota and Kapota-pālikā.

VITASTI—(see under Aṅgula)—A measure, the span, the distance between the tips of the fully stretched thumb and the little finger.

(1) Kanishṭhayā vitastis tu dvā-dāsaṅgula uchyate!
(Brahmānda-Purāṇa, part I, 2nd anuśaṅga-pāda, chap. 7, v. 98).

(2) Three kinds of span (Suprabhedāgama, xxx. 20-23, see under Aṅgula).

VITĀNA-(KA)—A cushion, a canopy.

A canopy of pearls (Ranganath Inscrip. of Sundarapandy, v. 12, Ep. Ind. vol. iii, pp. 12, 15).

Cf.: 'Torana-vitāna—canopy (in the shape) of an arch.'
(Cochin plates of Bhaskara Ravivarman, lines 10-11, Ep. Ind. vol. iii, pp. 68, 69).

VIDYĀDHARA—A class of demi-gods, a kind of fairy.

Their images are measured according to the nine tāla (see details under Tāla-māṇa).

(M. LIII, 6, other details: 7-14).

VIDHĀNA—An entablature.
(M. xvi. 20, 43, 203, see under Prastara).

VINIYOGA-MAṆḌAPA—A refectory, a type of pavilion built in the third, fourth or fifth court of the compound of a temple, where refectory or meals are prepared.

(M. xxxii. 8, see under Maṇḍapa).
VIPULĀńKA—A type of storeyed building, a class of six-storeyed buildings.  
(M. xxiv. 19, see under Prāśāda).

VIPULĀKṚTIKA—A type of storyed building, a class of six-storeyed buildings.  
(M. xxiv. 52, see under Prāśāda).

VIPRA-KĀNTA—A ground-plan in which the whole area is divided into 729 equal squares.  
(M. viii. 39-40, see under Pada-vinyāsa).

VIPRA-GARBHA—A ground-plan in which the whole area is divided into 576 equal squares.  
(M. vii. 33-34, see under Pada-vinyāsa).

VIPRA-BHAKTI—A ground-plan in which the whole area is divided into 841 equal squares.  
(M. vii. 43-44, see under Pada-vinyāsa).

VIMĀNA—Etymologically implies an object measured (from root mā) or prepared or made in various ways, a conveyance, a baloon, a heavenly car, a temple, buildings in general, the palace of an emperor, a tower surmounting the sanctuary (garbha-griha) which is made in the centre of the temple.

"A car or chariot (of the gods) sometimes serving as seat or throne, sometimes self-moving and carrying its occupants through the skies; other descriptions make the Vimāna more like a house or palace and one kind is said to be seven stories high; that of Rāvana was called Pushpaka-(vimāna); any car or vehicle; a horse; a palace, the palace of an emperor or supreme monarch."

Cf. Rajato-vimānaṁ sapta-chakrāṁ ratham | (Pet. dict.).

(1) Mānasāra (chap. xviii., named Vimaṇa, 1-422):
Vimānas are buildings of one to twelve storeys and are used as residences of gods and men, i.e., the term implies both temples and residential buildings:
Taitilāṁ dvi-jātināṁ varṇāṁ vāsā-yogyakam |  
Eka-bhūmi-vimāṇādi ravi-bhūmy-avasānakam |  
(Ibid. 2, 3).
That the term 'Vimāna' implies not temples alone but buildings in general, is clear from the expression 'vimāna-vesman', 'vimāna-sadman', 'deva-vimāna' (god's buildings), etc., which are frequently mentioned (e.g., M. xii. 214).

Further, the general features of all kinds of buildings are described in the chapter (xviii) which is named Vimāna:

The general comparative measures of different storeys are given (ibid. 12-91).

The three styles, namely, Nāgara, Drāviḍa and Vesara, are described (92-113).

These styles are distinguished generally by the shapes of the stūpis (domes), which are next described (114-171).

A special account of the lupās (pent-roofs) which are apparently very characteristic features of all buildings is given (171-278).

Mukha-bhadras (front porticoes or tabernacles) are also characteristic features of all buildings, large or small, and they are described in detail (279 f).

Spires (stūpi-kilaś) are also described (144-171, 354-417).

Vimānasya tu sarveshāṁ prājāpatyena mānayet!

(M. ii. 55, see also iii. 5-6, xiv. 426, etc).

Vimāne tri-grihe vāpi maṇḍapādīni vāstuke!

Grāmādināṁ cha sarveshāṁ mānayen maṇa-sūtrakam!

(M. vi. 101-102).

Purushāṁ deva-vimānasya sthāpayet purusheshṭakam!

(M. xii. 214).

A tower;

Tad-ūrdhve cha vimānaṁ cha vedikā-vedikāntakam!

(M. xxii. 57).

Maṇḍape dve vimānaṁ syād ekāṁ vā dvi-talam tu vā!

(M. xxxiv. 221).
(2) Rāmāyaṇa, i. 5, 16:
Sarvā-ratna-samākīrṇām vimāṇa-griha-sobhitām !
Commentary : Vimāṇa-griham sapta-bhūmi-griham (a seven-
storeyed building), and quotes the following from Nighantu :
Vimano'stri deva-yāne (god's conveyance) sapta-bhumau cha
sadmanī (seven-storeyed building).
See also the following :
II. 88, 5 : Prāsadāgra-vimāneshu valabhishu cha sarvadā !
(See further context under Prāsāda).
II. 2, 16; II. 15, 48; II. 33, 3; II. 57, 18; II. 59, 12; II. 88, 5;
III. 32, 4; IV. 50, 30; V. 2, 53; V. 4, 27; V. 6, 1; V. 10, 34;
V. 12, 14; V. 12, 25; V. 13, 1; V. 53, 19; V. 54, 23; VI. 24,
10; VI. 39, 21; VI. 67, 82; VI. 75, 23; VI. 75, 40; VII.
101, 14.
(3) Mahābhārata, i. 185, 23 :
Nānā-prakāreshu vimāneshu !
(4) Commentary quotes Medini (N. 121) : Vinānam vyoma-yāne
sapta-bhūmi-grihe' pi chet !
See the following Koshas also :
(6) Halāyudha (I, 83, etc).
(7) Amarakosha, (I. 1, 1; 4, 3, 36, Pet. Dict.).
The essential parts :
(8) Shad-varga-sahitaṁ yat tu garbhā-griha-samanvitam !
Āndhārānḍhāri-hārokta-khaṇḍa-harmya-viśeshitam #
Kūṭa-sālaṁvatāṁ yat tu pañjaṁrāṁ cha samanvitaṁ !
Tilaka-kshudra-nāśi-yukta-toranaṁ cha samanvitaṁ !
Brahma-dvāra-patākādyair aṅgair yuktaṁ vimānākam #
(Kāmikāgama, l. 91-93).
A type of quadrangular building :
(10) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prasāda).
(11) "There is one other peculiarity common to both Jain and Hindu architecture in the north of India that requires notice. It is the form of the towers or spires called sikras or Vimanas which invariably surmount the cell in which the images are placed." Fergusson.

(Hist. of Ind. and East. Architecture, p. 221).


(13) A shrine and dome (Ranganatha Inscrip. of Sundarapandya, v. 3, 8, 10, 22, 30, Ep. Ind. vol. iii. pp. 11-17).


(15) "Having perceived that the central shrine of the god of the Tiruviḍaikali (temple)..............................which formerly consisted of layers of bricks, had become old and cracked,—the lord of Milaḍu.............pulled down the temple, rebuilt the central shrine and the mandapa of granite, placed on the shrine fine solid pitchers (? dome) of gold, built a surrounding wall and a mandapa in front, and gave a canopy of pearls."


(16) Prasāda-mālābhīr alaṅkṛitām dhārāṁ vidārṣyaiva samut-thitāṁ

Vimāna-mālā-sadṛśāṁ yattra grihāṁ pūrṇendu-karāmalāṁ

"Here, cleaving asunder the earth, there rise up houses which are decorated with successions of storeys, which are like rows of aerial chariots (and) which are as pure as the rays of the full-moon."

(Mandasor stone Inscrip. of Kumaragupta, line 7, C. I. I. vol. iii. F. G. I. no. 18, pp. 81, 85).
(17) "............... a copy of a stone inscription which existed before the sacred vimāna (i.e. the central shrine) had been pulled down."


(18) "Vimarasa-nāyakkan caused to be built vimānas with all the necessary characteristics for the god and goddesses at Ponnuḍukki."

(Ep. Carnat. vol. xii. Tumkur Taluq, no. 19, Transl. p. 6, para 2).

(19) "The vimāna (of the temple of Parameśvara at Gudimallam) has the so-called gaja-prishṭhākṛiti shape, (i.e., like the back of an elephant, see plate c-b, facing the page 104, Ind. Ant. vol. xl.); but a close study of the plan and sections, given in the accompanying plate (referred to above), warrant the conclusion that the architect had distinctly in view the shape of the liṅga (Phallus of Śiva); and hence the vimāna might better be styled a liṅgākṛiti-vimāna."

"The gajaprishṭhākṛiti-vimāna is found only in Śaiva temples, e.g., the Dharmēśvara temple at Manimaṅgalam, the Śaiva temples at Sumangalam, Pennagaram, Bhāra-dvājāśrama near Arcot, Tiruppulivanam, Kounūr (near Madras), vaḍa Tirumallaivāyil, etc., etc."

(Five Bana Inscript. at Gudimallam, Ind. Ant. vol. xl. p. 104, line 6, note 2).

(20) Nirmiśi prākāra-svarṇa-kalasha-yukta-gopura-vimāna-sahitam

"Created the Chāmaraţēśvara temple together with its precincts, gopura adorned with golden Kalaśas, and tower."

(21) "Vimana—The tower of a shrine." Rea.

VIMĀNA-CHCHHANDAKA—A class of buildings.
A type of building which is twenty-one cubits wide, has seven storeys and latticed windows:
(2) Matsya-Purāṇa (chap. 269, v. 28, 32, 33, 47, 53, see under Prāśāda).
(3) Bhavishya-Purāṇa (chap. 130, v. 29, see under Prāśāda).

VIVĀHA-MANḍAPA—(see Manḍapa)—A pavilion erected for the wedding ceremonies.

VIVRITA—A type of storeyed building, a class of the nine-storeyed buildings.
(M. xxvii. 20-22, see under Prāśāda).

VIŚĀLA-(KA)—A type of building, a class of pavilions, a type of hall.
A type of rectangular building:
(1) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāśāda).
A pavilion with 100 columns (Suprabhedāgama, xxxi. 104, see under Manḍapa).
A class of buildings (Kāmikāgama, xliv. 41, see under Mālikā).
A hall with thirty-eight pillars (Matsya-Purāṇa, chap. 270, v. 11, see under Manḍapa).

VIŚVA-KĀNTA—A type of storeyed building.
A class of five-storeyed buildings (M. xxxiii. 16-18, see under Prāśāda).
A class of nine-storeyed buildings (M. xxvii. 27-33, see under Prāśāda).
VIŚVEŚA-SĀRA—A ground-plan in which the whole area is divided into 900 equal squares.
(M. vii. 45-46, see under Pada-vinyāsa).

VIŚHĀNA-(KA)—The horn, the tusk, the wing of a building.
Vishānaka-samāyukto nandanah sa udāhrītaḥ |
That (prasāda) is called Nandana which is furnished with a vishānaka (wing).
(Matsya-Purāṇa, chap. 269, v. 33).

VIŚHKAMBHA—A post, a pillar, the prop or beam, the bolt or bar of a door, the diameter of a circle, the length or width.
(1) Harmya-pādasya viṣhakambham samam maṇjūsha-vistūritih |
The length of the vault is equal to the width at the foot of the mansion.
(M. xii. 29).
(2) Dvārasyārdhena viṣhakambhaḥ—'half of the door gives the width' (Bṛhat-saṁhitā, t.iii. 24).
Sāśṭāṁśo viṣhakambho dvārasya dvi-guṇa uchhrāyāḥ |
(3) Teshām āyama-viṣhakambhaḥ sanniveśamātarāṇi cha ||
Kṛitrīmaṇāṁ cha durgāṇāṁ viṣhakambhāyāmam eva cha ||
Yojanaś arddha-viṣhakambham ashta-bhāgādhikāyataṁ ||
(Brahmāṇḍa-Purāṇa, part 1, 2nd. anuśaṅga-pāda, chap. 7, v. 94, 106).
(4) Chatur-dāṇḍāyaktṛishṭam parikhāyāḥ shad-dāṇḍochehhratam avaruddham tad-dvi-guṇa-viṣhakambham khaṭād vapraṁ kārayet |
Vaprasyopari prākāram viṣhakambha-dvi-guṇotsedham |
Antareshu dvi-hasta-viṣhakambham pārsve chaturguṇāyāmam anuprākāram ashta-hastāyataṁ deva-patham kārayet |
(Kantiliya-Arthaśāstra, chap. xxiv. paras 3, 5, 10, pp. 51, 52).

VIŚHUṆU-KĀNTA—A class of storeyed buildings, a type of column, a type of gate-house, a kind of phallus, a jewel.
A class of four-storeyed buildings (M. xxii. 3-12, see under Prāsāda).
A jewel (M. xii. 90, etc).

An octagonal column with eight minor pillars (M. xv. 20, 245; see under Stambha).

A gate-house with sixteen towers (M. xxxiii. 557; see under Gopura).

A kind of phallus (M. lxi. 154, see Lińga).

**VISHNU-GARBHA**—(see under Garbha-nyāsa)—A kind of foundation prescribed for the Vishnu-temples.

**(M. xii. 141).**

**VIHĀRA**—A Buddhist monastery, a convent, a temple.

(1) Prāg-Gaṅgēśvara-saṁnidhan...............chakre-dārumayaṁ vihāram amalam Śrī-Lokanāthāspadam

"Made a spotless vihāra of wood, an abode for the Lord of the world, in the vicinity of the Gaṅgēśvara (temple)."


(2) Vihāro nava-khaṇḍa-maṇḍala-mahi-hārah kṛito'yāṁ tāyā tārinyā vasudhārayā naṁ vapur vibhrāṇyālaiṁkṛitaṁ

Yam dṛiṣṭvā pratichitra-silpa-rachanā-chāturyya-sīmā-

śrayam girvāṇaṁ sudṛiṣaṁ cha vismayam agād viśva-

karmāpi saḥ ||

"This vihāra, an ornament to the earth, the round of which consists of nine segments, was made by her, and decorated as it were by Vasudhāra herself in the shape of Tārini, and even the Creator himself was taken with wonder when he saw it accomplished with the highest skill in the applying of wonderful arts and looking handsome with (the images of) gods."


(3) "Throughout this work the term Vihāra is applied only to monasteries, the abodes of monks or hermits. It was not, however, used in that restricted sense only, in former times, though it has been so by all modern writers. Hiouen
Thsang, for instance, calls the great tower at Buddh Gaya a vihāra, and describes similar towers at Nalanda, 200 and 300 feet high, as vihāras. The Mahawanso also applies the term indiscriminately to temples of a certain class, and to residences. My impression is that all buildings designed in storeys were called vihāras (?), whether used for the abode of priests or to enshrine relics or images. The name was used to distinguish them from stupas or towers, which were relic shrines, or erected as memorials of places or events, and never were residences or simulated to be such, or contained images, till the last gasp of the style, as at Kholvi. At present this is only a theory."

(This is a false impression; it is not substantiated by literary or archaeological evidences).

Like the chaityas, "these (Viharas or monasteries) resemble very closely corresponding institutions among Christians. In the earlier ages they accompanied, but were detached from, the chaityas or churches. In later times they were furnished with chapels and altars in which the service could be performed independently of the Chaitya halls, which may or may not be found in their proximity." Fergusson.

(Hist. of Ind. and East. Arch. pp. 130, note 1, 51).

For the photographic views and architectural details of the existing vihāras see Fergusson:—

Diagram explanatory of the arrangement of a Buddhist vihāra of four storeys in height (p. 134, fig. 67, 66).

Ajunta Viharas (p. 154-155, fig. 83, 84, 85).

Plan of the great Vihāra at Bagh (p. 160, fig. 87).

Plan of Dehrwarra at Ellora (p. 163, fig. 88).

Plan of Monastery at Jamalgiri (p. 171, fig. 92).

Plan of Monastery at Takht-i-Bahi (p. 171, fig. 93).

Plan of Ionic Monastery at Sha Dehri (p. 176, fig. 96).

VIHRIITA—An architectural ornament, a moulding, a moulding of the upper part of a column.

(M. xv. 78, see the lists of mouldings under Stambha).

VIṆĀ—A flute, a carving on the chariot.

(M. xlili. 163, etc).

VITHI(-Ī)—A road, a way, a street, a market-place, a stall, a shop, a terrace.

Madhya-rathyāvṛtā vīthi samam evaṁ vidhiyate
Mukhya vīthi dvi-paksha syād griha-tāram tri-daṇḍakam
Evaṁ bāhyā-vīthi syād antar-vithir ihochyate
Paksha-yuktā tu vīthī syāt paksha-hīnām tu mārgakam
Tri-chatūṣpa-pañcha-daṇḍam va vithināṁ vistirīh bhavet
Shaṭ-saptāśṭa-daṇḍam va nanda-paṅktiśa-bhānum va
Evaṁ tu svastika-vīthī lāṅgalākāravad bhavet
Antar-vīthī chaika-paksha bāhyā-vīthī dvi-pakshakā
Parītas tu māhā-vithir vither esā dvi-pakshayuk
Vithināṁ pārśvayor deśe vithikādyair alaṅkṛitam


Pāda-daṇḍaṁ samārabbhya pāda-pāda-vivardhitam
Syād ekā-dasa-daṇḍāntaṁ vithi-mānam ihāgame
Mārga-mānam tu tāvat syān na dvāram vithikägrake

(Kārikāgama, xxv. 4, 5).
VĪTHIKĀ—A gallery, a picture-gallery, a road, a narrow street, a lane.

(1) Śālāto yas tritiyaṁśas tena kāryā tu vīthikā
d(Kīranākhya-Tantra, see Bṛihat-saṁhitā below).

(2) Śālā-trī-bhāga-tulyā cha kartavyā vīthikā bahih
d(Viśvaka, see Bṛihat-saṁhitā below).

(3) Śālā-trī-bhāga-tulyā kartavyā vīthikā bahir-bhavanāt
d“Outside the dwelling one should make a gallery, being in width a third part of the hall.”

(4) Asmāt tu chatū-rathyāgrād avṛtā vīthikā tataḥ
dTat-paśacha-pade deśe vāvṛtā vīthikā bhavet
Antaḥ-chatush-padāṁ madhye vīthikāgraṁ chatur-disi
Vīthināṁ pārśvayor deśe vīthikādyair alaṅkṛitam
d(M. ix. 337, 434, 478, 529, see also 323, 334-336).

VĪRA-KAṆṬHA—(see Vira-gala)—A warrior’s neck, a part of the column, a monument (Suprabhedāgama, xxxi. 59, see under Stambha).

VĪRA-KARṆA—A warrior’s ear, a part of the column, a monument.

(M. xv. 49, 81, 142).

VĪRA-KĀṆḌĀ—An upper part of the column.
Tri-bhāga maulikotsedhaḥ vīra-kāṇḍād upary-adhah
Vīra-kāṇḍāvadhi kshepya tad-ūrdhve nakra-paṭṭikā
d(Kāmikāgama, Lv. 62, 111).

VĪRA-GALA—(see Biragala)—A warrior’s neck, a monument, a memorial.
A monumental stone (Ind. Ant. vol. ix. p. 96, c. 2, line 10).
VIRA-PATTA—The front plate, the diadem, of heroes forming part of a crown.

(1) "(These pearls) were strung on two strings (vaḍam) on both sides of the front plate (vira-paṭṭa, literally the diadem of heroes, 'this ornament forms part of a crown,' vol. ii. p. 242, note 1.)"


(2) "(Given to the image of Ardha-nārīśvara) one front-plate (vira-paṭṭa), weighing,—inclusive of sixteen neruṇji (a kind of thistle) flowers, made of gold,—four karanju and three maṇjadi, and worth three kāsu."

"On (it) were strung one hundred and eleven pearls, viz., old pearls, round pearls, roundish pearls, polished pearls, small pearls, ambumudu, crude pearls, sappatti and sakkattu."


(3) "One front-plate (vira-paṭṭa), laid (round the head of the image of Kshetrapāla and consisting of) seven maṇjadi of gold."


(4) "One diadem (vira-paṭṭa), made for the lord of the Śrī-Rājarājesvara temple."


VIRA-ŚĀSANA—(see Biragala and Vira-gala)—A monument, a memorial.

VĪRĀŚĀNĀ—A throne, a type of pavilion.

A kind of coronation throne (M. xlv. 41, see under Simhāsana).

A pavilion with twenty columns (Suprabhedāgama, xxxi. 102, see Maṇḍapa).
VRITA(-TTA)—A circular object, a kind of column, a type of building, a class of pavilions.

Dvā-trimśatā tu madhye pralinako vṛitta iti Vṛttah ।

(Brihat-saṃhitā, lītt. 28, see under Stambha).

A type of building which is circular in shape, has one storey and one cupola. According to Kern’s interpretation it is dark in the interior (aṇjanarūpa, Varaha-mihira; sandhyākāra, Kāsyapa):

(1) Brihat-saṃhitā (chap. lvi. 28, J. R. A. S., N. S., vol. vi. p. 320, note 1, see under Prāśada.)

(2) Matsya-Purāṇa (chap. 269, v. 29, 49, 53, see under Prāśada).

(3) Bhavishya-Purāṇa (chap. 130, v. 30, see under Prāśada).

A type of pavilion (manaḍapa):

(4) Suprabhedāgama (chap. xxx. 100, 102 where it is called Jayabhadrā, see under Jayabhadrā).

(5) Cf. “Within this and rising from a ledging of cut stone 4 feet high and 3 broad, stand the walls of the temple, a perfect circle about 20 feet high and 2 thick, with a handsome cornice of brick encircling the top. The whole appears to have been coated with fine pilaster, small parts of which still adhere. I examined closely but could not discover the smallest appearance of its ever having had a roof.” Lieut. Fagan.

(An account of the ruins of Topary, Ceylon Govt. Gazette, Aug. 1, 1820, Ind. Ant. vol. xxxviii. p. 110. c. 1, para 1, line 24).

VRIDDHA—A finial, a spire, the top-part of a building.

(M. xvii. 126, see under Sīkha).

VRISHA-(BHA)—The bull, the riding animal of a god, a type of building.

The riding animal of Śiva, description of his image (M. lxii. 2-73, see Vāhana).
A type of building which has one storey, one turret (śriṅga), is round everywhere and twelve cubits wide:


(2) Matsya-Purāṇa (chap. 269, v. 30, 36, 44, 45, 53, see under Prāsāda).

(3) Bhavishtya-Purāṇa (chap. 130, v. 33, see under Prāsāda).

A type of oval building:

(1) Agni-Purāṇa (chap. 104, v. 19-20, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāsāda).

VRISHABHĀLAYA—A detached building near the gate of a temple where the bull (nandin) is installed.

Prakāra-dvāra-sarvēśhāṁ kalpayed vrishabhālayam
Vrishabhāsyaopari-bhāge tu kalpayed bali-piṭhakam

(M. xxxii. 98-99).

VRISHA-MANDAPA—A pavilion where the Nandin or bull is installed.

Suprabhedāgama (xxxii. 96, 98, see under Maṇḍapa) and compare:

Vrishasya maṇḍapam tatra chatur-dvāra-samāyutam

(Ibid. xxxi. 133).

VETRA—The cane, a stick, an architectural ornament, a moulding.

A moulding of the diadem (makuṭa) (M. xlix. 99-100).

A moulding of the bedstead (M. xliv. 41).

An ornament of the throne (M. xlv. 162, 188).

VEDI-(KĀ)—Originally a hall for reading the Vedas in, an altar, a stand, a basis, a pedestal, a bench, a kind of covered verandah or balcony in a courtyard, a moulding, 'bands or string-courses carved with rail-pattern.'

(1) Sālāntaṁ vedikordhive tu yuddhārthāṁ kalpayet sudhīḥ

(M. ix. 364).

A moulding of the column:

Grīva-tuṅgāṁ tridha bhajyāṁ ekāṁśe vedikonnam

(M. xv. 105).
Ürdhve pādodaye bandham bhāgam ekāṃśa-vedikāṁ
(M. xix. 99).

The portion above the neck-part of a building (M. xxii. 50, 54, 57, etc).

The altar or dais (M. lxx. 29, 35, etc).
Kuryāt sarvāṁ vedikāṁ bhadra-yuktam
(M. xix. 180).

(2) Tri-chūli vasiya-sūdrānāṁ paṇča-sapta mahā-bhṛtām
Brahmaṇānāṁ tathaiva syur ekādāsa tu vedikāḥ
It should be noticed that 'vedikā' and 'chūli' refer to the same object.
(Kāmikāgama, xxxv. 60).

The basement:
Prāsāda-bhūshaṇāṁ vakshye śṛyamat āṃ dvija-sattamāḥ
Syāt pāda-prastaram grīvā varge mule tu vedikā
(Ibid. lv. 1).

(3) Vedikeyāṁ tu samānyā kuṭṭimānāṁ prakāṛitā
Pratikramasya chotsedhe chatur-vimśati bhājite
Vedikā-prastara-samāṁ shad-āṁśikritya bhāgaśāṁ
Ekāṃśāṁ prati-paṭṭam syād aṁśābhīyām antaribhavet
(Vāstu-vidyā, ed. Śāstri, ix. 19, 23).

(4) Kāṇchanair bahubhīḥ stambhair vedikābhīḥ cha sobhitah
(Rāmāyaṇa, vi. 3, 18, etc).

(5) (Nalinim) mahā-maṇi-sīla-paṭṭa-baddha-paryanta-vedikāṁ
(Mahābhārata, ii. 3, 32, etc).

(6) Athātah sampravakṣhyāṁ pratishṭāḥ-vidhīṁ uttamaṁ
Kunda-maṇḍapa-vedināṁ pramāṇāṁ cha yathā-kramam
Prāsādayottare vāpi pūrve vā maṇḍapo bhavet
Hastān shoḍāsa kuruṇāda daśa dvā-dāsa vā punah

Madhye vedikayā yuktah parikshiptah samantatah ī
Pañcha-saptāpi chaturah karān kurvita vedikām ī
t(Matsya-Purāṇa, chap. 264, v. 1, 13, 14; see also chap. 269, v. 13, 18).

From the position and measures given here to the vedi or vedikā, it appears to imply some platform other than the pedestal or throne of the idol.

(7) Tad-ūrdhvaṁ tu bhaved vedi sakaṇṭhā manaśārakam ī
Ūrdhvaṁ cha vedikā- manaṭ kalaśaṁ parikalpaṇe ī
(Agni-Purāṇa, chap. 42, v. 17, 18).

(8) Maṇḍapaṁ cha su-vistirnaiṁ vedikābhir manoramam ī
Tan-madhye maṇḍapam kṛitvā vediṁ tatra su-nirmalāṁ ī

(9) See specimens of Jaina sculptures from Mathura (Plate III, Ep. Ind. vol. II. p. 319, last para).

(10) Hathi cha puvādo hathinaṁ cha uparimā hetimā cha veyika—
"the elephants and, before the elephants, the rail-mouldings above and below."
(Karle Insc. nos. 3, 17, 18, Ep. Ind. vol. vii. pp. 51, 63-64).

(11) Chaṇyāṇy-ābhānti dirggha-valabhiṁ sa-vedikāṁ ī
"And other long buildings on the roofs of the houses, with arbours in them, are beautiful."
(Mandasar stone Insc. of Kumaragupta, lines 6-7, C. I. I. vol. III. F. G. I. no. 18, pp. 81, 85).

(12) Eśā bhāti kulāchalaṁ parivṛtā prālaya-saṁsarggibhir vvedi
meru-sileva kāṇchana-mayi devasya viśrāma-bhūḥ ī
Śubhraiḥ prāṇta-vikāśa-pañkaja-dalair ity-ākalayya svayaṁ
raupyaṁ padmaṁ achikarat pāsuptaṁ pūjārtham aty-ujjav-
lām ī
"Thinking that this throne on which the deity rests, golden like mount meru, was surrounded by the imperishable (seven) primeval mountains covered by snow, (the king) himself caused an exceedingly resplendent silver lotus with brilliant wide opened petals to be made for the worship of Paśupati."

"(The poet tries to prove that the lotus resembled the shrine of Paśupati. As the latter is of gold, so the centre also of the lotus is golden, and as the temple is surrounded by snowy mountains, so the petals of the lotus are made of silver)."


(13) "Vedi (bedi)—Hall for reading the Vedas in."

(Vincent-Smith, Gloss. to General Cunningham's Arch. Surv. Reports).

(14) See Cunningham, Arch. Surv. Reports (vol. xvii. plate xxxi, Buddhist railings).

(15) "Veyika, which, as well as 'vedikā' and 'vetikā' in other Buddhist inscriptions, stands for Sanskrit 'vedikā', does not mean altar, dais, etc., but bands or string-courses carved with rail-pattern; compare Mahāvamsa, 228." Dr. Burgess.

(Karle Insr. no. 3, Arch. Surv. new Imp. series, vol. iv. p. 90, note 3; see also nos. 15, 16; Kshatrapa Inscrip. no. 3).

(16) "These (rails, ?vedi) have recently been discovered to be one of the most important features of Buddhist architecture. Generally they are found surrounding Topses, but they are also represented as enclosing sacred trees, temples and pillars, and others objects." Fergusson.

(Hist. of Ind. and East, Arch, p. 50).
See the photographic views and architectural details of the following Rails in Ferguson:
Buddh Gaya Rail (p. 88, figs. 25, 26).
Rail at Bharhut (p. 88, figs. 27).
Rail at Sanchi (p. 92-93, figs. 29, 30, 31).
Rail in Gautamiputra cave (p. 94, fig. 32).

VEDI-KĀNTA-(KA)—A type of storeyed building; a class of four-storeyed buildings.

(M. xxii. 58-59, see under Prāśāda).

VEDI-BANDHA—The pedestal, the base, the basement.
Prāśādan nirgatau kāryau kapota garbha-mānataḥ
Ūrdhvaṁ bhitty-uchchhṛāyät tasya maṁjarīṁ tu prakalpayet
Maṁjaryās chārdha-bhāgena sūka-nāsam prakalpayet
Ūrdhvaṁ tathārdha-bhāgena vedi-bandho bhaved iha


These lines are identical in the Matsya-Purāṇa (chap. 269, v. 11-13).

VEDI-BHADRA—One of the three classes of pedestals, the other two being Prati-bhadra and Maṁcha-bhadra. It has four types differing from one another in the addition or omission of some mouldings and in height.

(M. xiii. 27-53, see the lists of mouldings under Upāpiṭha):

VEŚANA—An entrance, a gate, a gateway, a band, an architectural moulding.
Eka-dvi-tri-daṇḍāṁ vā chāntarālasya veśanam syāt
Harṣya-vaśād upa-veśanam yuktam

(M. xix. 191, 187).

A band in connection with joinery (M. xvii. 139).
Cf. Īrdhva-kūṭa-veśanam

(M. xx. 72).

............................. bhitti-vistāram eva cha
Śeshaṁ tad-garbha-gehaṁ tu madhya-bhāge tu veśanam

(M. xxxiii. 333-334, see also 488).
In connection with chariots: Kukshasya veṣanam!

(M. xliii. 14).

In connection with the phallus:

Linga-tūṅga-viśeṣaṁ syād veṣanāṁ tan nayet budhah!

(M. lxi. 313).

VESARA—A style of architecture, once prevailing in the ancient Vesara or Telugu country.

(See details under Nāgara).

VAIJAYANTIKA—A type of building, a class of single-storeyed buildings.

(M. xix. 166, see under Prāsāda).

VAIRĀJA—A class of buildings, square in plan and named as follows: (1) Meru, (2) Mandara, (3) Vimāna, (4) Bhadra, (5) Sarvato-bhadra, (6) Ruchaka, (7) Nāndika, (8) Nandi-varddhana and (9) Śrvatsa.

(1) Agni-Purāṇa (chap. 104, v. 11, 14-15, see under Prāsāda).

(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 24-25, see under Prāsāda).

VAISHYA-GARBHA—(see Garbha-nyāsa)—A kind of foundation prescribed for the buildings of the Vaiśyas.

(M. xii. 162, see under Garbha-nyāsa).

VYAJANA—A fan, an account of its architectural details.

(M. l. 46, 97-110, see Bhūshana).

VYAYA—One of the six Varga-formulas, an architectural measure, the name of a year.

(See details under Shaḍ-varga).

(1) Śrimac̯h-Chhāli-sakābdake cha galite nāgaḥbrah-bāmeindhubhī śhābdē sad-vyaya-nāmmi chaitra-sita-shaṁṣṭhyāṁ saumya-vāre vṛishe!

"And in the excellent year named Vyaya.................."

(Karkala Inscript. of Bhairava II, v. 6, line 7, Ep. Ind. vol. viii, pp. 131, 134, 124).
Śāli-vāhana-śaka-varsha (1508) neya vyaya-saṁvatsara

"In the Śālivāhana-śaka year which corresponded to the Vyaya saṁvatsara................"

(Ibid. line 9).

(2) "When the year of the glorious era called Śāliśaka, having the excellent name of Vyaya and to be expressed in words by the elephants, the sky, the arrows, and the moon, had expired,..................

"The month Chaitra of the Vyaya saṁvatsara, which was the year of the Śrī-Śālivāhana Šaka 1508."

(Śāsana of the Jaina temple at Karkala, Ind. Ant. vol. v. p. 43, c. 1, lines. 23, 32).

VYĀGHRA-NĪDA—The cage for a domesticated tiger, included in the articles of furniture.

(M. L. 55, 251-269, see under Bhūshaṇa).

VYĀLA-TORAŅA—(see Torana)—An arch marked with the leograph.
Tatah samabhynnata-pūrvva-kāyas tenādhirūdhah sa narādhī-pena 1
Samutpatann uttama-sattva-vegah khe torana-vyāla(ka)-vaddha bhāse #


ŚAKTI—Power, energy, capacity, strength, female divinity, the female deities in general.

Mānasāra (chap. liiv., named Śakti, 1-195):
Sarasvati or goddess of learning, Lakshmi or goddess of wealth and fortune, Mahi or the earth goddess, Manonmani or goddess of love, Sapta-mātrī or the seven goddesses collectively so called, and Durgā are the different phases of Śakti (lines 2-4).
Of these, Lakṣmi is distinguished into Mahā or the great Lakṣmi and Sāmānyā or the ordinary Lakṣmi, the latter being installed in all family chapels (63-64). The seven goddesses consist of Vārāhi, Kaunārī, Chāmunda, Bhairavi, Māhendri, Vaishnavi, and Brahmani (126-127).

These seven goddesses are measured in the nine tāla system (128); all other female deities are measured in the ten tāla system (38-34). (Details of these measures will be found under Tālamāna).

The sculptural details include the measures of the limbs, and the poses; and the ornaments and features of each of these female deities are described in detail (4-128, 132-195).


SAKTI-DHVAJA—A moulding of the column.

(M. xv. 77, see lists of mouldings under Stambha).

SAṆKU—A stake, a peg, a post, a pole, a measuring-rod, the gnomon by means of which the cardinal points are ascertained for the orientation of buildings (see details under Dvāra).

(1) Mānasāra (chap. vi., named Saṅku, 1-120):

Rules are laid down on the principles of dialling and for ascertaining the cardinal points by means of a gnomon. The gnomon is made of some particular wood (lines 10-12, 106-108). It may be 24, 18, or 12 aṅgulas in length and the width at the base should be respectively 6, 5, and 4 aṅgulas (13-22). It tapers from bottom towards the top (14). The rules are described (23-88); but they are more explicit in the quotations given below. As regards the principles of dialling, each of the twelve months is divided into groups of ten days each, and the increase and decrease of shadow (or days, as stated by
Vitruvius, see below) are calculated in these several parts of the different months.

Pegs (khatā-saṅku) are stated to be posted in the foundations (110-118).

(2) Sūrya-siddhānta (chap. iii. v. 1, 2, 3, 4):

"On the surface of a stone levelled with water or on the levelled floor of the Chunam work, describe a circle with a radius of a certain number of digits. Place the vertical gnomon of 12 digits at its centre and mark the two points where the shadow (of the gnomon) before and after noon meets the circumference of the circle; these two points are called the east and the west points (respectively). Then draw a line through the Timi (fish) formed between the (said) east and west points and it will be the north and south line or the Meridian line."

(To draw a line perpendicular to and bisecting the line joining two given points, it is usual to describe two arcs from the two given points as centres with a common radius, intersecting each other in two points: the line passing through the intersecting points is the line required. In this construction the space contained by the intersecting arcs is called 'Timi,' a fish, on account of its form).

"And thus, draw a line through the Timi formed between the north and the south points of the Meridian line: this line would be the east and west line."

"In the same manner, determine the intermediate directions through the Timis formed between the points of the determined directions (east, south, etc.)."

(3) The Siddhānta-siromani (chap. 7, v. 36-39) refers to the "rules for resolving the questions on directions" by means of a gnomon. But it does not apparently deal with the cardinal points we are discussing here.
(4) The Lilavati (part 2, chap. 2, section 4) lays down a few rules for ascertaining the shadow of the gnomon of 12 digits as well as the height of the lamp by which the shadow is caused in this case instead of by the sun. But it has no specific reference to the cardinal points.


(6) Rev. Kearns gives some extracts from Myen 'Maya) (Ind. Ant. vol. v. p. 231):

Rule I.

"Stand with the sun to your right, join your hands horizontally—reject the thumbs—erect the index-finger from the middle. If the shadow of the erect finger extends to the outer edge of the finger next adjacent—to the index finger of the left hand—it denotes 48 minutes past sunrise, and so on." When the sun has passed the meridian, the position must be altered accordingly.

Rule II.

"Take a straw eleven fingers in length, place it on the ground, bend it, raising one part to serve as a gnomon, the gnomon being erected against the sun, east or west of the meridian. The height of the gnomon is found by raising the end of the bent portion no higher than suffices exactly to throw its shadow to the extreme point of the recumbent portion of the remainder of the straw. The gnomon so found gives the time of day. Ascertain how many fingers it contains: the sun is the time in Indian hours."

(7) The details given above may be compared for further knowledge of the subject with those quoted below from Vitruvius:

"Thus are expressed the number and names of the winds and the points whence they blow. To find and lay down their situation we proceed as follows:

"Let a marble slab be fixed level in the centre of the space enclosed by the walls, or let the ground be smoothed or
levelled, so that the slab may not be necessary. In the centre of this plane, for the purpose of marking the shadow correctly, a brazen gnomon must be erected. The Greeks call this gnomon skiatheras."

"The shadow cast by the gnomon is to be marked about the fifth anti-meridional hour and the extreme point of the shadow accurately determined. From the central point of the space whereon the gnomon stands, as a centre, with a distance equal to the length of the shadow just observed, describe a circle. After the sun has passed the meridian, watch the shadow which the gnomon continues to cast till the moment when its extremity again touches the circle which has been described. From the two points, thus obtained in the circumference of the circle, describe two arcs intersecting each other and through their intersection and the centre of the circle first described draw a line to its extremity: this line will indicate the north and south points."

"One-sixteenth part of the circumference of the whole circle is to be set out to the right and left of the north and south points and drawing lines from the points thus obtained to the centre of the circle, we have one-eighth part of the circumference for the region of the north, and another eighth part for the region of the south. Divide the remainders of the circumference on each side into three equal parts and the divisions or regions of the eight winds will be then obtained: then let the directions of the streets and lanes be determined by the tendency of the lines which separate the different regions of the winds."

"Inasmuch as the brevity with which the foregoing rules are laid down may prevent their being clearly understood, I have thought it right to add for the clearer understanding thereof two figures. The first shows the precise
regions whence the different winds blow, the second, the
method of disposing the streets in such a manner as to
dissipate the violence of the winds and render them
innocuous."

"Let A be the centre of a perfectly level and plane tablet
whereon a gnomon is erected. The ante-meridional shadow
of the gnomon being marked at B, from A, as a centre with
the distance A B, describe a complete circle. Then replac-
ing the gnomon correctly, watch its increasing shadow,
which after the sun has passed his meridian, will gradually
lengthen till it become exactly equal to the shadow made
in the forenoon, then again touching the circle at the point
C, from the points B and C, as centres, describe two arcs
cutting each other in D. From the point D, through the
centre of the circle, draw the line E F, which will give
the north and south points. Divide the whole circle into
sixteen parts. From the point E, at which the southern
end of the meridian line touches the circle, set off at G and
H to the right and left a distance, equal to one of the said
sixteenth parts, and in the same manner on the north side,
placing one foot of the compasses on the point F, mark on
each side the points I and K, and with lines drawn through
the centre of the circle, join the points GK and HI, so that
the space from G to H will be given to the south wind and
its region; that from I to K to the north wind. The remain-
ing spaces on the right and left are each to be divided into
three equal parts; the extreme points of the dividing lines
on the east sides, to be designated by the letters L and M:
those on the west by the letters N O; from M to O and
from L to N draw lines crossing each other; and thus
the whole circumference will be divided into eight equal
spaces for the winds. The figure thus described will be
furnished with a letter at each angle of the octagon."

(Vitruvius, Book I, chap. vi).
"It is clearly by a divine and surprising arrangement, that the equinoctial gnomons are of different lengths in Athens, Alexandria, Rome, Placentia and in other parts of the earth. Hence the construction of dials varies according to the places in which they are to be erected: for from the size of the equinoctial shadow, are formed analemmata, by means of which the shadows of gnomons are adjusted to the situation of the place and the lines which mark the hours. By an analemma is meant a rule deduced from the sun's course and founded on observation of the increase of the shadow from the winter solstice, by means of which, with mechanical operations and the use of compasses, we arrive at an accurate knowledge of the true shape of the world."

(Book IX, chap. iv).

"From the doctrines of the philosophers above mentioned, are extracted the principles of dialling and the explanation of the increase and decrease of the days (shadows in the Mānasāra) in the different months. The sun at the times of the equinoxes, that is, when he is in Aries of Libra, casts a shadow in the latitude of Rome equal to eight-ninths of the length of the gnomon. At Athens the length of the shadows is three-fourths of that of the gnomon; at Rhodes five-sevenths; at Tarentum nine-elevenths; at Alexandria three-fifths: and thus at all other places the shadows of the gnomon at the equinoxes naturally differ. Hence in whatever place a dial is to be erected, we must first obtain the equinoctial shadow. If, as at Rome, the shadow be eight-ninths of the gnomon, let a line be drawn on a plane surface, in the centre whereof is raised a perpendicular thereto; this is called the gnomon, and from the line on the plane in the direction of the gnomon let nine equal parts be measured. Let the end of the ninth
part A, be considered as a centre, and extending the compasses from that centre to the extremity B of the said line, let a circle be described. This is called the meridian. Then of those nine parts between the plane and the point of the gnomon, let eight be allotted to the line on the plane, whose extremity is marked C. This will be the equinoctial shadow of the gnomon. From the point C through the centre A, let a line be drawn, and it will represent a ray of the sun at the equinoxes. Extend the compasses from the centre to the line on the plane, and mark on the left an equidistant point E, and on the right another, lettered I, and join them by a line through the centre, which will divide the circle into two semi-circles. This line by the mathematicians is called the horizon. A fifteenth part of the whole circumference is to be then taken, and placing the point of the compasses in that point of the circumference F, where the equinoctial ray is cut, mark with it to the right and left the points G and H. From these, through the centre, draw lines to the plane where the letters T and R are placed, thus one ray of the sun is obtained for the winter and the other for the summer. Opposite the point E, will be found the point I, in which a line drawn through the centre, cuts the circumference; and opposite to G and H the points K and L, and opposite to C, F, and A, will be the point N. Diameters are then to be drawn from G to L, and from H to K. The lower one will determine the summer and the upper the winter portion. These diameters are to be equally divided in the middle at the points M and O, and the points being thus marked, through them and the centre A a line must be drawn to the circumference, where the letters P and Q are placed. This line will be perpendicular to the equinoctial ray and is called in mathematical language the Axon. From the last obtained points as centres (M and O) extending the
compasses to the extremity of the diameter, two semicircles are to be described, one of which will be for summer, the other for winter. In respect of those points where the two parallels cut that line which is called the horizon; on the right hand is placed the letter S, and on the left the letter V, and at the extremity of the semicircle, lettered G; a line parallel to the Axon is drawn to the extremity on the left, lettered H. This parallel line is called Lacotomus. Finally, let the point of the compasses be placed in that point where this line is cut by the equinoctial ray, and letter the point X, and let the other point be extended to that where the summer ray cuts the circumference, and be lettered H. Then with a distance equal to that from the summer interval on the equinoctial point, as a centre, describe the circle of the months, which is called Manacus. Thus will the analemma will be completed.

"In all the figures and diagrams the effect will be the same, that is to say, the equinoctial as well as the solstitial days, will always be divided into twelve equal parts."

(Book IX, chap. viii).

ŚĀṆKHA—A type of round building.
(1) Agni-Purāṇa (chap. 104, v. 17-18, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21, 23, 28-29, see under Prāśāda).

ŚĀṆKHA-KUṆḌALA—An ornament.
(M. LIV. 167, 170, see Bhūshaṇa).

ŚĀṆKHA-PATRA—An ornament.
(M. LIV. 170, see Bhūshaṇa).

ŚATARDHIKA—A pavilion with eighteen pillars.
(Matsya-Purāṇa, chap. 270, v. 13, see under Maṇḍapa).

ŚATĀNGA—A car, a carriage, a war-chariot, (an arm-chair, a sofa).
See Chullavagga (vi. 2, 4; also vi. 20, 2; viii. 1, 3) which reads Sattaṅgo. There seems to be another expression, Apasayam, to mean a sofa or arm-chair (see Buddhaghosa’s note on ibid. vi. 2, 4).

ŚATRUMARDANA—A pavilion with thirty-four pillars.

(Matsya-Purāṇa, chap. 270, v. 11, see under Maṇḍapa).

ŚAMBHU-KĀNTA—A class of eleven-storeyed buildings.

(M. xxix. 2-8, see under Prāsāda).

ŚAYANA—Lying down, a bed, a building-material, a couch, the recumbent posture, the roof of a house, a class of buildings in which the width (at the bottom) is the unit of measurement, the temples in which the idol is in the recumbent posture. A temple (M. xix. 7-11, see under Apa-samchita). A bedstead (M. ill. 10, 11, 12; xliv. 74, and colophon). A synonym of the roof of a house (M. xvi. 56, 58, see Prachchhadana). The wood used in constructing a bedstead (M. xliv. 74). The recumbent posture (M. lxii. 15, lxiii. 47, etc).

ŚAYANA-MĀṆḌAPA—A bed-chamber, sleeping apartments.

(M. xxxii. 72, etc).

ŚARKARĀ—Sugar, a small stone, a pebble, a gravel, sand, any hard particle. A material of which idols are made (M. ill. 6, etc., see under Ābhāsa).

Cf. Mūsalena tu saṃpiḍya śarkarādi-samanvitam!

(Suprabhedagama, xxxi. 110).

ŚASTRA-MĀṆḌAPA—An arsenal, a detached building for the storage of arms.

(M. xxxii. 69, etc).
SĀKHĀ—A branch, an arm, a part of a work, a wing, the door-frame, the door-post, the jamb.

(1) Śākhā-dvaye'pi kāryam sārdham tat syād udumbarayoh
   Uchchhrayāt pāda-vistirṇā śākhā tadvad udumbarah!
   Vistāra-pāda-pratimaṁ bāhulyam śākhayoh smṛitam
   Tri-pāṇcha-sapta-navabhiṁ śākhābhīs tat praśasyate
   Adhah-śākhā-chatur-bhāge pratihārau niveśayet
   (Brihat-saṁhitā, lxx. 24; lvi. 13,14).

(2) The third and fourth lines of the Brihat-saṁhitā quoted above are identical with those in the Matsya-Puṛāṇa (see chap. 270, v. 20-21).

(3) Uchchhrayāt pāda-vistirṇā śākhās tadvad udumbare
   Vistārāṛddhena bāhulyāṁ sarveshāṁ eva kīrtitam
   Tri-pāṇcha-sapta-navabhiṁ śākhābhīr dvāram ishṭadam
   Adhah-śākhā-chaturthāṁse pratihārau niveśayet
   Mithunah pāda-varṇabhiṁ śākhā-śeshāṁ vibhūshayet

(4) A wing (Dabhoi Inscrip. v. III, Ep. Ind. vol. i. p. 31).

SĀNTIKA—(see Utsedha)—A measure, the height which is equal to the breadth.

(See M. xxxv. 22-28, and cf. Kāmikāgama, i. 24-28, under Adbhuta).

SĀLĀ—A hall, a room, an apartment, a house, a stable, a stall. The three terms, Śālā, Maṇḍapa, and Gṛiha, are indiscriminately used to imply houses in general. All of them consist of similar parts and are used for same purposes in fact. Go-śālā (cow-shed) (M. xxxii. 87), pātha-śālā (college or school); vāji-śālā, gaja-śālā, and mesha-śālā (M. xl. 127-128, etc.) generally indicate a separate house for domestic animals; while pāka-śālā (kitchen), etc., may imply a hall or room inside a building also.
(1) Mānasāra (chap. xxxv., named Śālā, 1-404):

In this chapter ‘śālā’ is used mostly in the sense of a house. Śālās imply both temples and residential buildings for the Brahmins, the Kshatriyas, the Vaiśyas and the Śūdras (lines 1-2).

Their characteristic features as single buildings:
Śālāyāḥ parito'llandāṃ prāśṭhato bhadra-saṁyutam | 40
Purato maṇḍapopetām ........................................ | 41
Ekāneka-taḷāntaṁ syāt chūli-harmyādi-maṇḍitam | 47

Like villages, Śālās are divided into six classes, namely Daṇḍaka, Svastika, Maulika, Chatur-mukha, Sarvato-bhadra, and Vardhamāna (lines 3-4). Some of these with a certain number of halls are stated to be temples, while others varying in the number of rooms are meant for the residences of different castes (32-37). A distinction is made with regard to the number of storeys they should be furnished with (78, 359-373, etc).

The maximum number of storeys a śālā has is twelve as usual. All the storeys of all these śālās are described in detail (5-401).

(2) Kāmikāgama (chap. xxxv. 1-198a):

Śālās are meant to be the dwellings of the Brahmins and others (v. 1-2):

Eka-dvi-tri-chatuḥ-sapta-daśa-śālā prakīrtitāḥ 1
Tad-ūrdham tri-tri-vriddhā tu yāvad iśītaṁ prāgrhiyatāṁ II
Tā'eva mālikāḥ pruktā māḷa-vat kriyate yataḥ II

Then follow the measurement (v. 3-12), and the āyādi-shād-varga (v. 13-20).

The different parts of the Śālā:
Adhishṭhānaṁ cha pādam cha prastarām karṇam eva cha 1
Śikharam stūpikā chaiva śālāṅgam iti kathyaḥ II 21

The measurement of the base, pillar, entablature, tower, finial and dome is given next (v. 22-32).
The wall is also described (v. 32, 33):
Tri-hastāntaṁ tu viṣṭāro bhittināṁ parikirtitah
Mūla-bhitter idaṁ mānāṁ urdhva pādārdha-hinakam
Anyonyam adhikā vāpi nyūna vā bhittayah samāḥ
The groups of Śalās are described (v. 34-36).
The terraces (alinda) are also described (v. 36-38):
Asāṁ agre tu alindāḥ syuh pradhāne vā viśeshataḥ
Eka-dvi-tri-chatusha-paṅcha-saṭa-saptalinda saṁyuta(-ā)ḥ
Priṣṭhe pārśve tathaiva syuh ishta-deṣe athavā punah
The courtyard (prāṅkaṇa or prāṅgana) is described (see v. 39-42). The adytum, the open quadrangle, and the upper storey, etc., are also described (v. 45-57). This section is closed with the statement that the description of śalās given above is but general characteristics (58).
This is followed by a brief reference to the uses of śalās:
Taitilānaṁ dvi-jātināṁ pāshaṇḍaśramināṁ api
Hasty-āsva-ratha-yodhanāṁ yāga-homādi-karmasu
Devānaṁ bhū-patināṁ cha uṛitta-giṭādi-karmasu || 58
Then follow the architectural and other details of the storeys which number as many as sixteen (59-86):
Evam eva prakāreṇa kuryād āśoḍaśa-kahmakam || 86
The śalās are, like the villages and towns, classified (87-88):
Ādyam tu sarvato-bhadraṁ dvitiyaṁ vardhamānakam
Tritiyaṁ svastikāṁ proktāṁ naudyāvartāṁ chaturthakam ||
Charukāṁ (? Ruchakam) paṁcha-(aṁ) vidyāch chhālānām
api(-abhī)dhānakam ||
Details of these śalās are given next (v. 89-96).
Mandapaśa and śalās are distinguished from each other:
Mandapam tu vidhātavyaṁ śalānāṁ agra-desāke || 96a
The remaining portion of the chapter deals with some constituent members of śalās, such as the pīṭhikā, bhadra, khalurikā (103, 117-118), gopura (124a), chūli-harmya (125), aṅkana (131), parigha (132a), vaṁsa (147, 149), pinda (158), etc.
The stone-pillars and stone-walls are stated not to be built in residential sālas or buildings (161):

Silā-stambham silā-kudyaṁ narāvase na kārayet
The drains (jala-dvāra), etc., are next described.
The chapter closes with an account of the rules regarding the situation of halls like the drawing room (āsthāna-maṇḍapa, v. 191), kitchen (v. 176-178), bedroom (179), etc.

Sarvada bhinna-sālasu sandhi-karma na kārayet II 157a
Devatāsthāpanaṁ pīṇḍaṁ sālasu na vidhiyate II 158
Ibid. l. 90 (definition):
Vamśādir aṁśa-rahitā sikhara-stūpikānvitā(h)
Nāśikā-mukha-paṭṭāṁśa sāleti parikīrtita II

(3) Dhana-dhānyam cha vāyavye karmma-sālam tato bahiḥ
The treasury and granary should be built at the north-west, outside that should be the office.

(Matsya-Purāṇa, chap. 256, v. 35).

(4) Sāmpādaya padma-nidhe-(h) sālam svarṇa-mayıṁ kurā II
Rathasyeśāna-dig-bhāge sālam kṛtvā suśobhanām |
Tan-madhye maṇḍapāṁ kṛtvā vedim tatra suṁīrmatām II

(Skanda-Purāṇa, Vaishāṇa-khaṇḍa, II. chap. 25, v. 3, 26).

(5) Mānava-nāṁ gṛihā ārthā vasavas te kakub-gatāh |
Samsthāna-bhedena te jñeyah pañchadhā syah pramanātah II
Svayoni-vyāsa-gatayo dig-vidikshu cha samsthitah |
Bhinna-sālā cha sa ārthā manujānāṁ subha-pradāh II
Dig-vidikshv-eka-yonisthā paryastena tathāiva cha |
Jñeyā chatur-sāleti silpa-sātra-nidarsibhīṁ II

(Vāstu-vidyā, ed. Śāstri, VIII, 1-3)

(6) Pūrva-dakshīnaṁ bhāgāṁ mahānaśaṁ hasti-sālaṁ kosṭhā-
gāraṁ cha |
Pāśchimottaram bhāgāṁ yāna-ratha-sāla I

(Kautūliya-Arthāśāstra, chap. xxv. p. 65).
(7) Śālā-tri-bhāga-tulyā kartavyā vīthikā bahir bhavanāt!
"Outside the dwelling one should make a gallery, being in width a third of the hall."

(8) Vyākhyāna-śālā—hall of study.

(9) Teneyam kārita śālā śrivisālā monoramā!
Dhātreva svechchhayā śrisṭiḥ sthāpitādisura-trayah!
Śālā Manovatίvaśā Brahma-yuktā virājate!
Atra vidyārthīnāh sauti nānā-janaṇapadodbhavāḥ!
"He got this school made here, magnificent in its splendour and handsome, as it were, made by the Creator after his own will, in which he placed the three principal gods. This school shines forth like Manovatī (a mythical town on mount Meru) joined by Brahman; here there are scholars born in various lands."
"To judge by the description of it, the Śālā must have been an establishment of some importance."


(12) Bhakta-śālā—an almshouse or place for the distribution of food.
(13) Chakre śrī-Aparājītēśa-bhavane śālā tathāśyām rathah Kailāśa-
pratimās triloka-kamalālamkāra-ratnôchchhayah |

"For the temple of Aparājītēśa he provided a hall with a car
richly decked with precious stones."

(The Chahamanas of Naddula, no. C, Sundha
hill Inscrip. of Chachigadeva, v. 52, Ep.
Ind. vol. ix. pp. 78, 74).

(14) Chatu(h)-śālāvasadhā-pratīśraya-pradēna ārāma-taḍāga-uda-
pāṇa-kareṇa |

"Who has given the shelter of quadrangular rest-houses and
made wells, tanks, and gardens."

(Nasik Cave Inscrip. no. 10, line 2 f., Ep. Ind.

(15) "Caused to be built in stone on the summit japa-sāle, satra,
and a fort with bastion."

(Ep. Carnat. vol. x. Bagepalli Taluq, no. 68,
Transl. p. 240).

(16) "In the antaraḷa (or interior) they erected a most beautiful
raṅga-maṇṭapa, and a fine chandra-sāle (or upper storey)
according to the directions given by the King Timendra."

(Ep. Carnat. vol. xii. Pavugada Taluq, no. 46,
Transl. p. 46; line 14 f.; Roman text, p.
203, v. 9).

(17) "By him this college (Śālā) has been caused to be constructed
(established), rich, spacious and beautiful............. And this
college full of intelligence is resplendent with Brāhmaṇas.
Here there are scholars born in various districts. For
their subsistence is (hereby) provided." (cf. no. 9 above).

(Salotgi Inscrip. Ind. Ant. vol. i. p. 210, c. 2,
para 1).


(19) "The building, represented in the plate as adjoining the temple, is a dharma-śālā or house of rest, where pilgrims of good (?) caste receive board and lodging gratis for a fixed period."

(Ind. Ant. vol. xvi. p. 11. c. 2, line 1 f).

(20) "Erected a stone hall for gifts (dāna-śālā) in Jinanāthapura (a suburb of Śrāvana-Belgola)."

(Ep. Carnat. vol. ii. Inscr. on Chandragiri, no. 40, Transl. p. 122, line 20; Roman text, p. 10, line 4 from bottom upwards).

(21) "His mother and his sister erected a paddi-śālā in his memory."

(Ep. Carnat. vol. ii. no. 51, Transl. p. 129, last para; Roman text, p. 34, last three lines, Introduction p. 51, para 3).

(22) Māḍīda pādaśāle (pada or pāda-śālā)—Mr. Rice translates it by verandah.


(23) "He was pleased to set with precious stones the Kāndalur hall (śālai)."

(Ep. Carnat. vol. iii. Tirumakūḍlu-Narasipur Taluq, no. 35, Roman text, p. 147, line 1, Transl. p. 74, line 1 f).
(24) Endowed it (basadia or Jaina temple) with Arhanahalji (a village or town), together with a fine tank, a street with a hall for gifts (dana-sala) in the middle, two oil-mills and two gardens."


(25) Out of love for (the god) Chennigaraya, erected the Yaga-sala.


(26) "Sri-Gopala-svamiyavara-nava-raaga-pattha-sala prakara-vanu kaṭṭisi."

For the god Gopala.............he erected the nava-ra nga, the pattha-sala, and the enclosure wall.

Nava-ra nga prakara-pattha sala-sala-samasta-dharmma—"this nava-ra nga, enclosure wall and pattha-sala and all other work of merit were carried out by............."


(27) "The Virupaksha-sala was erected to the temple."

The inscription is 'on the floor of the manṭapa, in front of the Virabhadra temple. Sala apparently means here a manṭapa or detached building (pavilion) where the god Virupaksha is installed'.


(28) "To the thousand of Gautamagrama were given three salas (halls or public rooms) to continue as long as moon and stars."

Sala or sala in the sense of a hall or house has been used in this inscription more than twenty-five times.

ŚALĀ-GRIHA—A dwelling house, a type of building.
A type of rectangular building:
(1) Agni-Purāṇa (chap. 104, v. 16-17, see under Prāsāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāsāda).

ŚALĀNGA—The limbs of the śāla (hall or house), the essential parts of a house comprising the basement, pillar, entablature, tower, finial and dome.

Adhisthānam cha pādam cha prastaram karanam eva cha ā
Śikharam stūpikā chaiva śalāṅgam iti kathyate ā

(Kāmikāgama, xxxv. 21).

ŚALĀ-MĀLIKA—A class of buildings, a type of hall.

(Kāmikāgama, xxxv. 6, see under Mālikā).

ŚĀSANA—An architectural member, a plate, a part of an enclosing wall.
Tad (mukha-bhadra)-agre vātha pārśve cha kuryāt sopāna-bhūsha-ṇam ā
Tasya (maṇḍapasya) madhye cha rānge tu mauktikena prapānvitam ā
Tan-madhye śāsanādināṁ toraṇāṁ kalpa-vṛikshakām ā

(M. xxxiv. 217-219).

ŚIKHARA—The top, an apex, a spire, a cupola, the lower part of the finial, a spherical roof rising like an inverted cup (Latin cupa) over a circular, square or multangular building, a small tower or turret.

Above the dome (stūpi) are built in order Śikhara, Śikhā, Śikhānta, and Śikhāmaṇi.

(2) See M. xviii. 276, xix. 51, etc.
(3) Pādoktam sarva-mānam tu śikharo'pi vidhiyate ā
Dhruva-vidhāna-ṛityā vā śikharam parikalpayet ā

(Kāmikāgama, xxxv. 29, 30).
The synonyms:
Śīkharam śirāḥ mūrdhā cha śīkhā mauliś cha muṇḍakam
Śīrshām kam iti vijñeyam śiro-vargasya paṇḍitāh

(Ibid. l. 206).

(4) Vānaṃendra-griham............sukla-prāśāda-śīkharaṁ kailāsa-
śīkharopamaṁ

(Rāmāyaṇa, iv. 33, 15, see also iv. 26, 31;
vi. 41, 88, under Prāśāda).

(5) Spire:
Devuniki śīkharamu gaṭṭiṁchi śīkharā maṁṭapa-gopuraṁ

(Kouḍavidu Inscript. of Krishnārya, v. 27,

(6) Mūla-śīkhara cha kaṇaka-maya-dhvaja-daṁḍasya dhvajāro-
pāna-pratishṭhāyāṁ kṛitāyām—“also of the hoisting of the
flag on the golden flag-staff on the original spire.”

(The Chahamanas of Marwar, no. xix, Jālor
stone Inscript. of Samarasimhadeva, line

(7) Idu-rajaṭādri hema-śīkharā-pratipattiyaṁ-Isāniye pettudu
Harahāsa-kalpa-taru keśaṁāṅgindesev-agra-bhāgadol-puḍidud
Umādhinātha-sita-gātra-sapin-ga sūṭūnga-jutadondo-davenīpa
Śvayaṁbhū-śiva-gehada pongalāsāṁ sa-maṁgalāṁ

“The golden spire, with its auspicious ornament of this house
of Śvayaṁbhū-Śiva is such that it may be said that this is
the silver mountain which has obtained, by the gift of Isā,
the possession of a golden summit; it is a tree of desire on
(the white pile of) Hara's laughter, (namely, the mountain
Kailāsa), crowned by a summit radiant with young red
spouts, in it there is combined the unique substance of the
white body and the tawny towering matted hair of the Lord
of Umā.”

(Inscript. from Yewur, B. of A.D. 1017, v. 98,
(8) Prasadam urddhva-sikhara-sthira-hema-kumbham:

"\(\text{Into the temple (which by the stately display of) firm}\\ \text{golden capitals upon lofty spires}\)"

(Bhuvaneswar Inscrip. v. 15, line 11, Ep.\-Ind. vol. xiii. pp. 152, 154).

(9) Vistirnna-tunga-sikaram—"\(\text{a temple having) broad and}\\ \text{lofty spire}\)."

Manoharah-sikhara—with (its) charming spires,

(Mandasor stone Inscrip. of Kumaragupta,\nlines 17, 20, C. I. I. vol. iii. F. G. I.\no. 18, pp. 83, 86, 87).

(10) "\(\text{For this god Prasanna-Virupaksha, a temple, enclosing wall,}\\ \text{gopura, finial (sikhara) covered with gold, a Manmatha tank,}\\ \text{decorations and illuminations}\)"

(Ep. Carnat. vol. x. Mulbagal Taluq, no. 2,\nRoman text, p. 82, Transl. p. 71).

The same word in a similar sentence is translated by 'tower' in the following inscription:

(11) "\(\text{For the god Prasanna-Someshvara having restored the temple,}\\ \text{enclosure, tower (sikhara), Manmatha tank, the endowed}\\ \text{villages, the man}tapas for alms, and all other religious}\\ \text{provisions}\)"

(Ibid. no. 18, Roman text, p. 87, Transl.\np. 75).

(12) Varadaraja-deva sikhara (sikhara)—"\(\text{the spire of Varadarja's}\\ \text{temple}\).

(Ibid. Malur Taluq, no. 4, Roman text,\np. 187, Transl. p. 156).

(13) "\(\text{And erecting a stone pillar, according to the rules set up the}\\ \text{spire or tower (sikhara)}\).

(Ibid. vol. xii. Pavgada Taluq, no. 46,\nTransl. p. 122, line 16; Roman text,\np. 203, v. 10).
(14) Garbha griha-sthita-manṭapa-sikharām—“the ruined tower over the shrine (of the god Arkanātha).”
   (Ibid. vol. iii. Mālavallī Taluq, no. 64, Roman text, p. 127, line 3, Transl. p. 63).
(15) “Śik(h)ara—Applied to the summit of a tower.” Rea.
(16) “The platform on which this temple stands is approached by twelve steps, and six more lead to the sanctum, over which rises a tall dome or truncated sikri (sikhara).”
(17) “Sikhara (sikar, sikri)—Steeple of temple.”
   (Vincent Smith, Gloss., loc. cit., to Cunningham’s Arch. Surv. Reports).

ŚIKHA—The lower part of the finial, pinnacle or small turret-like termination.
Śikha is the upper part, and Sikhara, the lower:
Śikharordhya-sikhottungāṁ stūpi-traya-samam eva cha
Prastarādi-sikhāntāṁ syād ganya-mānāṁ pravakshye
   (M. xxxiii. 141, 144, etc).

ŚIKHĀNTA—The finial (Latin finis), the top or finishing portion of a pinnacle.
   (M. xi. 119, etc).

ŚIKHA-MANĪ—The crest-jewel, the top end of the finial, the apex.
   (M. xlīx. 85, lxvīl. 31, etc).

Cf. Siro-ratna—crest-jewel.

ŚIBIKĀ—A synonym of yāna or conveyance, a litter, a palanquin.
   (M. iii. 9, etc).

ŚIBIKĀ-VEŚMA—A type of rectangular building.
(1) Agni-Purāṇa (chap. 104. v. 16-17, see under Prāśāda).
(2) Garuḍa-Purāṇa (chap. 47, v. 21-22, 26-27, see under Prāśāda).
ŚIBIRA—A camp, a royal residence, a fortified city.

Samā (sama)ntānāṁ samṛiddhānāṁ yat sthānām śibiraṁ smṛtam
Gaja-vāji-samayuktāṁ senā-sthānāṁ tad eva hi

(Kāmikāgama, xx. 11).

ŚIRAS—The head, the finial, the top, the summit, the pinnacle.

(M. xv. 231, etc., LVII. 54, etc).

ŚIRAŚTRAKA(-STRĀṆA)—A head-gear, a helmet.

(M. xlix. 13, etc., see Bhūṣaṇa).

ŚIRĀLAMBA—A crowning ornament of a column.

(M. xv. 101, see Stambha).

ŚILĀ-KARMA—Masonry, the art of building in stone, the stone-work.

Sugana raja-Dhanabhūtana karitām toraṇāṁ śilākāmmanīto cha
upāṁno (śilā-karmāntas-chotpannah)!

"During the reign of the Śunṛgas (Śunṛgas) (this) gateway was
erected and the masonry finished by Dhanabhūti."

(Sunga Inscrip. of the Bharhut Stupa,
line 3 f., Ind. Ant. vol. xiv. pp. 138, 139;
no. 1. vol. xxi. pp. 227).

ŚILĀDHIVĀSANA—Preparation of stones for building, the worship
of stones for building.

Śilādhivāsana(h)-karma yathāvidhi sampādyā tasmīn-eva śakē
bhādra-krishṇa-navamyāṁ suklem śilā-pravesam vidhāya. ..... !

"The worship of the stones for the building."
Dr. Bühler and
Bhagvanlal Indraji.

This interpretation of Śilādhivāsana does not seem to be appro-
priate. The term may refer to some processes or ceremonies similar
to those in connection with Śilā-saṅgraha or collecting and
selecting stones for buildings.

(Inscrip. from Nepal, no. 23, Inscrip. of
Queen Lalita-trī-pura-sundari, line 14,
Ind. Ant. vol. ix. pp. 193, 194, c. 2).

ŚILĀ-PATṬA-VAMŚA—"Now known as Silawat caste, who are
masons and found in the neighbourhood of Damoh."
Rai Bahadur
Hiralal.

(Ep. Ind. vol. xii. p. 44, note 1).
ŚILĀ-PRÂVEŚA—Laying the corner-stone or foundation.
Śilādhivāsana(h)-karma yathāvidhi sampādyā tasmīnu eva śake
silā-praveśam vīdāhaya—"the corner stone was laid."
Dr. Bühler and Bhagvanlal Indraji.

(Inscript. from Nepal, no. 23, Inscrip. of
Queen Lalita-tri-pura-sundari, line 14,
Ind. Ant. vol. ix. pp. 193, 194, c. 2).

ŚILĀ-MARDDAKA (ŚILE-MUDDAS)—A guild of stone masons,
the stone-cutters.

"Śile is the Canarese form of the Sanskrit śilā, a stone, and Mudda
is a jaṅgam or Liṅgāyat name. Śile-mudda must be the name
of some particular guild of stone-masons." Dr. Fleet.

(Sanskrit and Old-Canarese Inscrip. no. 114,
line 1, Ind. Ant. vol. x. pp. 170, 117,
note 58).

ŚILĀ-VEŚMA—Stone-houses, cave-houses.
Cf. Megha-dūta, 1. 25, (quoted by Prof. Lüders, Ind. Ant. vol.
xxxiv. p. 199).

ŚILĀ-STÂMBHA—The stone-column, a kind of column, the mono-
lith.
Shat-saptāshtāṅgulaṁ vāpi śilā-stambaḥ(m)-viśālakam!
Vṛttamā vā chatur-aśraṁ vā ashtāśraṁ shoḍaśāśraṇaṁ!
Pāda-tuṅge'shaṭa-bhage tva trimśenordhvam alanākritam!
Bodhikam mushṭi-bandham cha phalakā tāṭiṅka ghaṭam!
Sarvaśāṅkāra-saṁyuktāṁ mūle padmāśanāṅvītam!
Chatur-dikshu chatur-bhadrāṁ kechid bhadrāṁ tu kārayet!
Kuṭṭināṁ chopapīthham vā sopapīṭha-maṭārakam!
Athavā chihna-vedih syāt prapalaṅkāram uchyatē!

(M. LXX, 15-22).
Śilpa-Śāstra—The science of architecture and other cognate arts. See details under Vāstu, Vāstu-vidyā and Vāstu-karmān.
See also the Preface of this Dictionary and the Preface of 'Indian Architecture' by the writer.
Śilpi-lakṣaṇa—The description of the artists; their qualifications, rank, caste, etc. (see under Sthapati).
Śilpi-śālā—A school or workshop of architecture.
(M. lxviii. 50).
Śiva—A class of buildings.
(Kāmilāgama, xlvi. 35-39, see under Mālikā).
Śiva-kanta—The pentagonal or five-sided pillar furnished with five minor pillars.
(M. xv. 22, 245, see under Stambha).
Śiva-maṇḍapa—The Śiva-temple, a type of pavilion.
(M. xxxiv. 196).
Śishta-maṇḍapa—A type of pavilion.
(See Kāmilāgama under Ardha-maṇḍapa).
Śirsha—The top end of a building, almost same as Śikhānta.
Śirshaṁ cha śikhā-grivāṁ vṛttāṁ syād vaijayāntikām |
(M. xix. 181, etc).
Śuka-nāsā(-sikā)—The parrot's nose, an object having an acqueiline nose, the part of the finial looking like the parrot's nose.
(1) Chaturdhā śikharam bhajya ardha-bāga-dvayasya tu |
Śuka-nāsaṁ prakurvita tritiye vedikā matā ||
(Matsya-Purāṇa, chap. 269, v. 18).
(2) Śikharārthaṁ (?)-dhamḥ hi sūtraṁ chaṭvāri vinipātaye |
Śuka-nāso(-sā)rddhataṁ sūtraṁ tiryag-bhūtam nipātaye ||
Śikharasyārdha-bhāgasthaṁ sīṁham tatra tu kārayet |
Śuka-nāsaṁ sthirikṛtya madhya-sandhau nidhāpayet ||
Apare cha tathā pārśve tadvat sūtraṁ nidhāpayet |
Tad-ūrddhvam tu bhaved vedi sakaṇṭhā manasārakām ||
(Agni-Purāṇa, chap. 42, v. 15-17).
Chaturdha śikharam kṛtvā śuka-nāsā dvi-bhāgikā "
(Ibid. chap. 104, v. 10).

(3) Prāsādaun nirgatau kāryau kapotau garbha-mānatah
Ūrdhvam bhity-uchchhrayāt tasya maūjarin tu prakalpayet "
Mañjaryās chārha-bhāgena suka-nāsam prakalpayet "
Ūrdhvam tathārdha-bhāgena vedi-bandho bhaved iha "
(Viśvak, 6, 767, quoted by Kern, J. R. A.
S., N. S., vol. vi. p. 321, note 2 of
p. 320).

The above lines are identical in the Matsya-Purāṇa (chap. 269, v.
11-13).

(4) Vṛttākāram samam chet tu toranāṅghrivad āyatam "
Sakandharam tad-ūrdhve tu śuka-nāsyā vibhūshitan "
Garbha-dvi-tri-kara-vyāsa-śuka-nāsā mukhe mukhe "
Na kartavyā vimāneshu nāsikordhve na nāsikā "
(Kāmikāgama, lv. 120, 157).

ŚUKĀNGHRI—A type of pillar.
Ūrdhve-kshetra-sāma jaṅghā jaṅghārdhda-dvi-gunam bhavet "
Garbha-vistāra-vistirnāḥ sukāṅghris cha vidhiyate "
Tat-tri-bhāgena karttavyāh pāncha-bhāgena vā punah "
Nirgamaṁ tu sukāṅghreṣ cha uchchhrayāḥ śikharārdhdaḥ āgah "
(Garuḍa-Purāṇa, chap. 47, v. 3-4, see also
v. 13, 17).

ŚUDDHA—A house built (generally) of one material, namely, wood,
brick, or stone, etc.
Drumenedhṭakayā vāpi dṛṣadādyair athāpi vā "
Etena sahitam gehaṁ śuddham ity-abhidhiyate "
(Kāmikāgama, xliv. 21).

See also Mānasāra, etc., under Prāsāda.

ŚUBHĀMKARI—The fifth or composite type of the five Indian
orders.

(Suprabhedāgama, xxxi. 65,67, see under
Stambha).
Śūla—A pike, a dart, a lance, the trident of Śiva, the finial.
A dart (M. vii. 223, 236, liv. 142).
A synonym of śikhā or finial (M. xvi. 126).
A pike as a component part of the cage for the tiger (M. i. 262).

Śūla-Kampa—(see Śūla)—A pike.
Paritaḥ śūla-kampaṁ syād dvāram tad dakṣiṇottaram!
(M. xl. 136).

Śṛiṅkhalā—A chain.
In connection with the bedstead:
Chaturbhiḥ śṛiṅkhalāyuktam āndolam chaikatopari!
(M. xliv. 70).

Śṛiṅga—The top, the turret, elevation, height, the spire, a horn.
Śṛiṅgeṇaikena bhavet—furnished with one spire.
(Bṛihat-saṁhitā, lvi. 23, 26, J. R. A. S.,

Śṛiṅgāra-Manḍapa—A bed-chamber, the pavilion or room where
the deity of a temple is made to retire at night.
Devānāṁ cha vilāsārtham śṛiṅgārākhyam tu manḍapam!
(M. xxxiv. 388, etc).

Śyāma-Bhadra—A type of pavilion with fourteen pillars.
(Matsya-Purāṇa, chap. 270, v. 14, see
Maṇḍapa).

Śrāntā An architectural ornament, a shed.
In connection with single-storeyed buildings:
Evaṁ proktāṁ hārmyake madhya-bhadram!
Śālā-kosṭṭham dig-vidike kūṭa-yuktā!
Hārā-śrāntā-nāsikā-pañjarādhyam!
(M. xix. 192-194).

Śrī-Kaṇṭha—Anything possessing a beautiful neck, a class of
buildings.
A type of octagonal building (Agni-Purāṇa, chap. 104, v. 20-21,
see under Prāśāda).
SRI-KARA—An order, a class of columns, a type of storeyed buildings, a sect of people.

(1) One of the five orders (Suprabhedagama. xxxi, 65, 66, see under Stambha).

(2) A class of single-storeyed buildings (M. xix. 170, see under Prasada).

(3) A class of two-storeyed buildings; the measurement of the component parts (see under Salarnga), etc., (M. xx. 93, 2-9, see under Prasada).

(4) A sect of people (M. ix. 152, 226, etc).

SRI-KANTA—A type of storeyed building, a class of bases comprising four types which differ from one another in the addition or omission of some mouldings and also in height.

(M. xiv. 371-387, see the lists of mouldings under Adhishthana).

A class of three-storeyed buildings (M. xxi. 2-11, see under Prasada).

A class of seven-storeyed buildings (M. xxv. 24, see under Prasada)

SRI-JAYA—A type of oval building.

(1) Agni-Purana (chap. 104, v. 19-20, see under Prasada).

(2) Garuda-Purana (chap. 47, v. 29-30, see under Prasada).

SRI-PADA—A class of buildings.

..............Sri-pada$m cha tata$h shri$a 
Koshthakastv-ih$a chatvarga$chatush$koneshu chaiva hi 
Chatur-nasi$samyuktam anu$nasi$dasa$h$ takam
Eva$m laks$na$samyuktam shri$pada$m tv$iti kiritam 

(Suprabhedagama, xxxi. 50, 51).

SRI-BANDHA—A class of bases comprising four types which differ from one another in the addition or omission of some mouldings.

(M. xiv. 109-122, see the lists of mouldings under Adhishthana).
ŚRĪ-BANDHA-KUṬṬIMA—The flat part of the Śrī-bandha type of bases.

(M. xlv. 49).

ŚRĪ-BHADRA—A kind of throne, a type of pedestal.
A class of thrones (M. xlv. 13, etc).
A kind of Piṭha or the pedestal of the Phallus (M. liii. 36, etc).
ŚRĪ-BHOΓA—A type of storeyed building, a class of bases comprising two types which differ from each other in the addition or omission of some mouldings.
(M. xiv. 260-280, see the lists of mouldings under Adhishṭhāna).
A class of seven-storeyed buildings (M. xxv. 25, see under Prāśāda).
ŚRĪ-MUKHA—A beautiful face, a kind of throne.
(M. xlv. 14, etc).
ŚRĪ-RŪPA—A type of pavilion.
(M. xxxiv. 478, etc., see under Maṇḍapa).
ŚRĪ-VATSA—A class of buildings, a type of pavilion, a special mark on the breast of the image of Vishṇu.
A pavilion with 48 pillars (Matsya-Purāṇa, chap. 270, v. 9, see under Maṇḍapa).
A type of quadrangular building:
(2) Garuda-Purāṇa (chap. 47, v. 24-25, see under Prāśāda.)
A particular mark on the breast of Vishṇu or Krīṣhṇa “represented in pictures by a symbol resembling a cruciform flower.”
(M. xliv. 150, lv. 92, xviii. 375, etc).
ŚRĪ-VIŚĀLA—A type of gate-house, a class of storeyed buildings, a kind of throne, a type of pedestal.
A class of gopuras or gate-houses (M. xxxiii. 555).
A class of single-storeyed buildings (M. xix. 168, see under Prásāda).

A kind of throne (M. xlv. 13, see Simhāsana).

A type of the Pīṭha or pedestal of the Phallus (M. lxxi. 39).

ŚRĪ-VRIKSHA—(see Kalpa-vriksha)—An ornamental tree employed as a carving.

Śeshaṁ maṅgalya-vihagaṁ śri-vriksha-svastikair ghaṭaiḥ!
Mithunaiḥ patra-vallibhiṁ pramathaiś chopasobhayet II

"Let the remaining part (of the door) be ornamented with (sculptured) birds of good augury, śri-vriksha-figures, crosses (svastika), jars, cupolas, foliage (leaves and creepers), tendrils and goblins."


ŚRUTIMJAYA—A pavilion with forty-eight pillars.

(Matsya-Purāṇa, chap. 270, v. 10, see under Maṇḍapa).

ŚREṇITA-DVĀRA—A kind of door, doors or gates in a row.
Madhye dvāram tu kuryād madhya-sutrāt tu vāmake!
Kuryāj jala-dvāram tu śrenita-dvāram kalpayet!

(M. xxxviii. 39-40).

ŚREṇI(-NĪ)-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M. xiv. 149-175, see the lists of mouldings under Adhishthāna).

ŚVETA-MANDA—The white part of the eye of an image.

(M. lxv. 68).

SH

SHAṬ-TALA—The sixth storey, the six-storeyed buildings.

Their general features (M. xxiv. 27-46).

Thirteen types (ibid. 2-26, see under Prásāda).
SHODASA-TALA—The sixteenth storey, the sixteen-storeyed gate-houses (see Gopura).

Evam eva prakärena kuryäd ashodasa-kshmakam |

(Kämicägama, xxxv. 86).

SHAD-VARGA—A group of six, six formulas, six proportions, six main component parts of a building comprising adhishthäna (base), pädä or stambha (column), prastara (entablature), karna (ear), sikhara (spire), and stüpi (dome).

(1) According to the Mānasāra the Āyādi-Shaḍ-varga represents a set of six formulas with which any particular measurement must conform before it can be accepted. Mention of the Shaḍ-varga is found also in the Bimba-māna and the Āgamas. The formulas in each case, however, are not the same and differ in these several works (see below).

The formulas according to the Mānasāra:

<table>
<thead>
<tr>
<th>Aya</th>
<th>is the remainder of $\frac{1\times 8}{19}$ (l for length).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vyaya</td>
<td>$\frac{b\times 9}{10}$ (b for breadth).</td>
</tr>
<tr>
<td>Riksha</td>
<td>$\frac{1\times 8}{27}$</td>
</tr>
<tr>
<td>Yoni</td>
<td>$\frac{b\times 3}{8}$</td>
</tr>
<tr>
<td>Vāra</td>
<td>$\frac{c\times 9}{7}$ (c for circumference, thickness or</td>
</tr>
<tr>
<td></td>
<td>height).</td>
</tr>
</tbody>
</table>

Tithi

| Aṃśa  | $\frac{c\times 9}{30}$ |

Eteshāṁ grāma-rūpāṇām āyādi-lakṣhaṇāṁ tathā !
Nandāyama-samūhe vā chāyate vātha vistare !
Pariṇāhe pade vapi āyādi-śuddhiṁ cha kārayet !
Kechit. tv-āyatane chaivaṁ āyām cha tād-dine (nakshatre) bhavet !
Pariṇāhe tithir vāraṁ vyaya-yoniḥ cha vistare !
Vasubhir guṇitāṁ bhānur(-nunā) hānyāyānam ashta-śishṭā-
kam |
Ashtābhīr vardhīte rikhāṁ(-sheṇa) hṛitvā śeshām kshaṁ
ishyate |
Navabhir vardhayet pāṅktih(-tyā) hṛitvā śeshām vyayaṁ
bhavet |
Guṇa-nāgaṁ cha yoni(h) syād vṛddhi-hānyā yathā-kramam |
Nava-vṛddhyā rishim(-shinā) hṛitvā tach-chheshām vāram
eva cha |
Navabhir guṇite trīṁśat -(ā) kṣapech-chheshām tithir bhavet |
(M. IX. 63-73).
The six formulas include ‘aṃśa’ in the Saṁchita and Asaṁ-
chita buildings, while in the Apasaṁchita, ‘tithi’ is included:
Vakshye’haṁ jāti-harmyānām āyādi-lakṣaṇām kramat |
Pūrvoktānāṁ vimaṇānāṁ vistārādi-vaśādibhiḥ |
Āya-vyayaṁ cha yoniṁ cha nakshatram vāram aṃśakam |
Tithir vātha shaḍ etāni tathāyaḍi-vido viduḥ |
Saṁchitāsamchitānāṁ cha aṃśair āyādibhir yutam |
Apasaṁchita-harmyānāṁ tithy-antāni shaḍ grahīshyate |
(M. XXX. 169-174).
(It should be noticed that the divisor in each case is the same
in all the works under observation).
The names of all the different classes of formulas, such as Āya,
Vyaya, Vāra, etc., represent well known groups of objects
that always follow a certain serial order. Āya represents
the group of twelve beginning with Siddhi. Vyaya
represents the group of ten beginning with Śikhara. Riksha
represents the well-known group of twenty-seven planets.
Yoni represents the group of eight animals, namely, Dhvaja,
Dhūma, Siṁha, Śūna, Vṛisha, Gardhava, Dantin, and Kāka.
Vāra represents the group of seven days of the week. Tithi
represents the group of thirty lunar days comprising fourteen of the dark half, fourteen of the light half, new moon day and the full moon day. And Amśa represents the group of nine beginning with Taskara:

Siddhādi-dvā-dāśāyāḥ syāch ehkhāraḍī-vyayām dāśaḥ
Dhvajādim ashṭa yoniḥ syāt taskarāḍī-nāvāṁśakam
Prathamaṇādi-tīthir ity-evaṁ choktavād gaṇayet sudhīṁ

(M. xxx. 188-190).

Dhvaj-ādhūma simha-sūnaka-vṛisha-gardabhāḥ cha
Danti cha kākaḥ cha vasu-yoniḥ yathā-kramena

(M. lii. 357-358).

Tach-chheshain cha pī nakshatram gaṇayed aśvini-kramāt
Śesham tad vāram ity-uktam arka-vāra-dī-vāra-yuk

(M. xxx. 183, 185, see context below).

It should be noticed that the measurement of length is tested by the formulas under Āya and Riksha, of breadth under Vyaya and Yoni, and of circumference or height under Vāra and Tithi.

It will be noted that the formula in each case consists of the product of the measurement to be considered and a certain other number divided by a figure which corresponds to the number constituting the group or series under which it is placed.

In each case, therefore, by resolving the formula, the remainder that may be left can be referred to that particular number in the series represented by that class, and if this happens to be one that under the conditions prevailing would be considered auspicious then the particular measurement would be acceptable, if not it would have to be rejected. For example, if in a particular instance \( \frac{3}{8} \times \frac{3}{8} \) coming under
the class Yoni, the remainder left is two, it will point to the second Yoni Dhūma. If this Yoni is stated to be inauspicious, then the particular measurement of breadth cannot be approved. If again in the formula \( \frac{6 \times 9}{7} \) the remainder happens to be 4, it will indicate the 4th day (Wednesday) of the week, and if it be stated to be auspicious, the circumference (c) selected satisfies the test.

The auspicious and inauspicious remainders:

When there is no remainder left in the formula of ‘Āya’ it increases religious merits, and when there is no remainder left in the formula of ‘Vyaya’ it is auspicious. There is no defect if the ‘Āya’ be equal to ‘Vyaya’:

Āyām sarva-haram punyām vyayaṁ sarva-haram śubham ।
Āyādhikyaṁ vyayaṁ hīnam sarva-sāmpat-karam sadā ।
Yat-phalam śubha-yuktam ched āya-hīnam tu duśhānam ।
Pūjyaṁ vyayaṁ samam evam tatra dosho na vidyate ।

(M. LXIV. 69-72).

Āyāṁ sarva-haram pūrṇam (punyāṁ) vyayaṁ sarva-gatena hi ।
Āyādhikyaṁ vyayaṁ hīnam sarva-sāmpat-karam tathā ।
Āya-hīnam vyayaḥ dhikyaṁ sarva-dosha-karam bhavet ।

(M. IX. 76-77).

Śubhādram pūrṇa-nakshatram aśubhāṁ karaṁ-rikshakaṁ ।
Yugmāyugmāya-turyāṁ shad-ashṭa-nanda-subharkha-yuk ।
Dvitiya-paryāyasyārdhe gaṇanaṁ cha subhāvaham ।
Sita-guru-saśi-budha-vāram evam śubhāṁ bhavet ।

(M. IX. 78-81).

Dhvaja-śimha-vrīsha-hosti syāt teshāṁ śubha-yonayah ।
Janna dvayaṁ chatuh-shashtiḥbhir ashta-nanda-śubha-kṣām ।
Nāma-janmādi-nandaṁ cha gaṇanaṁ tu vidhiyate ।
(Kartṛi-rāsyādi-nāsyām cha sena-dvitiyāntakam)
Tritiye māna-(y)akshādau pūrva-vad ganaṇaiś tu vā l)
Tasmāt triṇiṣya-paryantam rikshāh sarva-subhāvaham
Guru-sukra-budhās chandra-mukhya-vāram praṇasayate
Tas kWho dhana-saṅchās cha preṣṭhāṇyiṇi subhāṁśakam
Varjyaṁ shasṭiśāṣṭamam rāśim anyat sarvam subham bhavet

Gajah sarva-subham proktām mānushāsura(m) varjayet
(M. LXIV. 73-82).

Gaja-yonir vinā kuryāt simhasanānyathā subham
Ayādhikyām vyayaṁ hinaṁ sarva-sampach-chhubhāvaham
Āya-hinaṁ vyayādhikyām sarva sampad vināśanam
(M. LV. 81-83).

Dhūma-yonir cha kākās cha gardhavān suno varjayet
Anyā-yonir subham sarve subhāyān iha yojayet
(M. LV. 81, 84-85).

Dhvaja-simha-hasti-vṛisha-yoni(h) subham praśastam
Anyeshu yonir aṣubham uditam purāṇaih
(M. LII. 359-360).

There are other rules as well, e.g., where Āya, etc., are considered with regard to height in the Jāti class, and with regard to length in the other classes of buildings.
Again Āya, etc., are considered with regard to breadth:
Jāti-dvārodaye sarve chāyādi-samgrahaṁ bhavet
Chhandadinaṁ tu sarvesḥāṁ tāre chāyādi-samgrahaṁ
Vṛiddhi-hānyādi-sarvesḥāṁ prāśadasyoktavaṁ bhavet
(M. XXXIX. 39-41).

Vistāre chatur-aṅge vā haṭ-subhāyādi kārayet
(M. LV. 72).

The formulas also vary on different occasions:
Tri-chatuḥ-paṇcha-haṭ-vṛidhyā chāṣṭa hānis cha yonayah
Shaṭ-saptāṣṭaka-vṛidhyā tu dvādaśa kshapayet budhah
Śesham āyam iti proktam saptāśṭa-nava-vardhanat ।
Daśabhiḥ kshapayech chhesham evaṁ vyayam udīritam ।
Ashṭa-nanda-daśe vriddhyā sapta-vimśe kshayo bhavet ।
Śesham dinam iti proktam vriddhāśṭa-nandanādhiḥ ।
Saptāika-chandrage śesham vāram evam udīritam ।
Tri-chatush-paṁcha-vriddhyā tu kshapayet tu navāṁśakam ।
(M. lv. 73-80).

Etat tad eva samyuktaṁ harmyaṁāṁ māṇa-kalpanam ।
Shat-saptāśṭaka-vriddih syād dvā-daśāntāṁ kshayam nyayet ।
Śesham tad āyam ity-uktam saṁchitādi-yathā-kramam ।
Saptāśṭa-nava-vriddhyā tu haret paṅktyā vyayam bhavet ।
Eka-dvi-traya-vriddhyā tu kshapayet tv-ashṭa cha yonikam ।
Shat-saptāśṭa-vriddhyā tu sapta-vimśa-kshayo bhavet ।
Tach-chhesham chāpi nakshatrāṁ gaṇayed asvinī-kramāt ।
Shashta-nanda-vriddhyā tu saptabhiḥ kshapayet tataḥ ।
Śesham tad vāram ity-uktam arka-vārādi-vāra-yuk ।
Tripāḥ vedā tu vriddhiḥ syān nanda-hāni-navāṁśakam ।
Tithi-randhroshṇa-vriddhiḥ syāt trimśatā tu kshayo bhavet ।
(M. xxx. 177-187).

Dirghe liṅgam āyādi-shaḍ-varga-suṣuddhiṁ kuryāt sarvatokta- ।
Māṇa-liṅge cha anyat svāyambhuvādīṁ ananya-yuktāṁ ।
Māṇa-liṅge cha anyat svāyambhuvādīṁ ananya-yuktāṁ sarvāṁ na kuryāt ।
Ba(n)ddhādyā nanda-vasu-nanda-yugena vriddhyā ।
Sāśṭārka-paṅkti-turaghīr muni-nanda-hānya ।
Yonyaḥ cha vriddhir apy abhayam cha tu vāram aṁśam ।
Liṅgaikena kuryāt tu parārtha-liṅge ।
(M. lli. 351-354).

Application of the rules:
They are applied in measuring both the architectural and the sculptural objects,
These rules are considered in connection with the measurement of villages and towns (M. ix. 67-74), of the twelve-storeyed buildings (xxx. 164-174), and of the phallus (lxxi. 350-356).

Cf. also:

Āyādi-shād-varga-(ḥ) surair (=surāṇāṁ) vimāne
Chāyādhikaṁ kshiṇa-vyayaṁ śubhaṁ syāt
Grāmādi-kartṛi-nṛipatika-kriyānāṁ
Sarvāṁ śubhaṁ tat kurute tu vidvāṁ

(M. xxx. 192-195).

The necessity of these Shād-varaga formulas seems due to the fact that in most instances where the measurement of any object is concerned, the Āgamas, the Bimbamāna, the Mānasāra and the other works on architecture quote more dimensions than one. Thus for the length that an object is to be of, they instead of giving a single figure would quote, say, nine different measures. The Mānasāra in fact invariably gives nine different lengths, nine different breadths, and five heights concerning a building or image. Out of these different and varying measures which is to be selected would be determined by the application of the six formulas. Any of the different measures prescribed is open to be accepted only when it satisfies the tests of the Shād-varga. By a verification of the measurements with the respective formula it would eliminate the risk of dimensions being selected that would be disproportionate among themselves and improper. This might have been the purpose that the authorities had in contemplation in prescribing the rules of the Āyādi Shād-varga in all the architectural treatises. The testing of measurements by the Shād-varga thus formed one of the most important points to be followed in architecture and sculpture, and we find a
reference to it in these ancient works so many times and almost without exception wherever there are any specifications prescribed.

(2) Bimbamāna (British Museum, Ms. no. 558, 5292, v. 10, 11-13):
Mānaṁ tu yoni-nakshatra-samyuktam II
Āyāmśaṣṭa-guṇite cha dvā-dasaṁse’ti śeshatā I
Nandamīṣe tu guṇite’pi dharmamśe’ti vyayam bhavet II
Yonir guṇibhir guṇitaus(-tā) chāṣṭaṁse’pi tathaiva cha I
Rīkshakam ashta-guṇitaṁ cha sapta-vimśati-śeshatāh II
Vārakaṁ nava-guṇitaṁ cha saptamīṣe tu hītam bhavet I
Aṁsakaṁ chābdhi-guṇite’pi nava-bhāga-hītam matam II

(3) Kāmikāgama (xxxvi. 13-20, 169-172):
Āyām-saṁpad-arthaṁ tu vistāre chāyatau tathā I
Utsedhe chaiva hastānāṁ samyak sampūrṇataṁ nayet II 13.
Vistārāt kevalam vātha vāyamād unnates tathā I
Vistārāyama-saṁsargōd āyāyam parigrihyatām II 14.
Ashta-trī-trī-ashtaḥbhār hitvaśhta-manvarka-bhair bhajet I
Āyo vyayaṁ cha yoniś cha nakshatraṁ śeshato bhavet II 15.
Triṁśaḥ āpnuma paryantāṁ tithir vānaṁ tu saptabhibh I
Athavānya-prakāreṇa chāyāyam parigrihyatām I
Dvayor bhyaṁ dvayārdhasya vistāram dvayārdham nāhaṁ tu
nāhaṁ II 16.
Ashta-nandaṁ-guṇaṁ-gañayen nanda-nanda-nāha I
Arka-dig-vasu-bhāḥ-saṁta-navabhiś cha kramād bhajet II 17.
Āyāyam pūrva-vat praktaṁ āyāhikaṁ śubha-pradām I
Yajamānasya yanmārkhe nānakūlam yathā bhavet II 18.
Tathā parikṣhyaa kartavyāṁ nāma nakshatrakaṁ tu vā I
Parikṣhyaa bahūdha kuryād ubhayām vā parikshayet II 19.
Sarvaṅkūlyāṁ sarvatā vāstu yasmin na labhyate I
Tasmād guṇaṁ-ahikaṁ grāhyam alpa-doshah yathā bhavet II 20.
Eka-trī-pañcacha-saṁtaṁśe dhvaja-sīṁha-vṛisha-dvīpaḥ I
Purvaṁ yasu śubhā hy-ete āyāyas tv-anumobhataḥ II 169.
Dvi-chatuḥ-shaḍ-vasu-sthānam dhūma-sva-khara-vāyasāh
dhūma-sva-khara-vāyasāh
Āgneyaṇi vidikṣhvet-e te varjanīya bubhukshubhīḥ II 170
and so on.

See also ibid. chap. I:
Evaṁ ādau parikṣhyai va prāśadam parikalpayet I
Etiṣhām api sarveshām āyādi-vidhir uchyate II 57

Various rules are again given:
Vistāram dvi-gūnaṁ kṛitvā vasubhir bhājite sati I
Śishtāṁ yonir ēva proktā tad-abhāve tu śaudhakaḥ II 58
Udayo vasubhiḥ sapta-vimśadbhīr bham ihoditam I

Paridhau NANDA-gūnīte sapta-bhūr dvāram uchyate II 59
Sakalam tri-gūnāṁ kṛitvā triṁśadbhīr bhājitvā I
Tithi-udayāṁ vasubhir bhaktvā sūryāyas(-yais) tu śesha-
tah II 60

Punar apy udayāṁ NANDA-vasubhir vyayāḥ uchyate I
Pādāḥikām tu yat śishtāṁ tat sarvaṁ sakalam bhavet II 61

Pūrva-vad guṇitaṁ kṛitvā bhāgam (?) bhāram samaṁ kṛitvā I
Tenāiva vibhajed yal-lābhād adhikām bhavet II 62

Yugma-hastāḥ svarodbhūtaṁ śikhibhir yonir uchyate I
Athavāṇya-prakāreṇā āyādi-vidhir uchyate II 63

Nāge sūträgni-randhra-bhuvana-daśa-vasvādhi-śishtas tu I
Tat syād āyo na yonir vāram vasu-hatam udubhir (?)
bhākvā II 64

Śishtāṁ tu rikshāṁ hatvā bhaktvātha sūtraṁ bhuvanaṁ I
Atha phalāṁ śishtāṁ aṁśāṁ vasughaṁ triṁśad bhaktam II 65

Tithiḥ syād graha-dīna-tithi-yogādayo yoni-bhedaḥ I
Athavāṇya-prakāreṇa chāyadin parikalpayet II 66
Nāga-nanda-guṇa-nāga-nanda-drik-bhānu-nāḍī-vasu-bhayam-
munir vā I

Āyam anyatra yoni-rikshakāṁ vāram aṁśaka-guṇa-kshaya-
kramat II 67
Application of the rules:
Idam liinge cha sakale dvare stambhaidike matam |
Idam ayadikam chardha-manadape sishtha-manadape || 68
Parivarakaye tunga-harmye anyasmin prakalpayet |
Eam parikshya bahuadh prasadam parikalpayet || 69
Ibid. lv. 28-30;
Mnam labdhodayam yat syat bhaktvam matrayor viseshatah |
Parirityanguli-chehhediyam ayadyam parikalpayet || 28
Ashta-nandagnibhi chaiva vasu-nandad cha cha chatushtayair hi |
Gunatvara-vidhi-murti-riksha-sapta-nayamshakair hi || 29
Hrityam aham vyayam chaiva yonis tara tu varakah |
Arsakam chavasishtas tu kalpaniyas tu deikake || 30
Ibid. xxxv. 21 (refers to six component parts of a building):
Adhishthanaam cha padaam cha prastaram karmam eva cha |
Sikharam stupikak chaiva salinam iti kathaye || 21
These are called Shad-varga; cf. xlv. 8 (under Puahiinga), 15
(under Dravida), 10 (under Striliinga), and 11 (under Napunisaka).

(4) Laghu-silpa-jyoti-sarat(ed. Sivarama, 1. 3-5):
Ayo rasi cha nakhatram vyayas taramsakas tatha |
Graha-maitri rasi-maitri nadi-vedha-ganendavah ||
Adhipatyam vara-lagne tithy-utpattis tathaiva cha |
Adhipatyam varga-vairam tathaiva yoni-vairakam ||
Riksha-vairam sthitir naaso lakshanany-eka-vimsatih |
Kathitani muni-sreshthaih silpa bi(vi)dbhir grihadiishu ||

These Shad-varga formulas are rules which are not easily grasped in the abstract form. They, however, need not be neglected if we are incapable of interpreting them correctly. While quoting a few extracts on this subject from a Tamil version of the Myen (?Mayamata) Rev. J. F. Kearns, Missionary, Tanjore, lost his temper and priestly patience and has recorded the following:
Strange as all this appears to us Europeans, natives regard these things as matters of great importance." (Ind. Ant. vol. v. p. 296, c. 1, last para).

I fear whether the learned missionary understood the importance of the matters correctly. We may, however, compare in the absence of the Tamil text his translation (ibid. p. 295-296):

"Ascertain the length of the house, square it, multiply the sum by 8, and divide the product by 12, the remainder is the (Adāyam?) or profit. Again, take the square number and multiply it by 9, divide the product by 10, the remainder is the Selavu or loss (i.e., Vyaya). Again, take the square number and multiply it by 27, and divide the product by 100, the remainder is the age or durability of the house. Again, take the square number, multiply it by 8, and divide the product by 27, the remainder is the star (i.e., Riksha). Again, multiply the square number by 3, and divide the product by 8, the remainder is the Yoni. Multiply the square number by 9, and divide the product by 7, the remainder is the day (i.e., Vāra). Multiply the square number by 9, and divide the product by 4, the remainder is the caste. Multiply the square number by 4, and divide the product by 9, the remainder is the Aṁśam. Multiply the square number by 9, and divide the product by 30, the remainder is the Tithi."

"If this falls within 15, it belongs to the crescent moon, but if above 15 to the decrescent moon. Again, multiply the square number by 4, and divide the product by 12, the remainder is the constellation. Multiply the square number by 8, and divide the product by 5, the remainder gives the Sūtra. The following are the Yonis:—Garuḍa, (Punai?) Simha, Noy, Pāmbu, Eli, Anī, Muṣīl: of these (Punai?) (cat), Eli (rat), and Muṣīl (hare) are bad. The following are the Aṁsams:—Arṣam, Soram, Putthi, Satthi, Thanium, Rāsium,
Kalibham, Varuttham, Rokam, and Subam. The following are the Sutras: (Balan?) (Kumaran?) Rajan, Kilavan, Maranan."

The following examples are given to illustrate the foregoing:

"Given the length of the house 11 cubits, and the width 5 cubits, to find the age,—that is to say, how many years such a house will stand. By the rule 11 x 5 = 55, and 55 x 27 = 1485, 1485 ÷ 100 = 14, the remainder being 85,—which remainder indicates the number of years the house will stand."

"Given the length of a house 15 cubits, and the width 7 cubits, to find the caste for whom it is suitable, 15 x 7 = 105, 105 x 9 = 945, and 945 ÷ 4 = 236, remainder 1. The remainder 1 indicates the first caste, i.e., Brahmans."

"Given the length of the house 17 cubits, and the width 7, to ascertain the caste for whom it is suitable, 17 x 7 = 119, 119 x 9 = 1071, and 1071 ÷ 4 = 267, remainder 3. The remainder 3 denotes the third or Vaisya caste."

"The next example exhibits the entire series. Given the length of the house 9 cubits, width 3 cubits, to find the (Adayam) and Selavu, etc., etc. By the rule 9 x 3 = 27, 27 x 8 = 216, and 216 ÷ 12 = 18,—12 = (Adayam) 27 x 9 = 243, and 243 ÷ 10 = 24, remainder 3,—which is the Selavu or loss, and so on according to the rule. The Yoni is Garuda, the star Revati, the part of the lunar month the third day, the day of the week Thursday, the constellation Pisces, and the caste Vaisya."

SHODASA-PRATIMA—The sixteen images, a group of sixteen deities.

(M. lxiv., named Pratima, 1-98).

Cf. Purato'sya shodašanām vara-ganikānām dvī-bhumika-grihāṇī ni-līyayena—"in front of the temple he erected two rows of double-storied houses for sixteen female attendants"

SHODASA-MANDIRA-CHAKRA—The plan of a house having a quadrangular courtyard in the centre and comprising sixteen halls or rooms (mandira):

(1) In the north-east corner is stated to be (1) the family chapel (deva-griha); in the east (2) the room for all things (sarvavastu-griha), (3) the bath room (snana-griha), and (4) the room for churning milk (dadhi-manthana); in the south-east corner (5) the kitchen; in the south (6) the Bri(Vri)tasagriha (?), (7) the Saina-griha, (? Sauna = meat kept at a slaughter house), and (8) the lavatory (purisha-griha); in the south-west corner (9) the library (sasta-griha); in the west (10) the study (vidyabhaya-griha), (11) the dining-hall (bhojana-griha), and (12) the weeping-room (rodana-griha); in the north-west corner (13) the granary (danya-griha); in the north (14) the bedroom (sambhoga-griha, or the house for enjoying one self in), (15) the store-room (dravya-griha), and (16) the room for invalids or medicine (aushadha-griha).

(Vastu-tattva, Lahore 1853, p. 1 f.).

(2) Sthā(?Snā)nāgaram diśi prāchyaṁ āgneyyāṁ pachanālayam |
Yāmyāyāṁ šayanāgaram nairṛtyāṁ šāstra-mandiram ||
Pratichyāṁ bhojanāgaram vāyavāyāṁ paśu-mandiram ||
Bhāṇḍa-kośaṁ chottarasyāṁ a(i)śinyāṁ deva-mandiram ||

(Vastu-pravandha, II. 25, 26, compiled by Rajakisora Varmma).

(3) Almost same plan as (1):
Īsāṇyāṁ devatā-gehaṁ purvasyāṁ snāna-mandiram ||
Āgneyyāṁ pāka-sadanaṁ dravyāgaram tathottare ||
Āgneya-purvayor madhye dadhi-manthana-mandiram ||
Agni-preteśayor madhye āyya-gehaṁ prāṣasyate ||
Yāmya-nairṛtyayo(r) madhye purisha-tyāga-mandiram ||
Nairṛtyāṁ-bu(?)payor madhye vidyābhāsasya-mandiram ||
Paśchimānilayor madhye rodanārtham grihām śrīpatam ।
Vāyavottarayo(r) madhye rati-gehaṁ prasasyate ॥
Uttareśānayor madhye aushadhārtham tu kārayet ।
Nairṛityāṁ sūtikā-gehaṁ nṛpiṇāṁ bhūtim ichchhatām ॥

(Śilpa-sāstra-sāra-samgraha, ix. 24-28).

(5) Another similar plan:
Iśāne devatāgaram tathā śantī-gehaṁ bhavet ॥
Mahānāsām tathāgneye tat-pārśve chottare jālam ॥
Grihasyopaskaram sarvāṁ nairṛitye sthāpayed budhah ॥
Ba(n)dha-sthānam baih kuryānt snāṇa-mandapam eva cha ।
Dhana-dhānyāṁ cha vāyavye karmma-sālāṁ tato baih ॥
Evāṁ vastu-viśesah syād griha-bharatīn śubhāvahah ॥

(Matsya-Purāṇa, chap. 256, v. 33-36).

In this plan, it should be noticed, the bandha-sthāna (lit. place to bind in; ? slaughter-house, vadha-sthāna), the bathroom and the office (karmma-sālā) are directed to be built outside (the residential building proper).

(6) Pūrvāyāṁ śrī-gehaṁ praktaṁ āgni-mayāṁ vai mahanasam ।
Śayanaṁ dakshiṇāsyāṁ tu nairṛityam ayudhāśrayam ॥
Bhojanam pāśchimāyāṁ tu vāyavāyāṁ dhānyaya-samgrahah ।
Uttare dravya-sāmsthānam aśānyāṁ devata-gehaṁ ॥
Chatuh-sālāṁ tri-sālāṁ vā dvi-sālām chaika-sālakam ।
Chatuh-sāla-grihānāṁ tu sālālindaka-bhedataḥ ॥


This plan is specially meant for houses in towns, etc. (cf. v. 1-12).

(7) Griha-vāstu-pradīpa (Lucknow, 1901) quotes from some authority without mentioning his name the following:
Atha nṛpiṇāṁ shodaśa-griha-rachanopāyah ।
Snāṇa-pāka-sayanātra-bhujesva(?) dhānya-bhamḍāra-daiwata-
  grihāni cha pūrvvata(h) syuḥ ।
Tan-madhyas tu mathana-ājya-purisha-vidyābhyaśākhyā-
  rodana-rataushadha-sarva-dhāma ॥
(8) Yet another similar plan:
Aiśānyāṁ pachana-sthānāṁ brāhmaṇānāṁ vidhiyate!
And of the Kṣatriyas to the south-east, of the Vaiśyas to the
south-west, and of the Śūdras to the north-west (v. 177-
178).
Pūrvasyāṁ bhajaṁ sthānāṁ āgneyyāṁ tu mahānasam!
Yāmyāṁ sayana-sthānāṁ nairṛtyāṁ ayudhālayah # 179
Maitra-sthānāṁ tu tatra tatra vārunyāṁ udakālayah!
Gosḥṭhāgāraṁ cha vāavyāṁ uttarasyāṁ dhanālayah # 180
Nītya-naimittikārthāṁ syād aiśānyāṁ yāga-maṇḍapam
Kānji-lavanayoh pātraṁ prag-udag-diśi vinyaset # 181
Antariksha'pi va chullulūkhali savita api!
Anna-praśanam āryāṁśe chendrāṅgyāṁ cha savitrake # 182
Vivasvad-amśe śravaṇāṁ vivado maitra-desake!
Kshauḍram indrajaye vidyād vāyaum some cha va bhavet # 183
Vitathopanayoṁ chaiva piti-dauvārike pade!
Sugrīve pushpa-dānte cha prasūti-grīham ishyate # 184
Apavatse tu kośāḥ syāt kuṇḍam āpe vidhiyate # 184a
Aṅkanam tu mahendraṁśe peshanī cha mahīdhare # 185
Ariṣṭhagāram ishtam syāt tattropaskāra-bhūmikam # 186
Vāhanam dvāra-yāme syāt snāna-sāla cha vāruṇe!
Asure dhānya-vāsaḥ syād āyudhād (?) indra-rājake # 187
Mitruvāsas tatthā mitre roge volūkhalaim matam!
Bhūdhare kośa-gehaṁ syān nāgāṁśe ṣhṛtam aushadham #

Jayante chāpavatse cha parjanye cha śīve kramat!
Visha-pratyaushadham chaiva kūpe deva-grīham bhavet #

Rīksha-bhallāṭa-someshu bhaved āsthāna-maṇḍapam # 191
(Kāmikāgama, xxxv. 177-191).

(9) Compare the Mānasāra, xl. 71-111 (antah-sāla, or houses in
the inner court, 112-153 (bahīḥ-sāla, or buildings forming
part of the palace in the outer court).

(See under Rāja-harmya).
SHOṬAŚAŚ(-S)RA—A type of building which has sixteen-angular shape, one storey and one cupola.

(1) Brihat-samhita (lvi. 28, J. R. A. S., N. S., vol. vi, p. 320, note 1, see under Prāśāda).
(2) Matsya-Purāṇa (chap. 269, v. 29, 53, see under Prāśāda).
(3) Bhavishiya-Purāṇa (chap. 130, v. 25, see under Prāśāda).

S

SAKALA—An idol, a group of images of four deities includingĪśvara, a ground-plan.

(1) A ground-plan (M. vii. 2, 51, 73, xii. 64, see Pada-vinyāsa).
(2) An image or idol (M. lxiv. 48).
(3) Suprabhodāgama (xxxiv., named Sakala-lakṣaṇa-vidhi, 1, 2):
   Athātāḥ sampravakṣhāṁi sakalāṇāṁ tu lakṣaṇāṁ
   Sarvāvaya-ḍrīṣyatvāt pratiṁ tv-iti ṇoḥcyate
   Īśvarādi-chatur murttih paṭhyate sakalāṁ tv-iti

SATĪ-MĀNDAPAM—A kind of pavilion where perhaps certain ceremonies used to be performed in connection with the obsolete practice of burning alive a devoted wife with her dead husband, the temple of the goddess Durga or Satī who was the wife of Śiva and a daughter of Dakṣa.

Arbhakānāṁ mukhālokāṁ māṇḍapam satī-māṇḍapam

(M. xxxiv. 41).

SATYA-KĀNTA—A class of eight-storeyed buildings.

(M. xlvi. 43-45, see under Prāśāda).

SATRA(-TTRA)—(cf. Chhatra, Chhatri)—The modern Dharma-śāla, a rest house, a residence, an alms-house.

(4) Rest-house (Nilgund Inscrip. of Taila II, line 30, Ep. Ind. vol. iv, pp. 207, 208).
(5) Chitrais satralya ir yyasya prithivyam prathita-yaśasaḥ l
Bubhukshu-bhikshu-saṁghāta-prabhūta-priti-hetubhiḥ II

(6) A feeding establishment:
Deva-bhogarthaḥ cha deva-kulebhyah khanda-sphuṭitādhi-uimittam
gandha-dhūpa-pushpa-dipa-naivedādy-upachārārtham
tapovana-sattrottarāsāṅga-dānādy-arthaḥ cha............ l

(7) Bilvapadrake parikalpita-sattra-bhoktirnāṁ yathā-prāpta-
brāhmaṇaṇāṁ janaṇāṁ trimsataḥ prayāhām upabhogāya . . .
"In order to feed daily thirty Brāhmaṇas or other men who happen to arrive (and) who use the rest-house established at Bilvapadra." 

(8) A charitable dining-hall of a temple:
Śrī-Sarvva-lokaśraya-jina-bhavana-khyāta-satārtham—"for
the purpose of the renowned dining-hall of the holy and famous Jain temple called Sarvalokaśraya-Jina-bhavana."
(Kaluchumbarru Grant of Amma II, line 60, Ep. Ind. vol. vii. pp. 188, 191, 179).

(9) Khanda-sphuṭa-nava-krityopili-prapujādi-sattra-siddhyarthaḥ
"For the cost of repairs of breaks and cracks, offerings, wor-
ship, etc., and of an alm-house."

(10) Drakshārāme pāvane punya-bhāja punya-kshetre Piṭhapury-
yāṁ cha yena l
Bhoktum prityā prayāham brāmhaṇanāṁ ākalpāmittam
alpitam sattra-yugnam II
“At holy Drākṣhārāma and at the sacred place of Pīṭhapuri, this charitable one joyfully founded two sattras for Brāhmaṇas, in order that they might daily enjoy their meals (there) till the end of the Kalpa.”

(Eastern Chalukya Grants, no. 39, a Grant of Vira-Choda, v. 33. H. S. I. I. vol. i. pp. 56, 61; see also quotation no. 16 below).

(11) “The hiranya-garbha, brahmāṇḍa, and all the other great gifts prescribed in the sāstras had he made,—wells, ponds, tanks, with satras from road to road, had he established—and temples of the gods he had made.”


(12) “Having allotted to the avasara-satra of the god sri-Hariharadeva two shares of the village....”

“Satra—oblation, charity, asylum or alms-house, charitable dining hall; ‘avasara-satra’ seems to mean an occasional satra” Dr. Fleet.

(But ‘rest-house’ as opposed to both resting and dining hall would perhaps give better meaning.)

(Sanskrit and Old Canarese Inscript. no. VI, Ind. Ant. vol. iv. p. 329, c. 1, line 3 f., and foot note).

(13) Sa prāsādām achikarad divishadām Kedāra-devasya cha khyātasyottara-mānasasya khananaṁ satram tathā chakshaye!

“He caused to be built a temple of the inhabitants of heaven called......and of the god Kedāra; he likewise had the famous Uttara-mānas (tank) dug, and (established) a hall of charity, to last for ever.”

(14) "A grant of land for a satra for feeding twelve Brāhmans in front of the maṭha on the bank of the Tungabhadra."

(15) He halting at Mārasinga's Behūr, constructed there the Birudasaryvajña-gaṭṭa and other tanks; and to provide a satra for food for the students in the maṭha of the god Mallikārjuna there........made a grant of land."

(16) Drākshārāme pāvane puṇya-bhāja puṇya-kṣetre Piṭhapuryaṁ cha yena........kalpitaiṁ sattra-yugam, (cf. no. 10 above).

"At the pure Drākshārāma and at Piṭhapuri, a place of sanctity, he established two sattras."
  (Chellur Grant of Vira-Choladeva, line 97-98, Ind. Ant. vol. xix. pp. 432, 436).

SATRA-MANḍAPA—A type of pavilion, the alms-house of a temple.
Vāpi (? Kapi)-nirgamanē yena pūrvataḥ sattra-maṇḍapam
  (Garuda-Purāṇa, chap. 46, v. 14).

SATRĀVĀSA-MATHA—A monastery, a free rest-house.
Chatushkoṇe tapasvināṁ satrāvāsa-maṭham bhavet
  (M. xxxii. 89).

SADANA—A seat, a sacrificial hall, a temple, a house, a mansion, a palace, the abode of the god of death (Yama).
(1) A temple (Dabhoi Inscript. v. 111, Ep. Ind. vol. 1, p. 31).
(2) Sura-sadana (Dewal Praṣasti of Lalla, v. 20, Ep. Ind. vol. 1, p. 79).
(3) Sadanāṁ atula-nāthasyoddhṛitāṁ yena jīrṇāṁ
  "By whom the (old) temple of Atula-nātha was repaired."
(4) Sarasvatam kriñä-ketanam etad atra vidadhé:
Sarasvatam sadanam akshayam etad astu:

(Sanskrit Grants and Inscript. no. I, v. 33, 34,
Ind. Ant. vol. xi. pp. 103, 106).

SADASIVA—A class of four-storeyed buildings.

(M. xxii. 25-33, see under Prasāda).

SADMAN—A seat, an altar, a temple, an abode, a dwelling, a house.
Chakre nava-nividā-visāle sadmani Śūlapāneḥ—"built a new
solid large temple of Śūla-pāni."
Śambhoh sadmani stambha-mālām...vyātatāna—"erected a
row of pillars in the temple of Śambhu."

(An Abu Inscript. of the reign of Bhimadeva II,
v. 10, 12, Ind. Ant. vol. xi. pp. 221, 222).

SANDHI—A joint, a connection, a combination, a junction.
Eka-sālānu-sandhiḥ cha dvi-sālā chaika-sandhikam
Tri-sālā cha dvi-sandhiḥ syāch chatuh-sandhiḥ chatur-mukham
Shaṭ-sandhiḥ sapta-sālā cha bahu-sandhi(r) daśālayam

(M. xxxv. 73-74).

SANDHI-KARMAN—The joinery, the framing or joining of wood
for the internal and external finishings of houses; thus the
covering and lining of rough walls, the covering of rough timbers,
the manufacture of doors, shutters, sashes, stairs, and the like,
are classed under the head of joinery.

(See Guilt, Encycl. of Arch. p. 1214).

Mānasāra (chap. xvii., named Sandhi-karman, 2-225):
The definition:
Harmanām dāru-samyogam sandhi-karma (m)udiritam (2).
Various kinds of joinery are described under the following
names:
Malla made with two pieces of wood, Brahma-raja with three or
four pieces, Venu-parvan with five pieces, Puja-parvan with six
pieces, Deva with seven pieces, Parvan with eight pieces, and Daṇḍa with more than eight pieces of wood and other materials (line 18 ff.).

Forms of the joinery are described under the titles Nandyā-varta and Svastika (59-60), etc., see details (18-58, 61-225).

**SANDHI-BANDHA**—A bond of union, a material that makes two bodies stick together, cement, mortar.

Samsthāpyāpi na tasya tushṭir abhavād yāvad Bhavāni-grīham suslishtāmala-sandhi-bandha-ghaṭitaṁ ghaṇṭā-ninādojjvalam!

"Not satisfied with the erection (of this image only, the pious man) caused to be built a shrine of Bhavāni, which was joined with a very adhesive and bright cement, resplendent with the sounds of bells."


**SAPTA-TALA**—(see Tala)—The seventh storey, seven-storeyed buildings.

Etat sapta-talāṁ proktāṁ rājñām āvāśa-yogyaklāṁ!

(Kāmikāgama, xxxv. 84).

The seven storeyed-buildings are described in a separate chapter in the Mānasārā:

Description of the seventh storey (M. xxv. 2-23, 32-39), the eight classes (ibid. 3-31), see under Prāṣāda.

**SAPTA-TĀLA**—(see Tāla-māna)—A system of measurement in accordance with which the whole body is seven times the face inclusive of head.

(Śukraniti, chap. iv. sect. iv, ed. Jivananda Vidyāśāgara, p. 359, see details under Tāla).

**SAPTA-BHŪMI-(KA)**—(see Sapta-tala)—The seventh storey, seven-storeyed buildings.

Rāja-kanyāṁ...sapta-bhūmika-prāsāda-prānta-gatāṁ!

(Paṇchatantra, ed. Bombay, i. p. 88).
SAPTA-SĀLĀ—A seven-fold wall.
Madhya-sūtraṁ tu vāme tu harmya-dvāram prakalpayet
Tad-bahiḥ parito-deśe ṣaptā-sālāṁ prakalpayet
Nārāvāśartha-rathyā cha prākāra-dvaya-maṇḍitam
(M, xxxi. 81-83).

SABHĀ—A type of building, an edifice, a public hall, an assembly room, a council chamber.
(1) A class of buildings:
Prāṣāda-maṇḍapaṁ chaiva sabbhā-sālā-prapaṁ tathā
tāṁ raṅgam iti cha itani harmyam uktam purātanaṁ
(M, iii, 7-8).

Śikhare chāvṛite pāre sabbhā-maṇḍapa-gopure
(M, xviii. 200).

A public hall:
Maṇḍapaṁ sabbhāṁ vāpi grāma-yogyam yathā-diśi
Nagare cha yathākāram dvi-guṇatyarthakāyatam
(M, xxxiv. 562-563).

Bhūdhare chāsure vāpi sabbhā-sthānam prakalpayet
(M, viii, 34).

(2) A council chamber:
Tato vichintya manasā loka-nāthah Prajāpatiḥ
Chodayamāsa tvain Krishṇah sabbhā vai kriyatām iti
Yadi tvain kartukāmośi priyam śilpa-vatām vara
Dharmma-rājasya daiteya yādṛiśīṁ iha manyase
Yāṁ kṛitāṁ nānukurvanti mānavāḥ prekṣyādhiḥsiṁhitāḥ
Manushya-loke sakale tādṛiśīṁ kuru vai sabbhām
Yatra divyāṁ abhiprayāṁ paśyema hi kṛitāṁ svayāṁ
Āsurān mānushāṁs chaiva sabbhāṁ tāṁ kuru vai Mayaṁ
Pratigrihyā tu tad vākyāṁ samprahriṣṭo Mayās tādā
Vimāṇa-pratimāṁ chakre Pāṇḍavaṁsya sabbhāṁ sabbhāṁ
The penultimate verse is explained by the commentator Nilakaṇṭha:
Āsurān mānushāṁ ity upalakṣaṇam dēva-gaṃdhārvaṅdīnam
apy abhiprayāṁ lepa-chitre lekhya-chitre cha chaturdasa-
bhuvanāṁtarastha-tat-taj-jātiya-svabhāvīka-nāna-vidha-
lilā-pradārṣanena manovrittih pasyema yad-darśanena brahmānāṁtara-varti-sarvam vastu-jātāṁ drishta-prāyam bha-vatity arthaḥ ā
(Mahābhārata, Sabhā-parvan, chap. i. v. 9-13).
See also the description of the Indra-sabhā (ibid. chap. vii), Yama-sabhā (chap. viii), Varuṇa-sabhā (chap. ix), Kubera-sabhā (chap. x), and Brahma-sabhā (chap. xi).
Sabhā.......dīvya hema-mayair uchchhaṁ prasādair upāsobhitā ā
(Ibid. ii. 10, 3).

(3) Chatur-bhāga-dvi-bhāgena prishṭhāvāsa-sabhāṁ nayet ā
Agra-kūṭa-dvayor madhye śālāḥ prishṭha-sabhā yathā ā
Prishṭhāvāsa-sabhā tad-vad anyat sarvam adhastale ā
(Kāmikāgama, xxxv. 73, 74, 76).

Definition :
Mūla-kūṭa-samāyuktā vāna-kūṭa-samanvitā ā
Kachchha (=keśa)-griha-samāyuktā sabhēti parikīrtitā ā
(Ibid. xxxv. 4, 95).
Brahma-sthāne sabhādini kalpayed viśhinā budhaḥ ā
(Ibid. xxviii. 15).

(4) "Mārtanda-varma, the king of Kerala, desirous of extensive prosperity, fame and long life, built the sabhā of Śambha (Śiva) at Suchindram."
Sthāne māni-śuchindre samakuruta sabhāṁ Kerala-kṣma-patindrah ā
(Inscr. in the Pagodas of Tirukurungudi, in Tinnevelly, and of Suchindram, in South Travancore, Ind. Ant. vol. ii. p. 361, c. 2:
v. 1; p. 362, para. 1).

(5) "The word (Sabhā) denotes also (i.e., other than a regular assembly or meeting) a ‘hall’ or a ‘house.’ Dr. Bhandarka ā
(Ind. Ant. vol. xii. p. 145, c. 2. line 9 i).
(6) Śrī-ramaṅga-kāṅchana-sabhā yathā-puram abhāsayarām 
"The gilded (central shrine of the temple at) Śrīraṅgam 
and the golden hall (at Chidambaram)."

(Ariyur Plates of Virupaksha, lines 21-22, Ind. 
Ant. vol. xxxviii. pp. 14; 12, para 4, line 6).

SARĪRA-MĀLĪKA — A class of buildings.

(Kāmikāgama, xlvi., see under Mālikā).

SAMĀ — (see Samudga) — A type of rectangular building.

(Agni-Purāṇa, chap. 104, v. 16-17, see under 
Prāsāda).

SAMĀ-BHĀṅGA — (see Bhaṅga) — A pose, in this type the right and 
left of the figure are disposed symmetrically, the figure seated or 
standing being poised firmly on both legs without inclining to 
right or left.

SAMUDGA — A type of round building.

Cf. Vṛttah Samudga-nāmā!

(1) Bṛhat-saṁhitā (chap. lvi. 23, J. R. A. S., N. S., vol. vi. p. 319, 
see under Prāsāda).

(2) Matsya-Purāṇa (chap. 269, v. 38, 53, see under Prāsāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 30, 24, see under Prāsāda).

SAMUDRA — A type of building.

(1) Matsya-Purāṇa (chap. 269, v. 38, 53, see under Prāsāda).

(2) Bhavishya-Purāṇa (chap. 130, v. 24, see under Prāsāda).

SARORUHA — A type of building, a moulding.

A moulding of the pedestal (M., xiii. 76, etc).

See Padma and compare the lists of mouldings under 'Upapi-
ṭha' and 'Adhisṭhāna.'

A class of six-storeyed buildings (M. xxiv. 47, see under 
Prāsāda).

SARVA-KALYĀṆA — A class of buildings.

(Kāmikāgama, xlvi. 42-49, see under Mālikā).
SARVA-KĀMIKA

SARVA-KĀMIKA—(see Utsedha)—Also called ' dhanada ', a height which is 1 2 of the breadth.

(See M. xxxv. 22-26, and cf. Kāmiķāgamā, L. 24-28, under Adbhuta).

SARVATO-BHADRA—A type of building, pavilion, hall, entablature, window, phallus; a joinery, a four-fold image one on each side of a four-faced column; a village, a town, having a surrounding road and entrances on four sides; a house furnished with surrounding terraces.

(1) Apratishiddhālindam samantato vāstu sarvato-bhadram
dvāraṁ kāryam kāryam dvāraṁ chaturbhūr api

"An edifice with uninterrupted terraces on every side is termed Sarvato-bhadra (i.e. goodly on every side); such a one is fit for kings and gods, and ought to have four entrances."


"Sarvato-bhadra is the name of a kind of building, which has four entrances, many spires or turrets (sikhara), many beautiful dormer windows and five storeys, and is 26 cubits broad."


(2) Mataya-Purāṇa (chap. 260, v. 29, 34, 35, 48, 53, see under Prāśāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 34, see under Prāśāda).

A type of quadrangular building;


(5) Garuḍa-Purāṇa (chap. 47, v. 24-25, see under Prāśāda).

(6) Sarvato-bhadram ashtāsyām—the Sarvato-bhadra house (śalā) has eight faces.

(Kāmiķāgamā, xxxv. 88).

An entablature (ibid. lIV. 8).

(7) A class of villages (M. ix., 2, 126 f).
A type of prastara or entablature (M. xvi. 185).
A kind of joinery (M. xvii. 53).
A class of maṇḍapa or pavilions (M. xxxiv. 555).
A type of śālā or hall (M. xxxv. 4).
A class of windows (M. xxxiii. 583).
A kind of phallus (M. lxi. 114).

(8) Sarvato-bhadra-devālaya— “according to Varāhamihira (Bṛhi-
hat-saṁhitā, lvi. 27) it means a temple with four doors and
many spires, i.e., such a one which looks equally pleasing
from all sides.”

(Ep. Ind. vol. i. p. 382, note 50).

(9) Sarvato-bhadra-chatur-mukha-ratna-traya-rūpa-tri-bhuvana-
tilaka-Jina-chaityālaya vanu !
“The Tribhuvana Jina chaityālaya temple...........(which is)
auspicious on every side, has four faces (and) is the embodi-
ment of the three jewels (of the Jainas).”

(Karkala Inscript. of Bhairava II, line 17, Ep.
Ind. vol. viii. pp. 132, 135).

(10) Nayana-mano-harah Sarvato-bhadrah !
“Apparently the name of a hall in the first storey of the cave
temple.”

(The Pallava Inscript. of the seven Pagodas,

(11) Sarvato-bhadra-pratimā—“literally an image lovely on all
sides, is apparently a technical term for an ‘four fold image,’
one being carved on each side of a four-faced column.”

(Jaina Inscript. from Mathura, no. 11, Ep. Ind.
vol. I. p. 382, foot notes 50, 51).

SAHĀYA-DURGA—A kind of fort.

(See details under Durga).
SAHASRA-LIṅGA—A thousand-phalli, a group of phalli of Śiva.

"Set up on the colonnade to the west a row of liṅgas forming the thousand liṅgas."


SAMKĪRNA—A type of building, houses built with a certain number of materials, a joinery.

Buildings made of more than two materials (M. xviii. 139, etc. see under Vīmāna and Prāśāda).

A class of buildings (Kāmikā-gāma, xlv. 62, see under Mālikā).

A kind of joinery (M. xvii. 140, 146).

SAṂGRAHA—A combination of mouldings at the bottom of a column.

Ekāṃśaṃ pādukaṃ kuryāt pāṇcha-bhāgām tu saṃgraham! (M. xv. 179, etc).

SAṂGRAHAṆA—A fortress to defend a group of ten villages.


SAMGHĀRĀMA—(see Vihāra)—Residences of monks or hermits, the monastery.


SAMCCHARA—An entrance, a door, a gate, an outlet, a military post, a tower or circuit on the top of the surrounding wall of a village or town.

(M. x. 109, etc).

SAMCHITA—A class of buildings in which the breadth is the unit of measurement, the temples in which the idol is in the sitting posture.

(M. xix. 7-11, xxx. 103-174, see under Apasamchita).
Pratyekam tri-vidham proktam samchitam chaapy-asamchitam
Upa-samchitam ity evam.......

(Kāmikāgama, xlv. 6-7).

SAMPŪRNA—A class of buildings.

(Kāmikāgama, xlv. 29-30, see under Malikā).

SAMVIDDHA—A fortified city.

(M. x. 41, see under Nagar).

Cf. Visiting "the gramas, nagaras, khetas, kharvaṭas, madambas, pattanas, dropamukhas and samyahanas—the cities of the elephants at the cardinal points."


SAMSAD—An assembly hall (built within a wedding pavilion).

Cf. Ratha-rathi-yutā hy āsan kritrimā hy akritopamāḥ!
Sarveshāṁ mohanārthāya-tathā cha saṁsadaḥ kritāh #

(Skanda-Purāṇa, Māheśvara-khaṇḍa-prathma, chap. 24, v. 13).

SAMSTHĀNA—The arrangement, laying-out, plans of buildings and other objects.

(1) Tri-koṇam vṛttam ardhendūm ashta-koṇam dvir-ashṭakam!
Chatush-koṇam tu kartavyam samsthānam manḍapasaya tu #
The plan of a manḍapa should be made triangular, quadrangular, octagonal, sixteen-angular, half-moon-shaped and circular.

(Matsya-Purāṇa, chap. 270, v. 15-16).

(2) Tri-koṇam padmam arddhendūm chatush-koṇam dvir-ashṭa-
kam!
Yatra tatra vidhātavyam samsthānam manḍapasya tu #

(Garuda-Purāṇa, chap. 47, v. 32-33).

SĀRA—A class of buildings.

(Kāmikāgama, xlv. 60, see under Malikā).
SĀLA(-LĀ)—A wall, a rampart, an apartment, a house.

(1) Udyānāmra-vanopetām mahatīm sāla-mekhalām।
   Commentary: sālah prākāraḥ (enclosure wall), sāla-vanaṁ vā।
   (Rāmāyana, i. 5-12).

(2) Antare sēsha-bhāgāṁs tu hitvā madhye tu sālakam॥
   Sāla-gopurayos tuṅgastv-adhikas chāpi mūlataḥ॥
   Agrato'inda kopetam aṭṭālaṁ sālakāntare॥
   (Kāmikāgama, xxxv. 112A, 124, 126).

(3) Sālāntam vedikordhve tu yuddhārtham kalpayet sudhiḥ।
   (M. ix. 364).

   See also M. xxxi. 36, 37 (pañcha-sāla), 39, (Jāti-sāla), 40,
   41, 44, 48, 52, etc.

   Sāla(-ā)-jauna-samaṁ chaiva dhāmna-jauna-samaṁ tu vā।
   Sālāṅgādhikāṁ hināṁ chech chorair arthāṁ vinaśyate।
   (M. lxix. 42, 45).

(4) Kanakojvala-sāla-raśmi-jalaiḥ parikhāmbu...prati-bimbaitaiḥ।
   "Through the mass of the rays which issue from its golden
   walls and which are reflected in the water of its (Vijā-
   yanagara's) moat"

   (Vijayanagara Inscrip. of Devaraja ii, lines 7-8,

(5) Antaraṁ sadma-sālam—"the inner wall of the shrine."
   (Ranganatha Inscrip. of Sundara-pandya, v. 22,
   Ep. Ind. vol. iii, pp. 13, 16).

(6) Śphāti-sāla-nibham habandha—"like a wall of crystal."
   (Two Inscrip. of Tammusiddhi, no. A, Tiruvālān-
   gādu Inscrip. v. 16, Ep. Ind. vol. viii. pp. 124,
   125).

(7) Durillaṅgha-duskhara-vibheda-vaśāla-sāla-durggadha-dustara-
   bṛihat-parikhā-paritā।
“(The city of Kāñchī) whose large rampart was insurmountable and hard to be breached (and) which was surrounded by a great moat, unfathomable and hard to be crossed.”

(Gadval Plates of Vikramāditya I, v. 6, line 21, Ep. Ind. vol. x. pp. 103, 105).

(7) Śrīmān esho’rkkā-kīrttir nrīpa, iva vilasat sāla-sopānakā-dyaiḥ.

“That honourable one, like a king of sun-like glory (erected) splendid walls and stairs.”


SIDDHA—A type of storeyed building, a class of divine beings.
A class of two-storeyed buildings (M. xx. 94, 16-18, see under Prāsāda).

Semi-divine beings, their images are described (M. lv. 88 f).

SIDDHĀRTHA—A type of building furnished with two halls.
Siddhārtham aparā-yāmye yama-sūryaṁ paśchimottare śāle।
“A house with only a western and southern hall is termed Siddhārtha.”


SINDHUKA—A class of buildings.
(Kāmikāgama, xl. 23-28, see under Mālikā).

SI(SI)LĀ-VĀTA—A stone mason.
Śūdradhāra-Āsalena baṁdhita tathā silāvata-jāhaḷena ghaṭitā।
“The step-well was constructed by the architect Āsala and (the stones were) worked and shaped by the mason Jāhaḷa.”

(Manglan stone Inscirp. line 13-14, Ind. Ant. vol. xli. p. 88).
SIMHA—A type of pavilion, a class of oval buildings, a riding animal (lion) of gods.

A maṇḍapa or pavilion with sixteen pillars (Matsya-Purāṇa, chap. 270, v. 13, see under Maṇḍapa).

Simha is the name of a kind of one-storeyed building which is dodecagonal in plan, covered by lions (? simhākranta) and eight cubits wide:


(2) See quotation of the commentary from Kāsyapa, which is more explicit:

Simhāḥ simhāh samākrāntah koṇair dvā-dasabhir yutah!
Vishkambhād ashaṭa-hastaḥ syād ekā tasya cha bhūmikā‖

(3) Matsya-Purāṇa (chap. 269, v. 29, 36, 40, 49, 53, see under Prāśāda).

(4) Bhavishya-Purāṇa (chap. 130, v. 35, see under Prāśāda).

A kind of oval building:

Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāśāda).

The lion, a riding animal of gods:

Devānāṁ vāhanaṁ simham (M. lxiii. 1), the sculptural description of his image (ibid. 2-46).

SIMHĀSANA—(cf. Āsana)—A throne or seat, marked with a lion.

(1) Simha-mudrita-manoharāsanam!
   Kesari-laṅchhitam tv-atha manoharāsanam!

(M. xlvi. 204, 206).

Mānasara (chap. xlv. named Simhāsana, 1—112):

The lion seat or throne is made for the use of deities and kings (line 1). These thrones are first divided into four classes (4-8)—the Prathama (first) throne is stated to be fit for the first coronation, the Maṅgala throne for the Maṅgala-coronation, the Vira throne for the Vira-coronation,
and the Vijaya throne for the Vijaya-coronation. It should be noted that these four thrones are used for the four stages of coronation of the same king (M. xlix. 166, etc).

Concerning deities, the Nityārchna throne is used for daily worship, Viśesha-throne on some special occasions; the Nityyotsava throne, and the Viśeshotsava-throne are used for ordinary and special festivals respectively (9-11).

But the thrones for both deities and kings, for all purposes, are divided into ten kinds (see below). An account of the general plan as well as of the measurement of the various parts of them is given in detail (17-213). They are technically called—Padmāsana, Padma-keśara, Padma-bhadra, Śrī-bhadra, Śrī-viśāla, Śrī-bandha, Śrī-mukha, Bhadrāsana, Padma-bandha, and Pāda-bandha (12-16).

Of the ten kinds, the first, Padmāsana, is used as the throne for Śiva or Vīṣṇu (121), the Padma-bhadra for the king Adhirāja (i.e., Chakravartin or emperor) (143), Śrī-bhadra is fit for the kings Adhirāja and Narendra for all purposes (153), the Śrī-viśāla is fit for the kings Pārṣṇika and Narendra (171), the Śrī-bandha is for the kings Pārṣṇika and Pāṭṭa-dhara (174), Śrī-mukha for the king Maṇḍaleśa (177), Bhadrāsana for the king Paṭṭa-bhāj (179), Padma-bandha for the king Prāhāraka (182), and the Pāda-bandha throne is fit for the king Astra-grāha (190).

The lion-legs are, however, not attached to the throne of Astra-grāha (191). Thrones of all other petty kings of the Vaiśya and the Śudra castes are stated to be furnished with pedestals instead, and are made four cornered (square) (192-193). But thrones of all other kings are marked with lions and furnished with six legs (196). These thrones are stated to be made facing the east (prānmukha) (197).
Of the thrones of deities, the Nirikshaṇa (eyes, windows) is made on the four sides (198).

Various kinds of thrones are thus described but the most beautiful one according to one's choice should be used:

Evaṁ cha vividhaṁ prokaṁ yan mānoramyāṁ
mānayet! (200).

(2) "This is the mighty lion-throne (Simhāsana) on which sat the glorious, powerful king, in whose arm is strength, the Lord Emperor Kālīṅga Niśāṅka Lāṅkeswara."

"Simhāsana—on the lion 1, 2, 3, 4, 5, 6, 7, 8 (pillars). Lion throne, royal throne, throne ..............In this case there was actually a large lion, whose fine proportions remind one of the Assyrian bulls and which formed the support, or one of the supports, of the royal seat. A frieze of lions runs round the building." Rhys Davids.

(Inschr. at the Audience Hall of Parākrama Bāhu, Pulastipūr, Ceylon, Ind. Ant. vol. ii.
p. 247, c. 2, para 4; p. 249, c. 2).

(3) "The other shrine contains a fine large figure of Buddha, seated on a simhāsana or throne with recumbent lions at the base, and elephants and other carved accessories at the sides."

(Monumental Antiquities, N. W. Provinces and Oudh, Arch. Surv. new Imp. series, vol. ii.
Agra division, p. 95, no. 23, line 6).

SUKA(-KHA)-NĀSIKĀ—A small room in front of the idol in a temple.

(1) "The great minister Kampaṇṇa for the repair of the roofstones in the Sukanāsike (a small room in front of the idol) of the god Chenna-keśava, set up four pillars—with capitals and repaired them."

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 52,
Transl. p. 55, note 1; Roman text, p. 126).
(2) "It (Malleśvara temple at Hulikal) faces north and consists of a 'garbhagriha', an open 'sukhanāśi', a 'navaraṅga', and a porch. The 'garbhagriha', 'sukhanāśi' and porch are all of the same dimensions, being about 4½ feet square, while the 'navaraṅga' measures 16 feet by 14 feet."

The 'Sukhanāśi' doorway has on its lintel a figure of..............

The 'garbhagriha' and 'sukhanāśi' have likewise ceilings of the same kind, but that of the porch is the largest and the best of all."

(Mysore Arch. Report, 1915-16, p. 4, para 10; see also p. 5, para 12; p. 7, para 13; p. 15, para 19).

(3) "The outer walls of the 'garbhagriha' and 'sukhanāśi' have besides pilasters and turrets.........."

(Ibid. p. 21, para 27).

SUKSHETRA—An edifice, a type of building.

Prāk-śalayā viyuktān Sukshetram vṛiddhidam vāṣtu !

An edifice "without an eastern hall is named Sukshetra and brings prosperity."

(Bṛihat-saṁhitā, liii. 37, see J. R. A. S., N. S.; vol. vi. p. 286).

SUKHĀNGA—A type of pavilion, a rest-house.

A kind of pavilion used as a rest house:

Sukhāṅgākhyam iti praktaṁ satra-yogyam tu maṇḍapam !

(M. xxxiv. 272, see under Maṇḍapa).

SUKHĀLAYA—A pleasure-house, a type of storeyed building.

A class of three-storeyed buildings (M. xxii. 22-30, see under Prāsāda).

SUGRĪVA—An object having a beautiful neck, a type of pavilion.

A pavilion with twenty-four pillars (Matsya-Purāṇa, chap. 270, v. 13, see under Maṇḍapa).
SUDHĀ—Stucco, a building material, brick, plaster, mortar, white-wash.


(2) See Dewal Praṣasti of Lalla the Chhinda, v. 28, Ep. Ind. vol. i. pp. 80, 81.

(3) See Mānsāra under Ābhāsa.

SUNDARA—A beautiful object, a type of storeyed building.
A class of six-storeyed buildings (M. xxiv., 15, see under Prāsāda).

SUPRATI(-Ī)KĀNTA—A type of building, a kind of ground-plan.
A kind of prākāra or enclosure buildings (M. xxxi. 24, see Parivāra and Prākāra).
A class of nine-storeyed buildings (M. xxvii. 23-36, see under Prāsāda).
A ground plan in which the whole area is divided into 494 equal squares (M. vii. 30-31, see under Pada-vinyāsa).

SUBHADRA—A building furnished with a beautiful front tabernacle, a type of pavilion.
A pavilion with twelve pillars (Matsya-Purāṇa, chap. 270, v. 14, see under Maṇḍapa).

SUBHŪSHAṆA—A well decorated house for the use of a married couple, a type of pavilion where a cremoney is performed on a wife’s perceiving the first signs of conception.
Subhūshānakhyāṁ vipraṇāṁ yogyāṁ pumsavanārthakam!
(M. xxxiv. 354, see under Maṇḍapa).

SUMAṆGALĪ—A kind of ornament.
An ornament for the images of female deities (M. līv. 49, 95, see under Bhūshāna).
SUVRATA—A type of pavilion.

A pavilion with sixty pillars (Matsya-Purāṇa, chap. 270, v. 7, see under Maṇḍapa).

SUŚLISHTA—A type of pavilion.

A pavilion with thirty-six pillars (Matsya-Purāṇa, chap. 270, v. 11, see under Maṇḍapa).

SUSHIRA—A hole, a hollow, an aperture, a cavity.

(1) Prāg-grivāḥ-pañcha-bhāgena nishkās(a)sa tasya chochyaṭe |
Kārayet sushirāṁ tad-vat prākārasya tri-bhāgataḥ II

(Matsya-Purāṇa, chap. 269, v. 24).

(2) Sushirām bhāga-vistirṇaṁ bhittayed bhāg-vistarāt |

(Agni-Purāṇa, chap. 104, v. 3).

(3) Dvāra-vat pitha-madhye tu sesham sushirakaṁ bhavet |

(Garuḍa-Purāṇa, chap. 47, v. 16).

(4) See M. lxv. 83, lxvii. 15, etc.

SUSAMHITA—A ground-plan in which the whole area is divided into 400 equal squares.

(M. vii. 28-29, also xxxi. 18 etc., see under Pada-vinyāsa).

SŪ(-SU)T-(T)ĀLAYA—An enclosure, a cloister, a covered arcade forming part of a monastic or collegiate establishment, an enclosed place of religious retirement, a Jain monastery.

Cf. Ep. Carnat, vol. II. nos. 59, 75, 76, 78, 85; Introduction, p. 37, last para, line 3; Roman text, p. 57, line 27, pp. 62, 70; Transl. pp. 147, 151, 156 :

(1) Śrī-Gaṅga-Rājēm Suttāle karaviyale (no. 75, Roman text, p. 62).

(2) Śrī-Gaṅga-Rāja Suttālayavāṁ mādisidam (no. 76, Roman text, p. 62).

(3) Suttālayada bhittiya mādisi—"had the wall round the cloisters and the twenty-four Tirthaṅkaras made" (no. 78, line 1).
(4) Gommaṭa devara Suttālayadolu (no. 86, line 1).
(5) Gaṅgavādiya gommaṭa-devargge suttālayaman eyde māḍisi-dam—"for Gommaṭadeva of Gaṅgavāḍi he had the cloisters around-made."

(No. 90, Roman text, p. 72, line 9 from bottom upwards; Transl. p. 158, para 5; see also no. 59, Roman text, p. 57, line 27).
(6) "Inside (the bastis or Jaina temples) is a court probably square and surrounded by cloisters (see photo no. 149 of Jaina basti at Śrāvana Belgola, Fergusson, p. 270), at the back of which rises the vimāna over the cell, which contains the principal image of the Tirthaṅkara."

(Fergusson, Ind. and East. Arch. p. 269, last para, photo no. 149, p. 270).

SŪTRA-GRĀHIN—(see under Sthapati)—The draftsman, an architect.
SŪTRA-DHĀRA—(see under Sthapati)—A carpenter, an architect.
SŪTRA-DHĀRIN—(see under Sthapati)—The thread-holder, the manager, an architect.
SŪTRA-PAṬTI—(see Patṭa and Paṭṭika)—A part of a door.
Dvāra-tāre chaṭuṣṭa-pančha-śaṭ-saptāśṭa vibhaṇjite
Ekāṁśam sūtra-paṭṭiḥ syāt samām vā bahālaṁ bhavet

(Vāstu-vidyā, ed. Gaṅapatī Sāstri, xiv. 1, 2).
SETU—A bridge in general, a barrier, a boundary, a limit, a landmark, a ridge of earth, a cause-way, a narrow pass or mountain-road, a mound, a bank, a dam.

(1) Karna-kilaya-sambandho' nigrāhāṃ setah—"the fastening of the roof of a house to the transverse beam by means of iron bolts is called seta."

(Kauṭiliya-Arthaśāstra, chap. lxxv. p. 166, para 1).
(2) Maṭṭhā vedādīnāṁ dvija-pura-vihārāḥ prati-diśaṁ virājantē satryāṇy api cha parītas seta-nīvabhāh

(3) Sa khalu Bhāgirathi-patha-pravarttamāna-nānā-vidha-nau-
vāta-sampādita-setu-vandha-nihita-saila-sikhara-sreni-
vibhramat...!

"From the illustrative camp of victory at Śri-Mudgagiri—
where the bridge, which is produced by the wall of boats of
various kinds proceeding on the path of the Bhāgirathi,
surpasses the beauty of a chain of mountain tops."

Dr. Hultzsch seems to think that "the broad line of boats
floating on the river resembled the famous bridge of Rāma."

Dr. Rājendralal Mitra, however, concludes from this passage,
that "Nārāyaṇapāla had made a bridge of boats across the
Ganges."

(Bhagalpur Plates of Nārāyaṇapāla, lines 24-25,

SENĀ-MUKHA—A division of an army, a mound in front of the
gate of a city, a prosperous royal city (see under Nagara).

(1) Nānā-janaṁ cha sampūrṇam bhūpa-harmyeṣa samyutam
Bahu-raksha-samopetam etat senā-mukham bhavet

(M. x. 70-71).

(2) Rāja-veśmā-samāyuktam sarva-jāti-samanvitam
guhyā-pradeśa-saṁyuktam senā-mukham ihochyate II

(Kāmikāgama, xx. 12).

SE(-ŚI)LĀ-RŪPAKA—A statue, a rock-sculpture.

Cf. "The rock sculpture or statues, gift of his (Sivama’s) wife
Vijaya."

(Kuda Inscript. no. 6, line 7, Arch. Surv. new

SAINYA-DURGA—A fort (see details under Durga).

SOPĀNA—Stairs, steps, a stair-case, a ladder.

(1) Mānasāra, chap. xxx:

Flights of steps are constructed for ascending up and descend-
ing from temples, residential buildings, pavilions, enclo-
sures (prākāra), gate-houses, hilly tracts (parvata-deśa), step-
wells, wells, ponds, villages, and towns (lines 85-89).
Their situation:

They are stated to be constructed on the front, back and sides of a residential building or temple;

Sarveshāṁ mukha-bhadṛāṇāṁ pāṛśve sopāna-saṁyutam | 93
Pāṛśvayor dvāra-deśe tu mukha-sopānam eva vā | 94
Guhyānta-dvāra-deśe tu vāme sopāna-saṁyutam | 97
Pramukhe mukha-sopānāṁ kuryāḥ chhilpa-vit-tamah | 102
Prapāṅge pramukhe bhadre sopānāṁ pūrva-pāṛśvayoh | 105
Pāṛśvayoh prishṭha-deśe tu tat-pūrve paksha-pāṛśvayoh | 100
Yatra deśe tu sopānaṁ tatra dosho na vidyate | 101
Alinda-yuktam tad-dvāre vāme sopāna-saṁyutam | 113
Vinālinda-pradēse tu pramukhe sopānam eva cha | 114

Their situation in other places:

Gopurāṇāṁ tu tat-pāṛśve sopānaṁ lakṣaṇānviṁ | 117
Adri-deśe samārohyā yatra tatraiva kārayet | 118
Vāpi-kūpa-taṭāke vā paritāḥ sopāna-saṁyutam | 119
Chatur-dikṣu chatush-kone chāntarale thavā punah | 120
Evam eva yathā-deśe bhadra-sopānam eva vā | 121

Their plan:

Trayo-vimśach chhatāntaṁ syād devāṇāṁ iti kathyaṁ | 141
Paṭṭādri-mārga-paryantāṁ tiryak chordhvordhva-choktavat | 142

Mānuṣhaṇāṁ tu sopānaṁ paṭṭika-yugma-saṁyutam | 143
Sopāna-pāṛśvayor deśe hasti-hasta-vibhūshitam | 155
Hasta-mūla-viśāle tu choktānguliṁ na mānayet | 156
Mūlana tat (mule chāgra)-tri-bhāgaikāṁ hastāgrāntaṁ kha-

yāṁ kramāt | 157
Hasti-hasta-vad ākaraṁ rāga-yuktāṁ manoharam | 150
Tri-chatush-paṇcha-vaktraṁ vā mūlana sīṁhānanair yutam | 159
Agrādho-dhārapaṭṭaṁ syāt paṭṭikā chokta-mānakaṁ | 160
Ādhāra(agra)dhāraṁ pālikākāraṁ paṭṭikā vedikākṛitiḥ | 161
Adri-sopāna-pārśve tu na kuryāt pārśvayoṅghrīkaṁ | 163
Adri-sopāna-deśe tu dīrgha-mānāṁ yathesṭaṁkaṁ | 136
Sarvālaṅkāra-saṁyuktāṁ sopānāṁ lakṣhaṇāṅvitaṁ | 162

Measures of the other flights of steps are given in detail
(125-132, 134-136).

The two kinds of steps (and the materials of which they are
constructed):

Achalaṁ cha chalaṁ chaiva dvidhā sopānaṁ īritam | 190
Śilābhīṣ chesṭhakair vāpi dārubhīṣaḥ sachalaṁ matam | 91
Sarvaiṣaḥ chaivāchalaṁ proktāṁ kshudra-sopāna-saṁyutam | 92

The account given above is that of the stationary steps, that
of the moveable (?moving) steps is also given:

Achalaṁ cheti proktāṁ chalaṁ sthāpyayiṁ yathesṭaṁkaṁ | 124
Tri-chatusha-pañcha-shañ-mātraṁ chalaṁ sopāna-pādake | 144
Tad-ghanam cha viśāle tu samāṁ vā pādam ādhikam | 145
Ardhādhikam tu pādona-dvi-guṇaṁ tri-guṇaṁ tataḥ | 146
Daṇḍa-dvaya-saṁāyuktam chitra (?chhidra)-yuktam tu paṭṭi-
kaṁ | 147

Eka-dvi-trya-aṅgulaṁ vāpi paṭṭikā-ghanam eva cha | 148
Dvi-tri-veda-saṅgulaṁ saṁ-saptāṅgulaṁ eva vā | 149
Ashta-nanda-daśaṅgulaṁ paṭṭikā-vistṛitaṁ bhavet | 150
Evaṁ tu chala-sopānaṁ achalaṁ tat-pravakṣhaye | 151

(2) Vishkambha-chatur-astaṁ aṭṭālaṁ uṭsedha-saṁāvakshepa-
sopānaṁ kārayet!

Iṣṭakāva-bandha-pārśvam vāmataḥ pradakṣiṇa-sopānaṁ
guḍha-bhitti-sopānaṁ itaratathā!

(Kauṭiliya-Arthaśāstra, chap. xxiv. pp. 52, 53).
(3) Sopānam cha yathā-yuktyā hasti-hastam tathaiva cha ∥

(Suprabhedāgama, xxxi. 114).
Ibid. LV :
Tale tale tu sopānam ārohārtham prakalpayet ∥ 167
Compare Saṅkha-sopāna (v. 170), hasti-sopāna and lāja-sopāna (174), pradakshīna-sopāna (176).

The general plan :
Sopānam pārvāyor agre tan-mūlasya prayojayet ∥
Tan-mūlaṁ syād adhīśṭhānāṁ pada-prastāra-varga-yuk ∥ 177
Asva-pādopari sthitvārohaṇāṁ daksināṅghriṇā ∥
Idrig-lakṣaṇa-saṁyuktāṁ sopānaṁ saṁpadāśpadam ∥ 178

(4) Mahābhārata, i. 185, 20 :
Prāśādaiḥ sukṛitochechhrāyaiḥ .......... !
Sukhārohaṇa-sopānaiḥ mahāsana-parichohhadaiḥ ∥

Ind. vol. III. pp. 61, 59).

(6) Meru-māmdara kailāśan ārurukshur mahāmātaih ∥
Sopāna-pañktimi śrī-śaile vyatanod vema-bhū-patiiḥ ∥

"Desirous of ascending Meru, Mandara and Kailāśa i. e. to
gain heaven through charity) the high minded king Vema
constructed a flight of steps at Śrī-śaila."

(Nadupuru Grant of Anna-Vema, v. 6, Ep.

The sopāna is a kind of religious architecture peculiar to India,
cf., e.g., the flight of steps in Chandra-śekhara peak, Sita-
kundā, Chittagong, Bengal.

(7) Pātala-gaṅgā-tāte śrī-śaile...sopāna vithim śubhām — ‘a beau-
tiful flight of steps in the bank of the Pātala-gaṅgā at the
fort of the Śrī-śaila hill.’

(Tottaramudi Plates of Kataya-vema, v. 8, Ep.
Ind. vol. IV, p. 322).
(8) Śrī-sailāgrāt prabhavati pathi prāpta-pātāla-gaṅge
Sopānāni pramatha-padavim ārurukshuś chakāra
"Constructed the flight of steps from Pātālagaṅgā to the
summit of the Śrī-saila as if to climb up to the abode of
Śiva."

(Inscr. of the Reddis of Kondavidu, no. A,
v. 6, Ep. Ind. vol. xi. pp. 320, 314).

(9) "Brahmapryan........ caused to be made the stone work of
a flight of steps, with tiger’s head at the bottom for the
abhisheka-mañḍapa in the temple of Vaṇḍuvārāpati-Em
beruman at Manimaṅgalam......"

(Inscr. of Rajaraja III, no. 39, H. S. I. L,
vol. iii. p. 86).

(10) Śrī-Vāghmati-jalāvatāra-sopānārama-gaṅṭa-dharmma-śālā-pra
tisṭhī-tā-karmma samāpayan !
Sopanālir iyaṁ vidagdha-rachana-śuśishṭa-chitropalā ramyā
vāyu-sūtādhivāsa-vaṭita-proddāma-vighmāvaliḥ !
Sampādyānhiṃ-sastra-loka-vaṭita-svechhā-havakāśa-sthala
snāna-dhyāna-hitā sudhā-dhavalita-prāntā chiram rājatām !

(Inscr. from Nepal, no. 23, Inscr. of
Queen Lalita-tri-pura-sundari, v. 1, second

(11) Śrīmān esho’rkka-kirttir unnīpa iva vilasat sāla-sopānākā
dyaiḥ !
"That honourable one, like a king of Sun-like glory (erected)
splendid walls and stairs."

(Ep. Carnat. vol. ii. no. 105, Roman text,
p. 79, line 14, Transl. p. 164, para 6).

(12) Mahā-sopāna-paṅktyumam rachisidam—“had the flight of
grand stairs laid out.”

(Ep. Carnat. vol. ii. no. 115, Roman text,
p. 87, Transl. p. 171).

(13) "For the new Jīna temple in the place of his government,
in order that long life might be to Permmanadā, caused
steps to be cut to the deep tank of Bālora-Kāṭṭa, had the embankment built, provided a sluice, and........"


SOMA-SŪTRA—A drain, a channel for conveying holy water from a Phallus of Śiva or any other deity of a shrine.
"The drainage channel from the shrine, an ornamental feature of these temples".

SAUKHYAKA—A pleasure-house, a type of pavilion.
(M. xxxiv. 279, see under Maṇḍapa).
SAUDHA—A plastered, stuccoed or white-washed house, a large house, a great mansion, a palatial building, a palace.
(1) Kailāśa-saila-vilāsinas samuttumgga-śikharasya saudhasya-sthāna-bhūmanā

(Teki Plates of Rajaraja-chodaganga, line 82, Ep. Ind. vol. vi. p. 342).
(2) Kṣetre prabhāse sukṛitādhivāse svakārita-brahma-purī-grihos hu
Prakshālya pādau pradādau sa saudham Nānāka-nāmne kavi-
paṇḍitāya∥

"(He) in the sacred Prabhāsa, the habitation of good actions, gave to Nānāka, the Poet and Paṇḍit, having washed his feet, a palace among the mansions of the Brahma-puri founded by himself."

(Sanskrit Grants and Inscrip. no. 11, v. 8, Ind. Ant. vol. xi. pp. 106, 107).
SAUDHA-MĀLIKĀ—(see Prāśāda-mālikā)—A class of buildings, an edifice of the Mālikā class.
SAUMUKHYA—An object having a beautiful face, a type of column, one of the five Indian orders.
(Suprabhedāgama, xxxi. 65, 67, see under Stambha).
SAUMYA—A class of buildings.

(Kāmikāgama, xlv. 40, see under Mālikā).

SAUMYA-KĀNTA—A type of gate-house.

(M. xxxiii. 563, see under Gopura).

SAURA-KĀNTA—A type of storeyed building.

A class of nine-storeyed buildings (M. xxvii. 5-9, see under Prāśāda).

SAUSHTHIKA—An architectural object or moulding added for the sake of elegance or beauty.

Tad-eva sāla-pārśve chaikāṁ dvyaikena sausṭhika-hārāḥ

(M. xxviii. 16).

Tad-eva sāla-prānte tu pārśve chaikena sausṭhikam

(M. xxix. 26, see for context, 24-33, under Akra-kānta).

SKAND-(H)A-KĀNTA—A type of column, a type of gate-house.

The hexagonal or six-sided pillars with six upa-pādas or minor pillars (M. xxv. 246, 23-245).

A type of gate-house (M. xxxiii. 559, see under Gopura).

SKANDHA-TĀRA—A type of building extending like the shoulders.

A class of single-storeyed buildings (M. xix. 172, see under Prāśāda).

SKANDHĀVĀRA—A division of an army, a camp, a royal residence, a capital city, a fortified town.

(M. x. 42 f., see under Nagarā).

Cf. Śrī-Venu-grāma-skandhāvāre sukhena saṁrāja-yā- lakṣhmim anubhavaṁ

"While he is enjoying the good fortune of universal sovereignty at the famous camp of Venu-grāma."

(Bhoj Grant of Kārtavīrya iv, line 96-97, Ind. Ant. vol. xix. pp. 247, 248).
STAMBHA—Fixedness, a support, a stem, a trunk, a post, a pillar, a column.

The column is generally four times the base (M. xiii. 2-3, see under Adhisthāna), and the pedestal is stated to be twice or three times the base (see Mayamata, under Adhisthāna) and the entablature is directed to be \( \frac{3}{4} \) of, equal to, or greater by \( \frac{1}{2}, \frac{1}{3}, \frac{1}{4} \), or twice of, the base (M. xvi. 2-4, see under Prastara).

(1) Mānasāra (chap. xv., named Stambha, i-448):

Columns are called jaṅgha, charana, (s)tali, stambha, aṅgrika, sthāṇu, thūṇa, pāda, skambha, arani, bharaka, and dhāraṇa (lines 4-6). The height or length of a column is measured from above the base to below the Uttara, or above the pedestal from Janman to the Uttara (7-9). The height of a column is, in other words "measured from the plinth (of the former) up to the lowest part of the entablature, that is, from the base to the capital inclusive." The length of a column is twice, \( 1\frac{1}{4} \) or \( 1\frac{1}{2} \) times of its base (8-10); or the heights of the column begin with \( 2\frac{1}{4} \) cubits and end at \( 8 \) cubits, the increment being by \( 6 \) aṅgulas or \( \frac{1}{4} \) cubit (11-12). But according to Kāśyapa (see Rām Rāz, Ess. Arch. of Hind. p. 29), the height of the pillar may be 3 times that of the base; or 6 or 8 times that of the pedestal. The diameter of a pillar may be \( \frac{1}{6} \)th, \( \frac{1}{8} \)th, \( \frac{1}{10} \)th, or \( \frac{1}{12} \)th of its height; if it be made of wood or stone, \( \frac{1}{4} \)rd \( \frac{3}{8} \)th, or \( \frac{1}{8} \)th, of the height, if it be a pilaster joined to a wall (kuḍya-stambha). In other words, the column is from three to ten times the diameter. The width of the pilaster, according to the Mānasāra is 3, 4, 5, or 6 mātras (parts), and twice, thrice, or four times of these should be the diameter of the pillar (M. xv. 14-15). The height of a pillar being divided into 12, 11, 10, 9, or 8 parts, one of these parts is the diameter of the pillar, and at the top it is diminished by one-fourth (16-18).
Columns admit almost of all shapes (lines 20-23). A quadrangular (four-sided) pillar is called Brahma-kāṇṭa; an octagonal one is called Vishnū-kāṇṭa; a sixteen sided or circular one is known as Rudra-kāṇṭa; a pentagonal one is called Śiva-kāṇṭa; and a hexagonal column is called Skanda-kāṇṭa. These columns are stated to be uniform from bottom to top; but the bases of these may be quadrangular (24-25).

With reference to dimensions and ornaments the five kinds of columns—Brahma-kāṇṭa, Vishnū-kāṇṭa, Rudra-kāṇṭa, Śiva-kāṇṭa, and Skanda-kāṇṭa—are called Chitra-karna (31), Padma-kāṇṭa (39), Chitra-skambha (40), Pālikā-stambha (73), and Kumbha-stambha (73,204). The sixth one, Koshtha-stambha (84) in the latter division, is stated to be two-sided, and hence it is same as Kūlya-stambha or pilaster. It should be noticed that the former set of five names refers to the shapes of columns, i.e., shafts, whilst the latter set of five names is based on the shapes of the capitals. But in the detailed account both the capital and shaft are included.

Columns, when in rows, must be in a straight line.

"The intercolumniation may be two, three, four or five diameters; it is measured in three ways, 1st from the inner extremity of the base of one pillar to that of another, 2ndly from the centre of two pillars; and 3rdly from the outer extremities of the pillars including the two bases." "There are no fixed intercolumniations in Indian architecture."

(Rām Rāz, pp. 32, 39).

Cf. Dhvaja-stambha (M. LXXIX. 24), Dhānya-stambha and Sila-stambha (M. XLVII. 1). The shapes and mouldings of the last one (ibid. 16-18):

Vṛttam vā chatur-aśram vā ashtāśra-shoḍasāstrakam
Pāda-tuṅge' shṭa-bhāge tu trimśenordhvam alankṛtām
Bodhikaṁ mushti-bandham cha phalakā tatiṅka ghaṭam

These are apparently the five component parts of the shaft.
The entablature, base, and pedestal are separately described:
Kuṭṭimaṁ chopapīṭham vā sopapīṭha-maṇḍaraṁ (ibid. 21);
see further details under 'Uparśaṁ', 'Adhīśṭhāna' and
'Prastara'.

For the component parts of a column see further details
below.

(2) Kāmikāgama, xxxv:
Nava-hasta-pramāṇāntah stambhāsedhāḥ prakīrtitah II 24
Chatur-amśaṁ samārabhya shaḍ-daśaṁśaṁ yathā-vidhi;
Bhāgāt kṛtvāika-bhāgena nyūnaṁ syād agra-vistāraṁ II 26
Śīla-stambhāṁ śīla-kuḍyaṁ narāvase na kārayet II 161
Ibid. IV 203 (the synonyms):
Sthāṇu(h) sthunāḥ cha pādas cha jaṅghā cha charanaṅghri-
kam!
Sthambho hasta lipyam kampam (skambham) pādanāṁ abhi-
dhānakam II

(3) Suprabhedāgama, xxxi:
The column compared with its base and entablature:
Pāḍayāmaṁ adhīśṭhānaṁ dvi-guṇaṁ sarva-sammatam!
Pāḍārdham prastaraṁ proktam karṇaṁ prastaravat samam II
28

The shapes of the five orders, the fifth being composite
of two:
Jāti-bheḍām saṁkhyātaṁ pādanāṁ adhunoçye ḫ 53
Chatur-asram athaśṭasraṁ shodasaśraṁ tu vṛttakam!
Kumbha-yuktaṁ tathā kechit kechit kumbha-vihinakāḥ II 54
The five names and characteristic features of the five orders:
Śrī-karaṁ chandra-kāntaṁ cha saumukhyaṁ priya-darsa-
nam II 65
Sukhāṅkari cha nāmaṁ kartavyāṁ viśeṣhaṁ!
Śrī-karaṁ vṛttā-pādanāṁ shodasaśre tu kāntakaṁ II 66
Saunukhayām hi tathāśēṣre turyāgre priya-darśanam
Chatur-asrāśta-miśre cha pādā kāryā śubhaṁkari || 67
This last one is the Indian Composite order.

The common features and mouldings of the five orders:
Pādā nāma iti prokto teshāṁ lakṣaṁnaṁ uchyate || 55
Vistārasya chatur-viṁśat(d)-bhāgaikam pāda-vistaram |
Tad eva daṇḍam ākhyātāṁ pādālaṁkāra-karmanī || 56
Mūla-pādasya vistārāt saptākṣaṁṣena mārgataḥ |
Dvi-daṇḍaṁ maṇḍir utsedhāṁ daṇḍa-pādaṁ tu vistaram || 57
Ashtāṁśaṁ kaṇṭhām utsedhāṁ dvi-daṇḍaṁ kumbha-vistaram |
Utsedhāṁ tu tri-pādaṁ hi pādoṁ phalako bhavet || 58
Tri-daṇḍaṁ vistaram proktām tad-ardhāṁ nirgataṁ suṁritam |
Vīra-kaṇṭhām tu daṇḍena vistārāṁ tat-samāṁ bhavet || 59
Tad-ūrdhve potikāyaṁ ām tat-tri-pādaṁ tad-uchēhīrītām |
Tri-daṇḍaṁ adhamāyaṁ ām chatur-daṇḍaṁ tu madhyānām || 60

Uttamaṁ paṇcha-daṇḍaṁ tu potikāyaṁ uchyate |
Chitra-patra-taraṁgaiḥ cha būśhayītvā tu potikāṁ || 61
Kumbha-pādaṁ idaṁ proktām kumbha-nimmaṁ prachakṣha- |
mahe |

Pādaṁ potikayaṁ yuktāṁ śeṣaṁ karaṁ na kārayet || 62
Kumbha-hinās tv-ime proktā latā-kumbhaṁ tad uchēhīrīte |
Kumbhākaraṁ tu tan-mūle tat-ūrdhvāṁ padmaṁ eva tu || 63
Phalakoṁ dve lataṁ kuryāt tach-ehharmaṁ kumbha-pāda-vat |
Pādaṁ tare tu kartavyaṁ aśaṅkaṁ chet tu varjaṁy || 64
Sarveśaṁ eva pādaṁ tat-pādaṁ nirgamaṁ bhavet || 65
(Of all the orders, the projection is ¼).

The columns of the main pāraśa (edifice) and of the subordi-
nate maṇḍapas (pavilions) are distinguished:
Prāsaṁ-stambha-mañasya etat stambhaṁ viśishhyate |
Pādaṁhikam athādhyardham pādoṇa-dvi-gunāṁ bhavet || 105
Stambhāyaṁśaṁ-bhāgaikāṁ stambhasayāva tu vistaram |
Vṛttāṁ vā chatur-asraṁ vā chatur-asṭāraṁ miśrakāṁ || 106
Shoḍaśaśra-yutanā vāpi śilpaṁ sarvaṁ suśobhitam
Stambhāḥ cha bodhiκādhikyā bodhēr apy uttarādhikā 107
Uttarād vājanādhikyā tasyaṁdhve mudrikāṁ nyaset
Mudrikāḥ cha tulādhikyā jayanti tu talopari 108
Chhādayed ishtakābhīs tu tasyaṁdhve kalakāṁ kshipet 109

The above passage refers to only a part of the order. The pedestal, base, and entablature are described elsewhere. (See Suprabhedagama under Pitha & Upapitha, Adhishṭhāna, and Prastara).

The mouldings of the part between the entablature and base, that is, the capital and the shaft, are, as described above, called Daṇḍa (v. 56), Maṇḍi (v. 57), Kanṭha (58), Kumbha (59), Phalakā (v. 58), Vīra-kanṭha (v. 59), and Potika (v. 60).

The same are otherwise called Bodhikā, Uttara (v. 107), Vājana, Mudrikā, Tulā, Jayanti, and Tala (v. 108).

(4) Kaṇṭiliya-Arthaśāstra (chap. xxiv. p. 53):
Stambhaśya prakṣhepaśha shad-āyāmā dvi-guno nikΧtah
chulikāyās chatur-bhāgaḥ—"in fixing a pillar, 6 parts are
to form its height on the floor, twice as much (12 parts) to
be entered into the ground, and one-fourth for its capital."

(5) Rāmāyaṇa (18, vi. 3, etc.):
Kaṇṭchanair bahubhiḥ stambhāir vedikābhīs cha sobhitah

(6) Mahābhārata (xiv. 2523, etc.):
Stambhān kanaka-chitrāmś cha toranāni vṛihanti cha

(7) Matsya-Purāṇa (chap. 255, v. 1-6):
Athātah saṃpravakshāmi stambhā-mānasvinirnayaṁ
Kṛtvā sva-bhavanechehhrāymān sadā sapta-guṇāṁ budhaiḥ 1
Aśity-anśah prithutve syād agre nava-guṇe sati
Ruchakaḥ chatur-āśrah syat tu ashtāśrau vairā uchythe 2
Dvi-vajraḥ shoḍaśaśtras tu dva-trimiśāsraḥ pralīnakah 3
Madhyā-pradeśe yah stambho vṛitto vṛitta iti smṛitah
Ete pācba-mahā-stambhāḥ praśastah sarvāvastushu
Padma-vallī-lata-kumbha-patra-darpaṇa-ropitāḥ 4
STAMBHA

Stambhasya navamāṁśena padma-kumbhāstārām tu ।
Stambha-tulyā tula prokta hīnā chopatulā tatāh || 5
Tri-bhāgenaḥ sarvatra chatur-bhāgena vā punah ।
Hinaṁ hinaṁ chaturthamśat tathā sarvāṁ bhūmishu || 6
These verses are almost identical in the Brihat-saṁhitā (lxxx. 27-30), see below.

Uchchhrayāt sapta-guṇād asīti-bhāgaḥ prithutvam eteṣhām ।
Nava-guṇite asītyaṁśaḥ stambhasya dasāṁśa-hīno'gre || 27
"The eightieth part of nine times the altitude (of the storey) gives the width of a column at the bottom; this diminished by one-tenth is the width of the column at the top." Kern.

Sama-chatur'āsro ruchako vajro'shtaśrir dvi-vajrako dvi-
guṇaḥ ।

Dvā-trimsāśras tu madhye pralīnako vṛttā iti vṛttah || 28
A column with four sides equally rectangular (lit. of four equal corners) is called Ruchaka (= beautiful); one with such eight sides is called Vajra; one with such sixteen sides is called Dvi-vajra; one with such thirty-two sides at the middle (i.e., by the shaft) is called Pralīnaka; and a round one is called Vṛttā.

Stambham vibhajya navadhā vahanaṁ bhāgo ghato'sya
bhāgo' nyah ।

Padmaṁ tathottaros̄tham kuryād bhāgena bhāgena || 29
Cf. Commentary quotes Kirana-Tantra (? Kiraṇāgama):
Vibhajya navadhā stambham kuryād udvahanaṁ ghatoṁ ।
Kamalaṁ chottaros̄tham tu bhāge bhāge prakalpayet ||
"When you divide the whole column into nine parts, one part would be the pedestal (?); the second, the base(?). The capital(?) and also the upper lip (?) must be made so as to form one part, each of them." (see below).
"All this exceedingly vague." Kern.

Stambha-saman bhaulyam bhara-tulanam upary upary asam |
Bhavati tulopatulanam uma padena padena # 30

"Equal to the thickness of the column is that of the architraves; the thickness of the superior cross-beams and upper rafters is lessened by one-quarter, again and again."

Kern.

The eight component parts of the column (order) mentioned in the Matsya-Purana, Brihat-samhita, and Kiran-tantra are (1) vahana, (2) ghaṭa, (3) padma, (4) uttarashttha, (5) bahulya (6) bhara (?hara), (7) tulā, and (8) upatulā.

Dr. Kern's conjectural rendering of these terms does not seem tenable. Nothing can, however, be stated with certainty about their identification. But there is a very striking similarity between the number (eight) of the mouldings of which the Indian and the Greco-Roman orders are composed (see below).

(9) Samgraha-siromani by Sarayu Prasada, (xx. 132-134), cites the same three verses from Varaha-mihira (B. S. lxx, 28-30) as quoted above.

(10) "The subservient parts of an order, called mouldings, and common to all the orders, are eight in number. They are—

(1) The ovolo, echinus, or quarter-round (fig. 867). It is formed by a quadrant, or sometimes more of a circle, but in Grecian examples its section is obtained by portions of an ellipse or some other conic section. This latter observation is applicable to all mouldings of Greek examples, and we shall not repeat it in enumerating the rest of them. It is commonly found under the abacus of capitals. The ovolo is also almost always placed between the corona and dentils in the Corinthian cornice: its form gives it the appearance of seeming fitted to support another member. It should be used only in situations above the level of the eye,
2. The talon, ogee, or reversed cyma (fig. 868) seems also, like the ovolo, a moulding fit for the support of another.

3. The cyma, cyma recta, or cymatium (fig. 869) seems well contrived for a covering and to shelter other members. The cyma recta is only used properly for crowning members, though in Palladio's Doric, and in other examples, it is found occasionally in the bed mouldings under the corona.

4. The torous (fig. 870), like the astragal presently to be mentioned, is shaped like a rope, and seems intended to bind and strengthen the parts to which it is applied; while,

5. The scotia or trochilos (fig. 871), placed between the fillets which always accompany the tori, is usually below the eye; its use being to separate the tori, and to contrast and strengthen the effect of other mouldings as well as to impart variety to the profile of the base.

6. The cavetto, mouth or hollow (fig. 872) is chiefly used as a crowning moulding like the cyma recta. In bases and capitals it is never used. By workmen it is frequently called a casement.

7. The astragal (fig. 873) is nothing more than a small torus, and, like it, seems applied for the purpose of binding and strengthening. The astragal is also known by the names of bead and baguette.

8. The fillet, listel or annulet (fig. 874) is used at all heights and in all situations. Its chief office is the separation of curved mouldings from one another.

(Gwilt, Encycl. of Arch. art. 2532, see also Gloss. Grecian Arch. plates xxxiv, xxxiv bis).
(Attention of the reader should also be drawn to another striking affinity between the Indian and the Greco-Roman orders: in both cases they are principally five in number; see details below).

Whatever be the reasons of these affinities, chance or influence, some of the eight mouldings of an Indian order may be identified with an amount of certainty with the corresponding mouldings of the Greco-Roman order. Padma means lotus and it is same as cyma. Uttaroshtha, literally lower lip, and cavetto, mouth or hollow, are apparently the same. Bhāra is read as hāra (in the Mānasāra) meaning a chain and the latter expression implies the torus, bead or astragal. Ghaṭa might correspond to conge, Vahana to abacus, and Tulā and Upatula (also called vājana and uttara) to fillet or listel.


(13) Stambhatvaṁ...Śrī-sailam evānayat—“converted the Śrī-saila into a pillar.”

(Vanapalli Plates of Anna-vema, v. 10, Ep. Ind. vol. iii. pp. 61, 64).


(15) Tri-śula-mudrāmkāḥ svākiyāyatana-dvāre mahā-saila-stambhaḥ

“The pillar is (now) called the Lakshmi Kambha, or the pillar of (the goddess) Lakshmi.”

“The upper part of the pillar is octagonal (and this part contains the inscription). Immediately below the inscription, the pillar is square. It is stamped with the mark of the tri-śula or trident, which is the weapon of Siva, was set up
in the middle of the three shrines by a sculptor named Subhadeva.

(Pattadakal Inscrip. of Kirtivarman II, line 18, Ep. Ind. vol. III. pp. 1, 3, 5, 7).

(16) A four-faced pillar made of stone (A. D. 1250) now "lying in the temple of Venugopala in the Kistna district."


(17) "This inscription (Śrāvaṇa-Belgola Epitaph of Mallisena, Saka 1050) is on four faces of pillar on a hill at Śrāvaṇa-Belgola in Mysore."


(18) Śilā-Stambha—stone pillar, (?) solid.


(19) Used in the sense of daṇḍa (a measure):

Trimśat-stambha-pramāṇa-pushpa-vāṭikā!

(Bamani Inscrip. of Silhara Vijayaditya, line 22, Ep. Ind. vol. III. p. 213).

(20) "At the eastern entrance of this temple (named Kunti-Madhava at Pithapuram, in the Godavari district) in front of the shrine itself, stands (still) a quadrangular stone pillar."

(Ep. Ind. vol. IV. p. 32).

(21) "The (Salotgi) pillar is inscribed on all its four faces; on the front or the first face, above the writing, are some sculptures, towards the top a liṅga, and below it a cow and a calf and something else which has been defaced."

(Ep. Ind. vol. IV. p. 57).

(22) Śilā-thabe cha usapāpite—"he caused a stone pillar to be erected."

(The Asoka Edicts of Padernsa, line 3, Ep. Ind. vol. v. p. 4)
(23) "The Vishnu temple of Kurmesvara at Srikurman near Chicalcote in the Ganjam district contains many inscribed pillars of hard black stone which have successfully withstood the influence of the climate."

(Ep. Ind. vol. v. p. 31).

(24) Chakre....Vijaya-stambham ambhoodhi-tire ♩
Puṇye sahyādrī-śrīṅge tri-bhuvana-vijaya-stambham ♩

(Four Inscript. of Kulottunga-Chola, no. A,

(25) "This inscription (Śrāvaṇa-Belgola Epitaph of Marasimha II) was engraved on the four faces of the base of a pillar, which is known as the Kuge-Brahma-deva-Kambha, at the entrance to the area, occupied by the temples on the Chandragiri hill at Śrāvaṇa-Belgola."


(26) Māna-stambha (Śrāvaṇa-Belgola Epitaph of Marasimha II, line 109).


"The word 'Māna-stambha,' which means literally 'a column of honour,' is explained by Mr. Rice (Inscript. at Śrāvaṇa-Belgola, Introduction, p. 19, note 2) as denoting technically 'the elegant tall pillars, with a small pinnacled maṇḍapa at the top, erected in front of the Jain temples' and he refers us to a discussion regarding them in Fergusson's Indian and Eastern architecture, p. 276." Dr. Fleet (see below).

(27) Māna-sthambha—Jaina pillar (Krishna Śastri refers also to Ep. Ind. vol. v. p. 171, note 5).

"The Mānastambhas, which are generally graceful, high and imposing, have to be distinguished from other Jaina pillars neither so tall as the former nor bearing any maṇḍapas on their tops. These latter are called Brahma-deva pillars (cf. Brahma-kānta, in the Mānasāra) and appear to be usually set up in front of colossal statues. The Tyāgada-Brahma-deva pillar (figured on plate facing p. 33 of the
Introduction to Mr. Rice's Śrāvaṇa-Belgola Inscriptions) is set up opposite to the colossal statue on the Doddabetṭa hill at Śrāvaṇa-Belgola; the Kūge Brahma-deva pillar at the entrance into the bastis on the Chikkapetṭa hill of the same village, indicates perhaps the existence of the unfurnished colossus on that hill (ibid. p. 29, note 1); and the colossi at Kārkala and Veṇūr have similar pillars in front of them, bearing an image of Brahma-deva on their tops (Government Epigraphist's Annual Report for 1900-1901, paragraphs 6 and 7).

"A lithograph of a similar pillar at Veṇūr is given in Ind. Ant. vol. iv. plate facing p. 39."

(Karkala Inscrip. of Bhairava II, Ep. Ind. vol. VIII, p. 123, note 2).

(28) Trai-lokya-nagarārambha-mūla-stambhāya sambhave!

"He is the foundation-pillar for the erection of the city of the three worlds."


(29) "It (Śrīkūrma Inscript. of Nara-hari-tirtha) is inscribed on the east and north faces of one of the black granite pillars, which support the hall enclosing the temple."


(30) Siha-thabo—lion pillar (no. 1).
Sihadhayāṇa-thambho (no. 7).
Sasariro thabo—pillar containing relics (Senart).

(Karle Cave Inscript. nos. 1, 7, 9, also 8, 11, Ep. Ind. vol. VII. pp. 49, 53, 54, 55, 56).

(31) Chañchat-kīrtti-patākaya tilakita-stambhāḥ pratishṭhāpitah!
Yasyāgre Garuḍa........ "All erected the famous pillar adorned with a waving banner of fame..........the Garuḍa at the top."

(Two inscrip. of Tammusiddhi, no. A, Tiruvalabgadu Inscript. v. 12, Ep. Ind. vol. VII. pp. 123, 125).
(32) "The inscription (Srāvana-Belgola inscription of Trugapa) is engraved on three faces of a quadrangular pillar behind the image of the Kūshmāndini Yakshi which is set up in the Brahma-deva-mandapa in front of the Gummata temple on the Vindhyagiri at Srāvana-Belgola."

(33) "According to Mr. Rice, the inscription (Talagunda pillar inscrip. of Kakusthavarman) is engraved on a pillar of very hard grey granite, which stands in front of the ruined Prabhavesvara temple at Talagunda, in the Shikarpur Taluk of the Shimoga district of the Mysore State. The pedestal of the pillar is 5 ft. 4 inches high and 1 foot 4 inches at the top, a little more at the base. The shaft is octagonal, 6 feet, 4 inches high ('judging by the length of the lines, the shaft must really be slightly higher'), each face being 7 inches wide, but tapering slightly towards the top."

(34) "Alupa inscriptions nos. i-viii are engraved on octagonal pillars in front and in the courtyard of the Śambhukallu temple at Udiyāvara."

(35) Stambho'yaśā nagarasyā

(Kauker Inscrip. of Bhanudeva, v. 6, Ep. Ind. vol. ix. p. 126).

(36) In 1848 Captain J. D. Cunningham (in J. R. A. S. Bengal, vol. xvii. part 1, p. 305 ff) proceeds thus: "near to the western edge of the similar lake stands the wand or pillar (in the town of Pithari in the Bhopal Agency of Central India) now called Bheem Sen. It is composed of a single block about 30 ft. in height and 2½ thick. The shaft is square in section, for a height of 8 feet, and it then becomes circular."
In 1880 General Sir A. Cunningham (in his Archaeological Survey of India, vol. x, p. 70), noticed thus: "Inside the town on the top of the slope, there is a tall monolith with a bell-shaped capital. The shaft is circular, rising from a base 8 feet 3 inches high and 2 ft. 9 inches square.......and from their (of the letters of the inscription on the pillar) shapes I would assign the monument to somewhere about A. D. 600. Close by this pillar there is a small temple with Vishnu sitting on Garuda over the door-way."

The main object of the inscription is to record the erection of the pillar of which a vivid description is given.


(37) "In front of the temple is an inscribed quadrangular pillar of black granite bearing in relief within a countersunk square at the top of each of its four faces, the figure of a squatting Jain ascetic with his arms folded over his lap crosswise."

"The thousand-pillared temple in the middle of the village of Anmakonda was built by Prola's son Rudra in or about A. D. 1162-1163 (Ind. Ant. vol. xi. p. 9f)."


(38) "The first verse (quoted below) invokes the blessings of Vinayaka (Gaṇapati) who, we are told, was placed on the column to ensure prosperity at the top by a quadruple image of Gaṇapati, facing the cardinal directions."

Siddhiṁ karotu sarvvattra stambha-dhāma-Vināyakaḥ !


(39) Kamanṭya-śilā-stambha-kadambottambitāṁvaram ||

Viśaṁkaṭaviṭamkāli-virājad raṁga-maṁṭapam ||
"It (the temple) has a large Raṅga-maṇḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts."


(40) "The two (Nalamba inscriptions from Dharmapuri of the 9th century, A.D.) are engraved on the four faces of a pillar, which was removed in 1904 from Dharmapuri in the Salem district to the Madras Museum."

"The pillar measures 5' 4½" by 1' 4" on the east face, 5' 6½" by 1' 4" on the west and 5' 5½" by 1' 3" on the north and south faces. It is surmounted by a pinnacle from which proceed in the eight directions eight petals, which open downwards and are slightly raised at the edges where they meet the margins of the pillar. The pillar was built into the floor of a maṇḍapa, in front of the Mallikārjuna temple at old Dharmapura."

(H. Krishna Śastri, Ep. Ind. vol. x. p. 54).

(41) Māṭrī-pada-śrī-nimite stambhakah pradattah—"the pillar was presented in memory of (their) mother."

(The Chahamanas of Marwar, no. xvii, Sandeरav stone Inscrip. of Kelhanadeva, line 1, Ep. Ind. vol. xi. p. 52).

(42) "Tenānena Śrī-gaṇapati-deva-mahā-rājena sakala-dvipāmārtaka-desāmītara-paṭṭaṇeśhu gatāgatain kurvāṇe bhyaḥ sāmya-kritebhya evam abhayāśasanaṁ dattam | Gaṇa-pati-devaṁ kīrtyai sthāpita vāṁs chhāsana-stambham | "By this glorious Mahārāja Gaṇa-pati-deva the following edict (assuring) safety has been granted to traders by sea starting for and arriving from all continents, islands, foreign
countries, and cities......Gaṇa-pati-deva set up for the sake of glory (this) edict-pillar."


(43) Agrya-dhāma śreyaso veda-vidyāvallikandah avah-sravantyāh kiritam

Vra(brahma-stambho yena karṇāvatiti pratyasśthāpi kṣhāt-tala-brahma-lokah

"He set up the pillar of piety, called Karnāvati, the foremost abode of bliss, the root of the creeping plant, knowledge of the Vedas, the diadem of the stream of heaven, the world of Brahma on the surface of the earth."


(44) Kirtī-stambham (pillar of victory) nikhāya tri-bhuvanabhavana-stūyamānāpadānāh


(45) Sthāpayitvā dharāni-dharamayān sannikhātāṃ lato'yāṃ sālā-stambhah su-chārur giri-vara-sikharāgropamah kirtti-karttāḥ

"There was then planted in the ground this most beautiful pillar of stone, which resembles the tip of the summit of the best of mountains, (and) which confers fame (upon him)."


(46) Dhvaja-stambha, also called simply 'dhvaja':

Mātrī(tā)pittroḥ puṇya-pyāyanārtham esha bhagavataḥ puṇya-janārddanasya Janārddanasya dhvaja-stambho' bhuy- cchhhrītah

"
"This flag-staff of the divine (god) Janárdana, the troubler of the demons, has been erected, for the purpose of increasing the religious merit of (their) parents."

Vishṇu-pada girau bhagavato vishṇor dhvajô dhvajô sthāpithah !

"This lofty standard of the divine Vishṇu was set up on the hill (called) Vishṇupada."

(Eran stone pillar Inscrip. of Budhagupta, lines 8-9;
Mehrauli posthumous iron pillar Inscrip. of Chandra, line 6, C. I. I., vol. iii., F. G. I., nos. 19, 32, pp. 89 and note 1, 90 ; 141, 142).

(47) "The original lower part of the pillar (at Eran) is now broken away and lost; the remnant of it is about 3' 11" high and 1' 6" in diameter. The hollow part is octagonal; and the inscription (Eran posthumous stone pillar inscrip. of Goparaja, no. 20) is at the top of this octagonal part, on three of the eight faces, each of which is about 7" broad. Above this the pillar is sixteen-sided. Above this, it is again octagonal; (and the faces here have sculpture of men and women, who are probably intended for the Goparaja of the inscription and his wife and friends; the compartment immediately above the centre of the inscription represents a man and a woman, sitting, who must be Goparaja and his wife). Above this, the pillar is again sixteen-sided. Above this, it is once more octagonal. Above this the pillar curves over in sixteen flutes or ribs, into a round top."

"As noted by Cunningham, there are several other Sati-pillars (in commemoration of a Sati), but of much later date than at Eran."

(C. I. I, vol. iii. no. 20, pp. 91, 92 note 2).
(48) The boundary-pillar:

Śiva-dāsena vala-yashṭi uchchhritah—(this) “boundary-pillar has been set up by Śivadāsa.”


(49) “The inscription (Meharauli posthumous iron pillar inscription of Chandra, no. 32) is on the west side of a tapering iron column, sixteen inches in diameter at the base and twelve at the top, and twenty-three feet eight inches high, standing near the well known Kutb Minar in the ancient fort of Rāy Pithara.”


(50) Tenākalpānta-kālavadhīr avani-bhuja Śri-Yaśodharmmanāyanīṃ sthambhāḥ sthambhābhīrāma-sthira-bhuja-parighenochchhrītīṃ nāyito’ttrāḥ

This is one of the two Raṇa-stambhas or columns of victory in war at Mandasor. Their architectural characteristics are given by Dr. Fleet:

Of the first one he says “The base of it is rectangular, about 3' 4" square by 4' 5" high. From this base there rises a sixteen-sided shaft, each of which is about 8½" broad, where it starts from the base. The total length of which (the shaft) was thus about 39' 3" or 34' 10" above the base. The next part of this column, the lower part of the capital, is a fluted bell, about 2' 6" high and 3' 2" in diameter, almost identical in design with the corresponding part of a small pillar from an old Gupta temple at Sanchi, drawn by General Cunningham (in the Arch. Surv. Ind. vol. x. plate xxii, no. 1). The total length of this column, up to the top of the lion-capital, is about 44' 5", or forty feet above the ground, if it stood with the entire base buried. The
square lion-capital must have surmounted by a statue or statues, of the same kind as that which stands on the summit of the column at Eran." (See above and Arch. Surv. Ind. vol. x., p. 81 and plate xxvi).

"The base (of the other column about 20 yards north) is rectangular, about 3' 3" square by 3' 11" high. Differing from the first column, the base is followed by a concave circular part, about 1' 0" high... From this there rises a sixteen-sided shaft, each face of which is about 8" broad, where it starts from the base.......... This column also tapers slightly from bottom to top........ the fluted bell part of the capital, about 3' 0" high and 3' 3" in diameter (is) similar in design to the same part of the capital of the other pillar....... the top has one circular and eight rectangular socket-holes, just as in the top of the lion-capital of the first column."

"The two inscribed columns were evidently intended as a pair, though the full view of the second cannot be taken. (From the distance between them; from the difference in the detailed measures; and from the analogous instance of the Eran column, as shewing the way in which they must have been finished off at the top—they can hardly have been connected by a beam, after the fashion of a torana or arched gate way; and there are no traces of any temple to which they can have belonged). They are evidently an actual instance of two Rana-stambhas or "columns of victory in war," such as the Kauñhem grant of Vikramāditya v (Ind. Ant. vol. xvi. p. 18).... speaks of as having been set up by the Rāṣṭrakūta king Karkara or Kakka III, and as having then been cut asunder in battle by the western Chalukya king Taila II."

The inscription (Pahaldpur stone pillar inscription, F. G. I. no. 57) is on a sandstone monolith column about three feet in diameter: polished and rounded for a length of twenty-seven feet; with a rough base of nine feet; the total length being thirty-six feet. In or about 1863 removed to Benares and set up in the grounds of the Sanskrit College there.


On the ceremony of the Puṇḍarika sacrifice (having been performed), this sacrificial post has been caused to be set up by the Varika.

The architectural characteristics of this (sacrificial) column are given by Dr. Fleet: "The pillar (Bijayagadh stone pillar inscr. of Vishṇuvardhana of A.D. 372) stands on a rubble masonry platform (which is plainly of much more recent construction than the pillar itself), which is about 13' 6" high and 9' 2" square at the top. The height of the pillar above the plinth is 26' 3". The base is square, to the height of 3' 8"; each face measuring 1' 6". Above this, the pillar is octagonal, for a length of 23' 7", and it then tapers off to a point. The extreme top is however broken; and a metal spike, which projects from it, indicates that it was originally surmounted by a capital on the south side of the pillar, towards the top of the square base there is engraved a Śriyogī Vra(Bra)hma-sāgara (the holy ascetic, Brahma-sāgara)."

This may be compared with the Brahma-kānta column of the Mānasāra.

(53) Sphāra kūpāra-tirāvāli-nihita-jaya-stambha-vinyasta-kirtīṁḥ
t"Who has deposited his fame in pillars of victory, which he
erected in an uninterrupted line on the shore of the great
ocean."

(Vijayanagara Inscrip. of Devaraja II, v. 5,
(54) Śakra-pratāpas tri-bhuvana-vijaya-stambham ambhodhi-tire
Punye sahyādri-sriṅge tri-bhuvana-vijaya-stambham ambho-
dhi-pāre

(Tiruvallam Inscrip. of Rajaraja, v. 1, 2, H.
(55) Trailokya-nagarārambha-mūla-stambhāya Śambhave
"Adored be Śiva, the original foundation-pillar of the city of
the three worlds."

(Ep. Carnat. vol. 1., no. 11, pp. 35, 57 first
para).
(56) Hīre-chahvyā-Rāmeśvara-devara-gūḍiya-kallu-kelasa mādīsi
dipamāle-kambada—“had the temple of Rāmeśvara in Hīre-
Chahvāṭi built of stone and erected a dipa-māle pillar.”

(Ep. Carnat. vol. viii. part 1, Sorab Taluq, no.
238, Roman text, p. 77, Transl. p. 37).
(57) "When Śivappa-Nāyaka was protecting the kingdom in
righteousness:—(on a date specified), through the agency
of Siddha-Basappayā of the treasury, this dhvaja-stambha
(or flag-staff) was set up.”

(Ep. Carnat. vol. viii. part 1, Sagar Taluq,
no. 38, Transl. p. 97).
(58) "In order that they both might acquire merit, (the couple)
informed the guru that they would erect a Māna-stambha
in front of the Nemiśvara chaityālaya which their grand
father, Yojana Śrēshṭhi, had built.....On a propitious day they
carried out their promise and had a pillar of bell-metal
made. Meanwhile, to Devarasa were born twin daughters,
Padmarasi and Devarasi, and taking that as an auspicious omen, they had the bell-metal pillar, which had been made, set up in front of the chaityālāya. And upon the pillar they fixed a golden kālaśa of the same height as that of the twins, Padmarasi and Devarasi.”

“To describe the Māna-stambha:—In dimension like a mast of the great ship of dharma and in the midst of the group (of temples) the Māna-stambha (towered up) as if gathering the constellations in the sky like flowers with which to worship the feet of the four Jaina images.”

“In front of Nemīśvara Jina’s temple, a Māna-stambha of polished bell-metal, with a golden kālaśa, on the instruction of Abhinava-Samantabhadra-Nāgappa-Śreshṭhi’s son, Ambvaṇa-Śreshṭhi caused to be made a rod for the umbrella of dharma. Thus did they have the Māna-stambha made.”

(Ep. Carnat. vol. viii. part 1, Sagar Taluq, no. 55, Roman text, p. 192 f, Transl. p. 102, last two paras).

(59) “When the Mahāmaṇḍaleśvara Śāluvendra-mahārāja, without any enemies, was ruling the kingdom in peace:—with beautiful lofty chaityālayas, with groups of maṇḍapas, with Māna-stambhas of bell-metal, with pleasure-groves for the town, with many images of metal and stone.”

(Ibid. no. 163, Roman text, p. 234, line 27, Transl. p. 124).

(60) “Glorious with a Māna-stambha, a lotus pond and a moat.”


(61) Dipa-māleya-kambha—lamp-stand-pillar.

(Ibid. Sagar Taluq, no. 60, Roman text, p. 194, third line from the bottom upwards, and p. 103; Transl. p. 103, second para).
(62) "Bommanna-setti's son Māchirūsa-setti had this dipamāle pillar (dīpa-māleya-kambhakke) made."
This inscription is "at the base of Garuḍa-kambha in front of the Gopāla-Krishṇa temple in the fort."

(63) "Heggunda Baira-Dāsa's son Māra-Dāsa, for the god Śivagangenaṭha, on the rock in front of the Māchaśāle set up this dipamāle pillar" (Kambha).

(64) "Chika-Ankiya-Nāyaka, from love to the god Tirumalenāṭha, set up in front of it this dipamāle pillar" (Kambha).

(65) "Chandalir-Deva-ravutta had this dipamāle pillar made for the god of Varadarāja of Vogaṭṭa."

(66) "Who (Śri-Rājendradeva), having conquered the Iraṭṭapadi seven and a half lakh (country), set up a pillar of victory (Jaya-stambha) at Kollāpuram."

(67) "Had this Māna-stambha made."
(Ibid. Mulbagal Taluq, no. 59, Transl. p. 91).

(68) "Set up the Yūpa-stambha for the Sarvapriṣṭha and Āptor-yāma (sacrifices)."
(Ibid. vol. x. Bageshalli Taluq, no. 17, Transl. p. 233).
“Those who did the work (Devāmbudhi tank):—
Ganḍemadana Basavana made the pillars (Kamba), Komaraiya the ornamental work, and the stone-vedā Channe-
Boyī built the stones of the embankment.”

Harmya-mūla-stambhanum—“foundation pillar of the palace.”
(Ibid. Gubbi Taluq, no. 13, Roman text, p. 36, second line of the first prose portion, Transl. p. 19, para 3).

Liṅga-mudre-stambha—“pillar marked with the liṅga.”
(Ibid. vol. xii. Tiptur Taluq, no. 108, Roman text, p. 102, Transl. p. 64).

“We have had the village built, set up (the god) Saṅjīvarāya,
erected this Garuḍa-Kamba, and had this tank and well constructed.”
(Ibid. Sirī Taluq, no. 92, Transl. p. 101, line 2 f).

“The roof of this hall is supported by four very elaborately
carved columns, nearly square at the base, changing into
octagons at a little above one-third their height. The
capitals are circular under square abaci. These again are
surmounted by square dwarf columns terminating in the
usual bracket capitals of the older Hindu works.”
(The temple of Amarnath, Ind. Ant. vol. iii. p. 317, c. 2, para 1 middle).

Malakaraya Mugu (pālitasya de) yadharmaḥ stambhāḥ #
“This pillar is the benefaction of the gardener Mugupālīta.”
(Ind. Ant. vol. vii. Kuda Inscript. no. 9, pp. 256, 257).
(75) "This inscription (Inscriptions from Nepal, no. 1, dated, Samvat 386) is incised on the lower part of the broken pillar placed to the left of the door of the temple of Chaṅga-Nārāyaṇa, about five miles to the north-east of Kāṭmāṇḍu. The pillar about twenty feet high is without the capital. Its lower half is square, half of the upper part is octagonal, higher up it becomes sixteen-cornered and finally round. Originally it was crowned by a lotus-capital surmounted by a Garuda, about four feet high, shaped like a winged man kneeling on one knee. The workmanship is very good, and the figure shews the flowing locks, which occur frequently on the sculptures of the Gupta period." Pandit Bhagwanlal Indraji and Dr. G. Bühler.

(Ind. Ant. vol. ix. p. 163, c. 1, para-2).

(76) "Just outside the south-west gate of the village there is a modern shrine of the god Hanumanta, with a stone Dhvaja-stambha standing in front of it. Into the pedestal of this Dhvaja-stambha there has been built a Virgal on monumental stone." Dr. Fleet.

(Sanskrit and Old Canarese Inscr. no. lxix, Ind. Ant. vol. ix. p. 96).

(77) "There stands a monolith pillar (on which the inscription referred to below is engraved) apparently of red sand stone. The pillar is called Lakṣmi-Kambha or the 'pillar of the goddess Lakshmi,' and is worshipped as a god."

"The upper part of the pillar is octagonal. Below the octagonal part of the pillar is a square four-sided division."

(Ibid. no. cxi, Ind. Ant. vol. x. pp. 168, 169).

(In villages of eastern Bengal there is a custom to call one of the pillars in the house of each family, the Lakṣmi pillar and to worship it as a god).
"The central tower or compartment of each face is ornamented simply by sixteen-sided pilasters at the angles ... the pilasters are octagonal, whilst the outer compartments or towers at the four corners of the temple have plain square pillars and pilasters."

(Gangai-Kondapuram Śaiva Temple, Ind. Ant. vol. ix. p. 117, c. 2).

(79) Bhagvato Budhasa puva-dāre āyakakām 5 sava niyute apaṇo deyadhamma sabatāṇa hata-sukhāya patiṭhāpitati (no. i, line 5-6).

Bhagavato Budhasa mahāchetiye (puva) dāre āya(ka)-kham)bhe pahohā 5 savamyute apaṇo deyadhammaṁ (no. ii, line 6).

Bhagavato Budhasa mahā-chetiya puva-dāre āyaka-khambhe save niyute apaṇo deyadhamma sava-satānam hita-su-khāya patiṭhāviti

"Erected near the eastern gate of divine Buddha, five (5) Ayaka-pillars which were dedicated for the good and the welfare of all living beings."

"I am unable to say at present what is meant by the epithet ayaka or āyaka. It is possible to connect it either with āryaka ‘venerable’ or with ayas ‘iron, metal.’ But I think it more likely that the word has some technical meaning." Dr. Bühler.

"I would suggest ‘lofty’ or ‘frontal’; they were pillars about 16 feet heigh, erected on the east front of the stūpa, exactly as represented on the Amarāvati slabs bearing representations of stūpas." Dr. Burges.

(Inscript. from Jaggayyapetta, nos. i, ii, iii, Ind. Ant. vol. xi. pp. 258, note 5; 259).

(80) Prathama-vihita-kirtti-praṇḍha-yajña-kriyāsu pratikritim iva navyāṁ maṁḍape yūpa-rūpam ā
Iha Kanakhala-Śambhoh sadmani stambha-mālam amala-ka-shaṇa-pāśhānasya sa vyātāṇa
"He erected in the mandapa of this temple of Kanakhala-Śambhu a row of pillars made of pure black stone and shaped like sacrificial posts, a modern imitation, as it were (of those which were used) for the high famed sacrifices of yore."

(An Ābu Inscrip. of the reign of Bhimadeva II, v. 12, Ind. Ant. vol. xi. p. 221, c. 2; p. 222 c. 2).

(81) Thabhā, thabhā, thambha, thambhā (pillar, pillars, stambha or sthambhāh) gift of some person or persons.

(Bharaut Inscrip. nos. 22, 25, 26, 35, 37, 64, 66, 67, 69, 70, 71, 75, 81, 88, 90, 94, 96, 97, Ind. Ant. vol. xxi. p. 227 f).

(82) "In one of the inscriptions (the one entitled I, A. of Bhagavanlal and Bühler), the interpretation of which, it is true, is very doubtful, it would seem that reference is made to an army, to war and victory: and if so, the pillar would have been both a Dharma-stambha and a Jaya-stambha, a monument of devotion and a trophy of victory."


(83) "Caused basadis and Māna-stambhas to be erected in numerous places."

"Māna-stambha is the name given to the elegant tall pillars with a small pinnaiced mantapa at the top erected in front of the Jaina temples." (See photograph nos. 149, 155, Ferguson, Ind. and East. Arch. pp. 270, 276, and his description quoted below).

(Ep. Carnat. vol. II. Inscrip. on Chandragiri, Śrāvāna Belgola, no. 38, Transl. p. 121, line 5; Roman text, p. 7, line 16; Introduction, p. 19, note 2).
"The sub-base (of these Mānas-stambhas, photo, nos. 149, 155) is square and spreading; the base itself is square, changing into an octagon and thence into a polygonal figure approaching a circle; and above a wide-spreading capital of most elaborate design. To many this may at first appear top-heavy, but it is not so in reality. If you erect a pillar at all, it ought to have something to carry. Those we erect are copied from pillars meant to support architraves and are absurd solicitations when merely supporting statues: we have, however, got accustomed to them and our eye is offended if anything better proportioned to the work to be done is proposed: but looking at the breadth of the base and the strength of the shaft, anything less than here exhibited would be found disproportionately small."

"On the tower or square part of these (Mānas) stambhas we find that curious interlaced basket-pattern, which is so familiar to us from Irish manuscripts or the ornaments on the Irish crosses...it is equally common in Armenia and can be traced up the valley of the Danube into central Europe: but how it got to the west coast of India we do not know, nor have we, so far as I know, any indication on which we can rely for its introduction."

(Under the circumstances, is it not easy and reasonable to give the credit of the invention to the Indian architects?)

(Fergusson, Ind. and East. Arch. pp. 276, 277).

(85) Śilā-stambhaṁ sthāpayati sma—"caused a stone pillar to be erected."

(Ep. Carnat. vol. II. no. 46, Roman text, p. 22, line 5 from bottom upwards; Transl. p. 127, line 6).

(86) Tasya Jayastambha-nibham śilayā stambham vyavasthāpayati sma Lakṣmīḥ—"a stone pillar (for her) as if a pillar of victory, did Lakṣmī erect."

(Ibid. no. 49, last verse, Roman text, p. 28, Transl. p. 128).
(87) Sri-Gommaṭa-Jina-pādāgrāda cāhāgada Kambakke yakṣa-naṁ maṁdisiṁdaṁ—"For the pillar of gifts in front of Sri-Gommaṭa Jinapa, he had a Yaksha made."


(88) "Bāchhappa, son of Kirtti of Aruhanabhāli, on the death of his elder brother Tammarappā, in conjunction with that deva’s queen Bayichākka, had his form engraved on a pillar (Kambha) and set it up."


(89) "The royal karaṇīka Devarasa set up in the name of his father... ... a Dipa-stambha."


(90) "Made a grant of a Dipa-māḷā pillar (Kambha) for the god Lakṣmi-kānta."


(91) "He made a brass ornament for the Dhvaja-stambha (flagstaff) of the goddess Mahālakṣmi and the goddess Sarsavati of Kannambāḍi."


(92) "The great minister caused to be erected a Dipti-stambha for the Kṛiṭṭikā festival of lights (Kṛiṭṭikā-dipotsavake dipti-stambha) and a swing for the swinging cradle festival of the god Chenna-Kēsava of Velāpura."

(93) "While thus all the world was praising him as the founder of the greatness and increase of king Ballala and the cause of his prosperity—the dandīsa Lakshma, together with his wife, mounted up on the splendid stone pillar (Śilā-stambha) covered with the poetical Vira-sāsana, proclaiming his devotion to his master. And on the pillar they became united (?) with Lakshmi and with Garuḍa."


(94) "He erected temples, raised pillars for lights (Dīpa-māle), granted lands to Brāhmans till they were satisfied, constructed five forts and large tanks."

(Ep. Carnat. vol. v. part 1, Arsikere Taluq, no. 109, Transl. p. 159, para 1, Roman text p. 365).

(95) 'Dīpa-mālā-kambha' and 'Basava-pillar.'


(96) "The unshaken pillar (Tolagada kambha)."


(97) "Taking that to mind and desirous of performing a work of merit, the king Lakshma built of stone that abode of Jina, as if erected by Indra to endure in permanence, and afterwards set up a stone pillar (Śilā-stambha) at the great gate-way of the temple, on which was inscribed a sāsana containing all his names and titles, to continue as long as sun, moon and stars."

(98) "Several persons (named) set up this Vira-stambha in his name."


(99) "The mahâ-mandâleśvara Châmunda-Râyarasa (on the date specified) erected a Gânda-bherunda pillar (stambha) in front of the (temple of the) god Jagad-eka-malleśvara."

(Ibid. no. 151, Transl. p. 109, para. 2; Roman text, p. 193, last para).

(100) "The most striking object standing in the village is perhaps the Bherundesvara pillar, now called the Gaurâ-kambha. It is a lofty and elegant monolith, with a figure of the Gaurâ Bherunda at the top. It was erected, according to the inscription on its base (quoted above, Shikarpur Taluq, no. 151) by Châmunda-Râya in 1047, and probably fixed the length of the Bherunda pole used in measuring length (refers to inscrp. no. 120 of the Shikarpur Taluq)."

"Its dimensions are as follows—the shaft, to the top of the cornice of the capital, 30 feet 6 inches high; the Bherundesvara at top, about 4 feet high; the bottom of the pillar is 1 foot 6 inches square to 8 feet from the ground; above that it is circular, of the same diameter, with decorative bands. The Bherunda is a double-headed eagle with human body."


(100a) The dimensions of the Tâlagunda pillar, on which the inscrp. no. 176 of the Shikarpur Taluq is incised, are given by Mr. Rice—"The pillar, which is of a very hard dark grey granite, is standing in front of the ruined Pranâvesvara temple. Its pedestal is 5 feet 4 inches high and 1 foot 4 inches square at the top, a little more at the base. The
shaft is octagonal, 6 feet 4 inches high, each face being 7 inches wide, but tapering slightly towards the top. The finial is a pear-shaped ornament, 1 foot, 11 inches high."


(101) Mahā-raṭhisa Goti-putrasa Agi-mitraṇakasā. siha-thabho dānam—"The gift of a lion pillar (Simha-stambha) by the Mahā-rathi Agni-mitraṇaka, the son of Goti."


(102) "On the east side, steps lead up to a platform on which stands a fine Kūrīti-stambha or Torana arch. It consists of two highly carved pillars, 4 feet broad at the plinth, and rising to a height of 13 feet 10 inches including a broad cruciform capital, whose inner arms support the ornamental torana or cusped arch, over this capital a prolongation of the shaft supports a sur-capital, 3 feet above the first, over which again lies the architrave in two fascia richly carved....This supports the projecting cornice with its decorative guttæ, surmounted by a plinth and on this stands the pediment in which Siva or Bhairava is the central figure."


(103) "He set up Rāma in the Koḍārama temple. Subsequently Janmejaya performed the serpent sacrifice here, a stone pillar, about 9 feet high, with the top fashioned like a trident or spear...being pointed out as the Yūpa-stambha or sacrificial post used by him."

(Mysore Arch. Report, 1915-16, p. 21, plate x, fig. 1, on p. 22).
(104) See Buddhist cave temples (Arch. Surv. new Imp. series vol. iv. plates XVIII, nos. 1, 2; XXII, nos. 1, 3; XXIX, no. 3).

See Sharqi Architecture of Jaunpur (Arch Surv. new Imp. series, vol. xi. plates XXXIX, figs. 1, 2, 3, 4; XI, fig. 2; and read the Inscrip. no. XXVII, p. 51, under ‘Silpin’ and ‘Sthapati’).

Compare Moghul Architecture of Fatehpur-Sikri (Smith, Arch. Surv. new Imp. series, vol. XVIII. part 1, plates LIII to LXXI).

See Rām Rāz, Essay on Arch. of Hind, plates IV to XVIII.


Elephant pillars, Brahma-deva-pillar (ibid. 1914-15, plates IX, fig. 3; XIII, fig. 1, pp. 18, 26).

See pillars of Mukha-maṇṭapa with a stone umbrella in front.

(Ibid. 1913-14, plate V. fig. 1, p. 14).


Ibid. vol. III, plate XXXIV (Gaya granite pillars).

Ibid. vol. IV, plate V, the so called Kutb-minar, which is in reality a Hindu structure.

Compare its details—"Total length of outer inclosure is 228 feet .... The law of geometrical proportion is thus seen to govern the entire Hindu Kutb structure; from the size and the disposition of the inclosures which bound it down to the spacing of the ornamental bands that adorn its gates, every important feature is subject to the great law. But where is the law that governs the Muhammadan structures? They (the Muhammadans) designed like giants, and their Hindu workmen ‘finished like jewellers’; but from the giant killed by Jack, right through the whole genus, giants have hitherto
been noted only for supreme stupidity, combined with immense strength” (ibid. p. 56-57).

Ibid. vol. v. plates xxvii (Mallot temple pillar); xlvi, xlvi (Indo-Persian pillars); xlvii to l (Indo-Corinthian pillars).


Ibid. vol. vii. plates xviii (Sati pillar from Simga; the details of its mouldings); ix (section of interior of garbha-griha shewing a pillar in elevation); x (elevation of a pillar of the Mahā-mañḍapa).

Ibid. vol. viii. plates xi, xii (brick pillar, Balrāmpur).

Ibid. vol. ix. plates xiv, xxiv, xxix.

Ibid. vol. x. plates xiv (Besnagar Crocodile and Fan-palm pillars, p. 42); xxi (pillar of Swāmi-Gosura); xxii, figs. 1, 2 (Sanchi pillars), 3 (Eran pillar), 4, 5 (Udayagiri pillars); xxvii (Eran pillar); xxviii (Toran-pillar); xxx (Eran pillar of Narasinha temple).

Ibid. vol. xiv. plates xxix, xxx (Sati pillars).

Ibid. vol. xvi. plates xxx, xxxi (Bhalagpur pillar).

Ibid. vol. xix. plate x (Baijnath pillar).

Ibid. vol. xx. p. 149, plate xxxiv (Thieves pillars).

Ibid. vol. xxii. plate vii (Section of Aśoka pillar, Rampurwa).

Ibid. vol. xxiii. plate xxii (pillar of victory or Jayastambha).

(106) “These pillars are common to all the styles of Indian architecture. With the Buddhists they were employed to bear inscriptions on their shafts, with emblems or animals on their capitals. With the Jains they were generally Deepadans (Dipa-stambhas) or lamp bearing pillars; with the Vaishṇavas they as generally bore statues of Garuḍa or Hanumān (Garuda-stambhas); with the Śaivas they were flag-staffs (Dhvaja-stambhas); but whatever their destination they
were always the most original, and frequently the most elegant productions of Indian art."

(Fergusson, Hist. of Ind. and East. Arch. p. 50).

"If any one wished to select one feature of Indian architecture which would illustrate its rise and progress, as well as its perfection and weakness, there are probably no objects more suited for this purpose than these stambhas or free standing pillars. They are found of all ages, from the simple and monolithic lats which Asoka set up to bear inscriptions or emblems, some 250 years B.C. down to the seventeenth or perhaps even eighteenth century of our era. During these 2000 years they were erected first by the Buddhists, then by the Jains, and occasionally by the other sects in all parts of India; and notwithstanding their inherent frailty, some fifty—it may be a hundred—are known to be still standing. After the first and most simple, erected by Asoka, it may be safely asserted that no two are alike though all bear strongly the impress of the age in which they were erected, and all are thoroughly original and Indian in design."

(Fergusson, ibid. p. 277, para 2).

(107) The following references will give a glimpse of the pillars of the pre-Buddhistic periods (especially of the early Vedic period), when, it should be noticed, they were employed both as free pillars (compare the yūpas) and as forming the essential members of a building.

* The column or pillar in Indian architecture is indeed very ancient. The word Sthāna which is a synonym of pillar in the Mānasāra is used in the Rigveda ¹ and the later literature² in the same sense. The word Stambha ³ is not perhaps so

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¹ RV. i, 50, 1; v. 46, 2; 63, 7; VIII, 17, 14: x, 15, 13 (of the grave).
² AV. III, 12, 6 (of the yādha, beam, being placed on the pillar); xiv. 1, 63.
³ Sāta-patha-Brahmana, xiv, 1, 3, 7; 3, 1, 22, etc.
⁴ Sīkṣāpāda—maśa pillar, iii, 1, 11; 3, 1, 1.
⁵ Kṣitaka-Sothbīti, xxv, 1; and often Sārpa.
old but Skamba \(^1\) is used in the Rigveda in the same sense\(^2\) (Macdonall and Keith, Vedic Index, II, pp. 488, 489).

The word upa-mit, not used in the Mānasāra, occurs in the Rigveda\(^3\) and the Atharvaveda\(^4\) in the sense of pillar. According to Professors Macdonall and Keith, in the Rigveda the word Upa-mit is used in the sense of an upright pillar. In the Atharvaveda, the word, coupled with Parimit and Pratimit, denotes the beams supporting the Upamit. Parimit denotes the beams connecting the Upamit horizontally\(^5\).

"Concerning the proportions of columns, the second sort of column in the Hindu architecture (as depicted in the Mānasāra) may be compared with the Tuscan, the third with the Doric, the fourth with the Ionic, and the fifth with the Corinthian or composite pillar." (Rām Rāz, ibid. p. 38).

The following details of the Indian and Græco-Roman orders may be compared here for a clear knowledge of the subject.

Rām Rāz describes the Indian Orders on the authority of the Kāśyapa and the Mānasāra and "partly from the models found in the temples and porticoes of a pure Hindu style." And the details of the five Græco-Roman orders are quoted below from Vitruvius, Palladio and others as given by Gwilt.

"The second sort of column is seven diameters in height: it is placed in most examples upon a base and pedestal: the base is two diameters high: it belongs to the species called Kumbha-bandha. The pedestal is equal in height to three-fourths of the base and is of the kind called Vedi-bhadra.

\(^1\) Br. I. 34, 2; iv. 12, 5, etc.
\(^2\) Br. I. 59, 1; iv. 5, 1.
\(^3\) Av. ix. 3, 1.
\(^4\) cf. Zimmer, Hindustanes Leben, 158.
\(^5\) Vedic Index, I. p. 99.
The column is also placed...only on a pedestal which is equal to half the height of the pillar, and which is one of the sorts called Mañcha-bhadra. The capital given to the first design of this pillar is taken from a model found at Tiruvottiyur, near Madras; it is the same which Mānasāra and others call Taraṅga-Bodhika (?), and is one diameter high and projects equal to its height. Speaking of this sort of capital, Mānasāra says 'it should be decorated with Taraṅgas (projecting moulding employed in capitals, terminating by a number of undulating lines) and other appropriate ornaments; the height of the capital being divided into twelve parts, let the form of Taraṅgas occupy three of them, let the Bodhika (capital), which should resemble the cobra de capello, occupy six, and adorned with flowers and the like, and let one part above this be given to......one to the cyma, and one to the listel. The projecting part of the Bodhika should be fashioned like the stalk of a plantain flower. At the upper extremity are the Taraṅgas of equal height or something more. The lower part of the head of the Bodhika is one-third on the upper in breadth, and a third of the former being divided into five parts, one of them is given to the cavetto, one to the fillet, two to the cyma and one to the listel; and the whole should be decorated with foliages, rows of gems, and the like.' In another place the same author says 'let the capital (Bodhika) be made to consist of one, two, three, four, five, six faces, according to the situation in which it is placed.' "

"The other form of capital given to the column is taken from a maṇḍapa at Mayalapur. It is to be met with in many other ancient buildings and is what the artists call in Tamil surub-bodhika, roll capital. I cannot find any particular description of it, except a passage in the Mānasāra, which says: 'The projecting ornaments on the sides of the capital are made either in the form of an inverted apex or
of a wheel (chakra) or circle. It is one diameter in height and projects but three quarters of the diameter." (Rām Rāz, pp. 31-32).

This is compared with the Tuscan order, the details whereof are given below from Vitruvius and Vignola as quoted by Gwilt.

I. Tuscan order:

"Vitruvius (Book IV, chap. viii) in this order forms the columns six diameter high, and makes their diminution one quarter of the diameter. He gives to the base and capital each one module in height. No pedestal is given by him. Over the capital he places the architrave of timber in two thicknesses connected together by dovetailed dowels. He, however, leaves the height unsettled, merely saying that their height should be such as may be suitable to the grandeur of the work where they are used. He directs no frieze, but places over the architrave cantilevers or mutuli projecting one-fourth of the height of the column, including the base and capital. He fixes no measure for the cornice, neither does he give any directions respecting the intercolumnations of this order. The instructions are not so specific as those which he lays down for other orders, and there have been various interpretations of the text, which unfortunately cannot in any of the suppositions be tested on ancient remains." (Gwilt, Encycl. art. 2556).

In the following table of the parts of the Tuscan order (Gwilt, Encycl. art. 2555) the whole height according to the measuring unit of Vignola is 16 modules and 3 parts.

Mouldings whereof the parts are composed:

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Heights of mouldings in parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Cornice</td>
<td>{ Cymatium } Quarter round  4</td>
<td>27½</td>
</tr>
<tr>
<td>16 parts</td>
<td>{ Astragal }                         1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{ Fillet }                           ½</td>
<td>23½</td>
</tr>
</tbody>
</table>
### ENTABULATURE

<table>
<thead>
<tr>
<th>A. Cornice</th>
<th>( \text{Elevation in parts of a module} )</th>
<th>( \text{Height of moulding in parts of a module} )</th>
<th>( \text{Projection from the axis of column in parts of a module} )</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Congé, or Cavetto 1</td>
<td>22½</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Corona 5</td>
<td>22½</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Drip 1</td>
<td>21½</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sinking from corona, ( \frac{1}{2} )</td>
<td>19( \frac{1}{2} )</td>
<td></td>
</tr>
<tr>
<td></td>
<td>or hollow</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fillet ( \frac{1}{2} )</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bed moulding Ogee 4</td>
<td>13( \frac{1}{2} )</td>
<td></td>
</tr>
<tr>
<td>B. Frieze</td>
<td>( \text{Elevation in parts of a module} )</td>
<td>14</td>
<td>9( \frac{1}{2} )</td>
</tr>
<tr>
<td></td>
<td>Fillet ( \text{or listel} ) 2</td>
<td>11( \frac{1}{2} )</td>
<td></td>
</tr>
<tr>
<td>C. Architrave 12 parts</td>
<td>Congé or small cavetto 2</td>
<td>9( \frac{1}{2} )</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fascia ( \text{or listel} ) 8</td>
<td>9( \frac{1}{2} )</td>
<td></td>
</tr>
</tbody>
</table>

The height of the drip under the corona is taken on that member, and that of the hollow in the height of the fillet.

#### COLUMN

<table>
<thead>
<tr>
<th>D. Capital 12 parts</th>
<th>( \text{Elevation in parts of a module} )</th>
<th>( \text{Height of moulding in parts of a module} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet</td>
<td>1</td>
<td>14( \frac{1}{2} )</td>
</tr>
<tr>
<td>Abacus</td>
<td>Congé or cavetto 1</td>
<td>13( \frac{1}{2} )</td>
</tr>
<tr>
<td>Band</td>
<td>2</td>
<td>13( \frac{1}{2} )</td>
</tr>
<tr>
<td>Cymatium</td>
<td>Ovolo 3</td>
<td>13( \frac{1}{2} )</td>
</tr>
<tr>
<td></td>
<td>Fillet 1</td>
<td>10( \frac{1}{2} )</td>
</tr>
<tr>
<td></td>
<td>Congé, or cavetto 1</td>
<td>9( \frac{1}{2} )</td>
</tr>
<tr>
<td>Neck or</td>
<td>Hypotrachelin 3</td>
<td>9( \frac{1}{2} )</td>
</tr>
<tr>
<td></td>
<td>Bead 1</td>
<td>11</td>
</tr>
<tr>
<td>Astragal, or</td>
<td>Fillet ( \frac{1}{2} )</td>
<td>10( \frac{1}{2} )</td>
</tr>
<tr>
<td>necking</td>
<td>Congé, or cavetto 1</td>
<td>9( \frac{1}{2} )</td>
</tr>
<tr>
<td>Shaft 12 modules</td>
<td>Shaft ( \text{11 mod. 8 parts} )</td>
<td>9( \frac{1}{2} )</td>
</tr>
<tr>
<td></td>
<td>Congé, or apophyge ( \frac{1}{4} )</td>
<td>12</td>
</tr>
</tbody>
</table>

### E. Base 12 parts

<p>| Fillet ( \text{or listel} ) 1 | 13( \frac{1}{2} ) |
| Torus 5                        | 16( \frac{1}{2} ) |
| Plinth Pedestal 6              | 16( \frac{1}{2} ) |</p>
<table>
<thead>
<tr>
<th>COLUMN</th>
<th>Heights of mouldings in parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. Cornice</td>
<td>Listel</td>
<td>2</td>
</tr>
<tr>
<td>6 parts</td>
<td>Ogee</td>
<td>20</td>
</tr>
<tr>
<td>6 parts</td>
<td>Die, or dado 3 mod. 4 parts</td>
<td>16</td>
</tr>
<tr>
<td>44 parts</td>
<td>Congé, or apophyge</td>
<td>16</td>
</tr>
<tr>
<td>Base</td>
<td>Fillet</td>
<td>1</td>
</tr>
<tr>
<td>6 parts</td>
<td>Plinth</td>
<td>20</td>
</tr>
</tbody>
</table>

The third sort of column, with its base and capital, is eight diameters high, with a diminution of the shaft at the top of the eighth part of the thickness at its bottom. The base occupies half a diameter and this height is to be divided into ten parts. Two to be given to the plinth, one to the fillet, three to the cymatia and its fillet, one and a half to the cavetto, the same to the torus, and one to the cymbia. The whole projection of the base is half of its height. The following passage from the Mānasāra refers to this kind of base: 'let a base ornamented with the lotus be made under the foot to the pillars one or two diameters in height, and let it be adorned with figures of demons, lions, and the like'.

"The height of the capital, which is made after the manner of the Phalaka, is three quarters of the lower diameter of the column, and is divided into thirteen parts; two are given to the abacus, one to the fillet, two to the Māndana, seven to the cymarecta, and one to the cymbia. The upper part of the shaft, about one and a half diameters below the capital, being divided into twenty-four parts, three are given to the collarino with its fillet, three to the ovolo, three to the lower collarino, five to the lower torus with its cymatia, and ten below to the strings of pearls (muktādāma). The projection of the capital is one diameter, or
about an eighth part beyond that of the lowest part of the base, the fillet projects the full, and the torus three-quarters of their respective heights."

"The height of the entablature is one-fourth of that of the column. It is to be divided into twenty-one parts: eight are given to the architrave, seven to the cornice, and six to the vyālam (frieze). Of the eight parts of the architrave, one is to be given to the cavetto, three to the tema or beenda (uttara) with its listels, two to the cyma recta and to the upper fascia (vājana). Of the seven parts of cornice, one occupies the fillet, and the remainder the ovolo (prastara); and of the six parts of the cornice (or frieze, vyāla) three to be given to the cavetto (or fillet, vājana), two to the prati-vājana (cavetto), and one to the fillet. The projection of the vājana (fillet) of the architrave is equal to that of the capital, that of the prastara (ovolo) is twice as much, and that of the cornice equal to its own height. After making a similar division of the entablature, our author (Mānasāra) lays down the following rule respecting the projection of the members. The height of the architrave being divided into four, five, six, seven or eight parts, one should be given to its projection beyond the pillars. The Kapota (corona) projects equal to its height, or to three-fourths of it, and the vājana (fillet) one-fourth. The aṅgā (fillet) recedes about one diameter, and the antarita (fillet) projects equal to its own height, and the same may be said of the prati." (Rām Rāz, pp. 32, 33).

This third sort of Rām Rāz's column is apparently without a pedestal. Its base too does not exactly correspond with any of the bases mentioned in the Mānasāra (chap. xiv). None of the Mānasāra's eight entablatures consists of twenty-one parts like the one prescribed above for the column under description.
Bām Rāz (p. 38) identifies this column with the Doric order, the details whereof are given below from both Vitruvius, and Vignola, as quoted by Gwilt.

II. Doric order:

Vitruvius (Book IV, chap. III) describes the Doric order more clearly than others. "In order to set out its proportions, he tells us, though not giving a direct rule, that its pedestal is composed of three parts, the cymatium or cornice, the die and the base: and that the base and the cymatium are composed of many mouldings, whose individual proportions, however, he does not give. He assigns no particular base to the Doric order: but nevertheless, places under half a diameter in height the Attic base, whose members are the plinth, small fillet, scotia, and the upper torus with its superior and inferior fillets, together with the apophyge of the column. He gives to the projection of the base a fifth part of the diameter of the column. The height of the shaft he makes of six diameters, and its diminution a sixth part of the diameter. The capital's height he makes equal to half a diameter, and divides it into three parts, one for the abacus and its cymatium, another for the echinus and its fillet, the third for the hypotracehium. To the architrave he assigns the height of one half diameter of the column and to the frieze fifty parts of the module (semi-diameter divided into thirty parts), including the fascia, forming the capital of the triglyphs. His cornice consists of thirty parts of the module, and its projection forty. The whole height which he gives to the order is (in the measurement here adopted) seventeen modules and twenty parts." (Gwilt, Encycl. art. 2566).

In the following table all the details of the Doric order are given (Gwilt. Encycl. art. 2565).
Members composing the order:

<table>
<thead>
<tr>
<th>ENTABLATURE</th>
<th>Height in parts of a module</th>
<th>Projections in parts of a module from axis of column</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet of corona</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>Cavetto</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>Fillet</td>
<td>1/2</td>
<td>26</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1/4</td>
<td>30</td>
</tr>
<tr>
<td>Corona</td>
<td>4</td>
<td>28 1/2</td>
</tr>
<tr>
<td>Drip</td>
<td>1/4</td>
<td>27 1/2</td>
</tr>
<tr>
<td>Fillet</td>
<td>1/2</td>
<td>25</td>
</tr>
<tr>
<td>Gutta under the corona</td>
<td>1/4</td>
<td>24 1/2</td>
</tr>
<tr>
<td>Dentil</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>1/4</td>
<td>13</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>12 1/2</td>
</tr>
<tr>
<td>Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>B. Frieze, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triglyph</td>
<td>18</td>
<td>10 1/2</td>
</tr>
<tr>
<td>Metope</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>Listel</td>
<td>2</td>
<td>11 1/2</td>
</tr>
<tr>
<td>Capital of guttae</td>
<td>1/2</td>
<td>11</td>
</tr>
<tr>
<td>C. Architrave, 10 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gutta</td>
<td>1 1/2</td>
<td>11</td>
</tr>
<tr>
<td>Fascia</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>COLUMN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listel</td>
<td>1/2</td>
<td>15 1/2</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1</td>
<td>15 1/2</td>
</tr>
<tr>
<td>Band</td>
<td>2 1/2</td>
<td>14</td>
</tr>
<tr>
<td>Echinius or quarter round</td>
<td>2 1/2</td>
<td>13 1/2</td>
</tr>
<tr>
<td>Three annuletis</td>
<td>1 1/2</td>
<td>11 1/2</td>
</tr>
<tr>
<td>Neck of capital</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>D. Capital, 12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ovolo</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>Astragal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>1/2</td>
<td>11 1/2</td>
</tr>
<tr>
<td>Congé</td>
<td>1 1/2</td>
<td>10</td>
</tr>
<tr>
<td>Shaft of the Column, 14 modules</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apophyge or conge</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Fillet</td>
<td>3/4</td>
<td>14</td>
</tr>
<tr>
<td>E. Base, 12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Astragal</td>
<td>1 1/2</td>
<td>14 1/2</td>
</tr>
</tbody>
</table>
The fourth sort of column is nine diameters high. The base is one of those called Prati-bhadra (see under Adhishthāna), and is one diameter in height. It is without a pedestal.

The base is to be divided into eighteen equal parts, two to be given to the plinth, one to its fillet, three to the cyma recta, three to the cavetto with its listel, three to the torus, three to the upper cavetto, two to the plat-band (pāda-bandha), and one to the cimbra (? cymbia). The projection of the plinth is one-third of the height of the whole base, the torus and the plat-band project equal to their respective heights.

The upper ornamens (?entablature) of this column occupy two diameters, and the capital takes three-quarters of the diameter, which is to be divided into ten parts: two to be given to the abacus, which projects half a diameter, one to the strings of pearls, one to the fillet, four to the cymatia,
and one to the circular cymbia. The ornaments under the capital are to be divided into sixteen parts: of which give two to the cavetto or collarino, one and a half to the cyma, four to the torms, which projects perpendicular to the plinth or three-quarters part of its height, one and a half to the lower cyma, three to the lower collarino, two to the astragal, which projects equal to its own height, and two to the third cyma and its fillet, below which a space equal to three diameters is taken up by strings of pearls, but which are omitted in some columns of a similar description.”

(Râm Râz, p. 34).

The sources of the details given above are not specified. The account of the entablature, capital and shaft is also not quite clear.

Râm Râz (p. 38) identifies this column with the Ionic order, the details whereof are given below, for comparison, from Vitruvius and Gwilt.

III. Ionic order:

Vitruvius’s description of this order (Book III, chap. III) is not clear. According to his commentator Daniel Barbaro (Gwilt, Encycl. art. 2577) “the height of the pedestal is made nearly a third part (including its base and cymatium) of the height of the column. To the base of the column he assigns half a diameter, and to the shaft itself nearly eight diameters, its surface being cut into twenty-four flutes separated by fillets from each other. His method of describing the volute is not thoroughly understood: it is, perhaps, of little importance to trouble ourselves to decipher his directions, seeing that the mode of forming it is derived from mathematical principles, as well understood now as in the days of the author.”

“The architrave he leaves without any fixed dimensions, merely saying that it must be larger or smaller according to the height of the columns. He prescribes, however, that
the architrave, frieze, and cornice should together be somewhat less than a sixth part of the height of the column, with its base and capital. The total height he makes for the order, according to our measures, is twenty-five modules and nearly nine parts."

"Of the Ionic order there are many extant examples, both Grecian and Roman, and except the debased later examples of the latter there is not that wide difference between them that exists between the Grecian and Roman Doric."

Gwilt (Encyc. art. 2574) gives in the following table the heights and projections of the parts of the order.

Members composing the order:

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>Heights in parts of a module</th>
<th>Projections from axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet of cyma</td>
<td>1½</td>
<td>46</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>5</td>
<td>...</td>
</tr>
<tr>
<td>Fillet</td>
<td>⅓</td>
<td>41</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>40½</td>
</tr>
<tr>
<td>Corona</td>
<td>6</td>
<td>38½</td>
</tr>
<tr>
<td>Fillet of the drip</td>
<td>1</td>
<td>29¼</td>
</tr>
<tr>
<td>Ovolo</td>
<td>4</td>
<td>28½</td>
</tr>
<tr>
<td>Astragal</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>24½</td>
</tr>
<tr>
<td>Dentel fillet</td>
<td>1½</td>
<td>21</td>
</tr>
<tr>
<td>Dentals</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>4</td>
<td>19½</td>
</tr>
<tr>
<td>Frieze</td>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>Listel</td>
<td>1½</td>
<td>20</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>3</td>
<td>19½</td>
</tr>
<tr>
<td>First fascia</td>
<td>7½</td>
<td>17</td>
</tr>
<tr>
<td>Second fascia</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>Third fascia</td>
<td>4½</td>
<td>15</td>
</tr>
<tr>
<td>Capital on the side</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>Capital on the coussinet, or cushion</td>
<td>16</td>
<td>17½</td>
</tr>
<tr>
<td>PARTS OF A MODULE</td>
<td>E. Capital, 17 parts</td>
<td>F. Base, 19½ parts</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>½</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2½</td>
<td>22</td>
</tr>
<tr>
<td>Listel</td>
<td>1½</td>
<td>22</td>
</tr>
<tr>
<td>Channel of the volute</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Ovolo</td>
<td>3½</td>
<td>20</td>
</tr>
<tr>
<td>Astragal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bead</td>
<td>2½</td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>15</td>
</tr>
<tr>
<td>Congé, or cavetto</td>
<td>2½</td>
<td>15</td>
</tr>
<tr>
<td>Above</td>
<td>1½</td>
<td>15</td>
</tr>
<tr>
<td>Shaft of the column, 16 mod., 6 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Below</td>
<td>2½</td>
<td>18</td>
</tr>
<tr>
<td>Apophyge</td>
<td>2½</td>
<td>18</td>
</tr>
<tr>
<td>Fillet</td>
<td>3½</td>
<td>20</td>
</tr>
<tr>
<td>Torus</td>
<td>5½</td>
<td>22½</td>
</tr>
<tr>
<td>Fillet</td>
<td>4½</td>
<td>20½</td>
</tr>
<tr>
<td>Scotia</td>
<td>2½</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>4½</td>
<td>22</td>
</tr>
<tr>
<td>Scotia</td>
<td>2½</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>4½</td>
<td>22</td>
</tr>
<tr>
<td>Plinth</td>
<td>6½</td>
<td>25</td>
</tr>
<tr>
<td>PEDESTAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>3½</td>
<td>35</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1½</td>
<td>34½</td>
</tr>
<tr>
<td>Corona</td>
<td>3½</td>
<td>33½</td>
</tr>
<tr>
<td>Fillet of the drip</td>
<td>1½</td>
<td>30</td>
</tr>
<tr>
<td>Ovolo</td>
<td>3½</td>
<td>29½</td>
</tr>
<tr>
<td>Bead</td>
<td>1½</td>
<td>27</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>26½</td>
</tr>
<tr>
<td>Congé</td>
<td>1½</td>
<td>25</td>
</tr>
<tr>
<td>Die, 4 modules</td>
<td>12½</td>
<td>1 mod. 7</td>
</tr>
</tbody>
</table>
STAMBHA

FEDEPTAL

<p>| Height in | Projection from |
| parts of a | axis of column in |</p>
<table>
<thead>
<tr>
<th>module</th>
<th>parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Congé</td>
<td>2</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
</tr>
<tr>
<td>Bead</td>
<td>1 1/2</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>3</td>
</tr>
<tr>
<td>Fillet</td>
<td>3/4</td>
</tr>
<tr>
<td>Plinth</td>
<td>4</td>
</tr>
</tbody>
</table>

"The fifth sort of column is ten diameters high, including the base which ought to be three-quarters of the diameter. It should be divided into twelve parts: two for the plinth whose projection is a fourth part of the diameter, one for the fillet, four for the cyma, and i one and a half for the cavetto, one for the lesser cyma, one and a half for the torus, and one for the cymbia. The projection of the cyma and torus is equal to their respective heights. This column is sometimes erected on a high pedestal, which is about a third part of the height of the column."

"The height of the capital, which is called Pushpa-bandha, is equal to the upper diameter of the column: its projection on the side is equal to its height, and the middle most square is ornamented with the petals of a lotus. 'The altitude of the capital,' says Kaśyapa, 'may be equal to the higher, lower, or the middle diameter of the column. Its breadth may be equal to its height, or four or five diameters.' A capital, the height of which is from one to two diameters, and the breadth twice its height, is of the superior sort: and that which in height is half the diameter, and in breadth from one to three diameters, is of the inferior sort."

"In colonnades of porticoes, the inter columnations are found to be from one and a half to two diameters."

(Rām Rāj, pp. 34-35).
In this order the description of the entablature is not given. Rām Rāz (p. 38) identifies this "with the Corinthian or Composite pillar," the details of both of which are given below for comparison from Vitruvius and Palladio as quoted by Gwilt.

IV. Corinthian order:

"Vitruvius (Book iv, chap. 1) is scanty in the information he gives on the Corinthian order, and what he says respecting it relates more to the origin of the capital and the like than to the proportion of the detail. He makes the capital only one diameter high, and then forms upon the plan a diagonal two diameters long by means whereof the four faces are equal according to the length of the arc, whose curve will be the ninth part in length and its height the seventh part of the capital. He forms the order with a pedestal, with base and cornice (as Daniel Barbaro would have it). The whole height given to it in our measures is about twenty-seven modules and two parts." (Gwilt. Encycl. art. 2587).

In the following table Gwilt (Encycl. art. 2583) gives, on the authority of Vignola, measurements of the mouldings of the Corinthian order.

Members composing the order:

<table>
<thead>
<tr>
<th>ENTABLATURE</th>
<th>Heights in parts of a module</th>
<th>Projections from axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet of cornice...</td>
<td>1</td>
<td>53</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>5</td>
<td>53</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>48</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1½</td>
<td>45½</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>46</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1½</td>
<td>45½</td>
</tr>
<tr>
<td>Modillion</td>
<td>6</td>
<td>44½</td>
</tr>
</tbody>
</table>

A. Cornice, 38 parts
<table>
<thead>
<tr>
<th>ENTABLATURE</th>
<th>Heights in parts of a module</th>
<th>Projections from axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet (remainder of modillion band)</td>
<td>4</td>
<td>28 1/2</td>
</tr>
<tr>
<td>Ovolo</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>24 1/2</td>
</tr>
<tr>
<td>Dentils</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>20</td>
</tr>
<tr>
<td>Hollow or congé</td>
<td>3</td>
<td>19 1/3</td>
</tr>
<tr>
<td>B.</td>
<td>Frieze, 1 mod. 7 1/2 parts high</td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>4</td>
<td>19 1/3</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>C. Architrave, 27 parts</td>
<td>First fascia</td>
<td>7</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>16 1/2</td>
</tr>
<tr>
<td>Second fascia</td>
<td>6</td>
<td>15 1/2</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>15 1/2</td>
</tr>
<tr>
<td>Third fascia</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>COLUMN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Echinus</td>
<td>2</td>
<td>diagonally 36, on plane 33 1/2</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>D. Capital, 42 parts (Fig. 800)</td>
<td>Lower member of abacus</td>
<td>3</td>
</tr>
<tr>
<td>Inverted echinus of the bell</td>
<td>2</td>
<td>22 1/2</td>
</tr>
<tr>
<td>Large volutes</td>
<td>6</td>
<td>31 1/2</td>
</tr>
<tr>
<td>Upper small leaves</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Large leaves</td>
<td>12</td>
<td>at top, 24 1/2</td>
</tr>
<tr>
<td>Lower leaves</td>
<td>12</td>
<td>at top, 20 1/2</td>
</tr>
<tr>
<td>Column</td>
<td>Heights in parts of a module</td>
<td>Projections from axis of columns in parts of a module</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------------</td>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>Shaft, 17 modules 1 1/2 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Astragal</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Congé</td>
<td>2 1/2</td>
<td></td>
</tr>
<tr>
<td>Apophyge</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>Torus</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>4 1/2</td>
<td>20</td>
</tr>
<tr>
<td>Scotia</td>
<td>1 1/2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>20 3/8</td>
</tr>
<tr>
<td>Two beads</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>21 3/4</td>
</tr>
<tr>
<td>Scotia</td>
<td>1</td>
<td>21 1/2</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/4</td>
<td>23</td>
</tr>
<tr>
<td>Torus</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>Plinth</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

**Pedestal**

| Fillet                     | 1 1/2                        | 33 1/4                                                |
| Cyma reversa               | 1 1/4                        | 33 1/4                                                |
| Corona                     | 3                            | 32                                                   |
| Throat                     | 1 1/4                        | 30 1/4                                                |
| Bead                       | 1                            | 26 3/4                                                |
| Fillet                     | 4                            | 25 1/2                                                |
| Frieze                     | 5                            | 25                                                   |
| Bead                       | 1 1/4                        | 26 3/4                                                |
| Fillet                     | 1 1/2                        | 26 1/4                                                |
| Congé                      | 1 1/2                        | 25                                                   |
| Die                         | 87 1/2                       | 25                                                   |
| Fillet                     | 1 1/2                        | 25                                                   |
| Congé                      | 1/4                          | 26 1/4                                                |
V. Composite order (compound of Corinthian and Ionic):

Vitruvius has not given any instructions on this order. Gwilt (Encycl. art. 2596) gives Palladio's details of this order, "To the pedestal's height this master assigns 3 diameters and three-eighths of the column adding to it a lower plinth of the height of half a diameter. He makes the base of the column half a diameter in height and assigns to the shaft eight diameters and a little more than one-fourth, and cuts it into twenty-four flutes. The height of this capital is one diameter and a sixth. The architrave, frieze and cornice he makes a little less than a fifth part of the height of the column. The whole height of his profile in our measures is thirteen modules and twelve parts."

In the following table Gwilt (Encycl. art. 2592) gives, on the authority of Vignola, measurements of the mouldings of the Composite order:

Members composing the order:

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Heights in parts of a module</th>
<th>Projections from axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Cornice, 36 parts</td>
<td>Fillet of cornice</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>Cyma recta</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Cyma reversa</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Bead</td>
<td>1</td>
</tr>
<tr>
<td>ENTABLATURE</td>
<td>Heights in parts of a module</td>
<td>Projections from axis of column in parts of a module</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>Cyma under the corona</td>
<td>1 1/2</td>
<td>41</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>4</td>
<td>32 1/2</td>
</tr>
<tr>
<td>Fillet of the dentils</td>
<td>1/4</td>
<td>28</td>
</tr>
<tr>
<td>Dentils</td>
<td>7 1/2</td>
<td>29</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>Ovolo</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Fillet</td>
<td>1/2</td>
<td>16 1/2</td>
</tr>
<tr>
<td>Congé</td>
<td>3/4</td>
<td>15</td>
</tr>
<tr>
<td>Upright face</td>
<td>17 1/2</td>
<td>15</td>
</tr>
<tr>
<td>Apophyge</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Cavetto</td>
<td>2</td>
<td>20 1/2</td>
</tr>
<tr>
<td>Ovolo</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>17 1/2</td>
</tr>
<tr>
<td>First fascia</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>16 2/3</td>
</tr>
<tr>
<td>Second fascia</td>
<td>1</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COLUMN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Echinus and fillet</td>
</tr>
<tr>
<td>Lower member of abacus</td>
</tr>
<tr>
<td>Volute</td>
</tr>
<tr>
<td>Band of upper leaves</td>
</tr>
<tr>
<td>Upper leaves</td>
</tr>
<tr>
<td>Band of lower leaves</td>
</tr>
<tr>
<td>Lower leaves</td>
</tr>
<tr>
<td>COLUMN</td>
</tr>
<tr>
<td>------------------------</td>
</tr>
<tr>
<td>Column 16 mod. 12 parts</td>
</tr>
<tr>
<td>Astragal</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Congé</td>
</tr>
<tr>
<td>Shaft</td>
</tr>
<tr>
<td>Apophyge</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Congé</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Torus</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Scotia</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Bead</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Scotia</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Torus</td>
</tr>
<tr>
<td>Plinth</td>
</tr>
<tr>
<td>E. Base of column, 18 parts</td>
</tr>
<tr>
<td>PEDESTAL</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Cyma reversa</td>
</tr>
<tr>
<td>Corona</td>
</tr>
<tr>
<td>Cyma recta</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Cavetto</td>
</tr>
<tr>
<td>Frieze</td>
</tr>
<tr>
<td>Bead</td>
</tr>
<tr>
<td>F. Cornice, 14 parts</td>
</tr>
</tbody>
</table>
The orders and their several characters and qualities do not merely appear in the five species of columns into which they have been subdivided, but are distributed throughout the edifices to which they are applied, the column itself being the regulator of the whole composition. It is on this account that the name of orders has been applied to the differently formed and ornamented supports, as columns, which have received the names of Doric, Ionic, Corinthian, Tuscan, and Composite orders, whereof the three first are of Grecian origin, and the two last, it is supposed, of Italian or Roman origin. Each of these, by the nature of its proportions and the character resulting from them, produces a leading quality, to which its dimensions, form and ornaments correspond. But neither of the order is so limited as to be confined within the expression of any single quality. Thus the strength indicated in the Doric order is capable of being modified into many shades and degrees of that quality.” (Gwilt, art. 2538).

(Further accounts of the origin of orders will be found under Nagara).
"There are other columns," says Rām Rāz (p. 38), "in the Indian architecture, not only one diameter lower than the Tuscan, but from one to two diameters higher than the Composite." "The first sort is a column six diameters high; it is rarely made but upon a high base and pedestal. The entablature is more than half the altitude of the column, and the intercolumniation generally four diameters. The pedestal is of the Prati-bandha kind (see under Upapittha, and there it is called Prati-bhadra); and its height is equal to that of the base which is one-third of that of the column itself, or two diameters. The base is called Mañcha-bandha (see under Adhishṭhāna) and is divisible into thirty parts. The capital is equal in height to upper diameter of the shaft, and its projection is equal to its height. The form of the capital is called Pushpa-bandha. 'The height of the capital', says Mānasara, 'may be either equal to the breadth of the shaft, or one-half or three-quarters of it, according as it may appear proportionate to the size of the column. Let the breadth of it be either one, one and a quarter, half, or three quarters of the diameter.' The entablature placed on this column does not differ from that placed on other pillars, except perhaps in the height. On this subject Mānasara observes generally: 'The whole height of the entablature may be either three-quarters, one, one and a quarter, one and a half, one and three quarters, or twice that of the base. The height of the entablature may be a half, one-fourth, or three-quarters of that of the shaft, or the height of the pillar being divided into eight parts, six, five, three, or two may be given to that of the entablature. The height of the entablature is measured from the architrave up to the corona." (Rām Rāz, p. 30).

"The sixth sort of pillar is eleven diameters high. The design made to illustrate this is selected from among the pillars found at Conjeveram; it represents a square pillar of
the same height, exclusive of the base, which is composed of a plinth, a cyma recta and torus, with their fillets, and is one diameter high. The same pillar, including the base, may be taken as an example also of the seventh sort, which ought to be twelve diameters in height."

('When the pillar, ' says Kaśyapa, ' is measured in height from the upper fillet of the base, it is called Nigata-stambha, but when it is measured from the plinth below it, is termed Nichata-stambha.')

"At the foot of the shaft a space equal in height to the hypotenuse of the lower diameter is made quadrangular, around which are sculptured images of the deities, and the like, in bas-relief. In about half a diameter above this, is made the ornament called Nāga-bandha (a serpent-shape-moulding). The remainder of the shaft, about three diameters and a half, is made to consist of eight sides, including the strings of pearls, which occupy three-quarters of a diameter, and appear to be suspended from the fillet of the upper ornament called Padma-bandha (a lotus-shape-moulding), which takes up half a diameter. Next above this is the Kalaśa or water-pot, above three quarters of a diameter, and above this are made, with the same height given to them, three other mouldings, Hārikā, Āśya, and Tāṭikā, which last projects a fourth part of the diameter. Above this again is the lower collarino, in height about a quarter of a diameter, then the ornament called Kumbha (pitcher) which is half a diameter high and projects as much: next the upper collarino, a little less than the lower one; next the moulding called Phalakā (abacus) which is one diameter high and projects equal to its height; next the third collarino, about three-fourth of a diameter; and last of all the capital of the kind called Pushpa-bandha."

(Rām Rāz, pp. 35-36).
"This pillar may, according to the definition of its form, be called Vishṇu-kānta and appears in most of its ornaments, though not in their proportions, to agree with the description given in the Mānasāra of that which he calls Pālika-stambha (?). He says 'the height of the collarino should be one diameter of the column; that of the Phālakā (abacus) one, three-quarters, or, two or three diameters, and its projection one-fourth of its height. The height of the Kumbha (pitcher) below the collarino may be half, one and a half, or two diameters and its breadth equal to the upper or lower collarino. The height of the Tāṭikāśya is half or three-quarters of the diameter. Let the lower cyma be equal to its height and let its breadth be one and a quarter diameter. Below that comes the Hārikā of half that height. The height and breadth of the Tāṭikā are equally one diameter. Below that let a Kalasa (pitcher) be made about two diameters in breadth and let the upper part of it be shaped in the form of a durdura-flower, and in such a manner as may appear graceful. Below this, about three quarters of the diameters should be decorated with strings of pearls.'

Concerning the dimensions of his seventh sort of column, Rām Rāz gives accounts of a few more specimens which are quoted below.

The pillars at Tiruvannamalai are estimated to be about thirty feet high, with proportionate thickness, diminished at the top by a twelfth part of the lower diameter. There are three kinds of them. The first is placed on a high pedestal and base; the whole shaft is divided into ten compartments, each being equal in height to the hypotenuse of the diameter of the pillar; and on all the four sides of these compartments are sculptured, in relief, four small pillars or pilasters supporting an entablature. The second pillar differs from the first in having two, instead of four, small ornamental pilasters in relief, on each side of the ten.
compartments, into which the shaft is divided, with an ornamented niche in the middle, which in the third specimen is flanked by two small pañjaras or ornamented cages on both sides of it. The second sort of pillar is placed on a base without a pedestal, and the third on a pedestal without a bāsāq." (Rām Rāz, p. 37).

"The difference in the Indian orders, consists chiefly in the proportion between the thickness and the height of pillars, while that of the Grecian and the Roman orders, not only on the dimensions of columns, but also on the form of the other parts belonging to them."

"The Egyptian columns appear to have no fixed proportion in regard to thickness and height. In some of the specimens of the ruins of upper Egypt, the height of the columns consists of from four to six times the lower diameter, which last proportion coincides with that of the first sort of the Indian pillar."

"The orders of India, and of Greece and Rome, are remarkable for beautiful effect of their proportions, a circumstance to which little regard has been paid by the Egyptians. Both the Indian and Grecian columns are diminished gradually in their diameter from the base to the summit of the shaft, a practice which has never been observed in the Egyptian: on the contrary, a diametrically opposite rule has been observed in their shafts, which are made narrower at the bottom than at the top, and placed upon a square or round plinth. The proportion in which the diminution at the top of the columns of the two former is made, seems to have been regulated by the same principle, though not by the same rule. The general rule adopted by the Hindu architects in this respect is that the thickness at the bottom, being divided into as many parts as there are diameters in the whole height of the column, one of these parts is invariably diminished at the top; but in the Grecian and Roman architecture, the
diameter of the upper part of the shaft, in a column of 15 feet in height, is made one-sixth less than its thickness at the base; and in a column of 50 feet, the diminution is one-eighth. The higher the columns are, the less they diminish, because the apparent diminution of the diameter in columns of the same proportion, is always greater according to their height, and this principle supposed to have been discovered with greater scientific skill, and is adduced as one of the proofs of the highly refined taste of the Greeks; but we observe that precepts derived from the same principle have been taught and practised in India from time immemorial."

"The plan of the Grecian columns is always round; but the plan of the Hindu columns admits of every shape, and is frequently found in the quadrangular and octagonal form, and richly adorned with sculptured ornaments. The form of the Egyptian pillars too, is circular, and their shafts are often fluted like the Corinthian, but the fluting of the Indian columns resembles neither the one nor the other. The decorations of the Egyptian columns often consist in representations of the bundle of reeds tied up with a cord on the top, having a square stone placed over it; in some specimens are also found bindings or fillets in various parts of the shaft, and in the interval between them, reeds and hieroglyphics are represented. But there is nothing like these ornaments in the Indian orders, except in the columns found in the excavated temple of Elephanta, and some other places, and which differ materially from those employed in other situations in Hindustan."

"There are no fixed, as we saw before, intercolumnations in the Hindu architecture, as are found in the Grecian, but the spaces allowed between pillar and pillar in different Hindu buildings, are found nearly to coincide with the Grecian mode of intercolumnations, though in too many instances, they differ widely from it, and the same may perhaps be said of the Egyptian colonnades."
The capital of the Grecian columns invariably marks the
distinction of the several orders; those of the Indian are
varied at pleasure, though not without regard to the diameter
and length of the shaft; and the forms of the plainest of
them, though they have in reality nothing in common with
the Grecian order, are found at a distant view, to bear some
resemblance to the Doric and Ionic capitals; but those of a
more elaborate kind are sometimes so overloaded with a sort
of filligree ornaments, as to destroy the effect of the beauti-
ful proportions of the whole. The Egyptian capitals, on the
other hand, are formed into elegant vase shapes, decorated
with the stalks, leaves, and blossoms of the lotus, and occa-
sionally with palm leaves, which latter ornaments are
supposed to have given the first idea of the Corinthian
capitals. And in some specimens, the Egyptian capital is
composed of the representation of the head of the goddess
Isis."

In view of the classification and number (5) of the orders,
their principal composing mouldings (8), and other details of
similarity pointed out above, the "affinity," says Râm Râz
truly (p. 38), "between the columns of India and of Rome
and Greece is so striking, that one would be apt to ascribe
it to something more than mere chance."

1 1 Considerable interest is attached to the recent discovery (in Japan) beneath the corner stones
of the Double-Bridge (main entrance to the Imperial Palace) of eight human skeletons. Most of
the skeletons were found upright about twelve feet below the bed of the Palace moat, which is at present
undergoing repair work necessitated by the earthquake of 1923.

"The theory of some Japanese scientists is that the skeletons are the remains of persons who,
several centuries past, offered themselves as 'human pillars' for the immortalization of the corner-
stones used in constructing Edo Castle. The tradition of the 'human pillars' is an old one in Japan.
In a past age it was believed that if human beings were buried alive beneath the corner-stones of great
structures, the gods would accord permanent strength and solidity to the foundations and, in addition,
those who thus sacrificed themselves, would become immortal. It was considered that those chosen
as 'human pillars' were greatly honored. They were buried alive in a standing position.

"The first traditional instance of the 'human pillars' recorded in Japan dates back to the reign
of Emperor Ninotoku, more than a thousand years ago. The Yodo river at Osaka, where the Emperor
had his palace, used to overflow each year, drowning many people and causing much damage. Every
dike built by the best engineers was unable to withstand the floods. One night, it is said, the
Emperor dreamed that the gods had advised him if he would use human bodies as pillars for the
construction of the embankments, there would be no more flood trouble. The story has it that the
Emperor immediately caused human beings to be buried alive beneath the foundation stones of the
dike and, since then, the embankment has withstood all floods."—Associated Press of America
Dispatch, Tokio, July 11, 1923.
STUPE—A heap, a mound, a funeral pile, a tope, a Buddhist monument.

(1) "The Buddhist dome-shaped tower built over relics, or as a memorial. The earliest Stūpas were tombs."

(Vincent Smith, Gloss. to Cunningham's Arch. Surv. Reports).

(2) "Stupas or Topes—These, again, may be divided into two classes, according to their destination: first, the true stupas or towers erected to commemorate some event or mark, some sacred spot dear to the followers of the religion of Buddha; secondly, Dagobas or monuments containing relics of Buddha, or of some Buddhist saint. If it were possible these two ought always to be kept separate, but no external signs have yet been discovered by which they can be distinguished from one another, and till this is so, they must be considered, architecturally at least, as one."

"In Nepal, according to Hodgson, and, I believe, in Tibet, the monuments, which are called Stupas in India, are there called Chaityas. Etimologically, this is no doubt the correct designation, as chaitya like stupa, means primarily a heap or tumulus."

(Fergusson, Hist. of Ind. and East. Arch., p. 50, note 2).

For the photographic views and the architectural details of the following stupas, see Fergusson:

The great Tope at Sanchi (p. 63, figs. 10, 11, 12).
The cut in the rock on a Dagoba at Ajunta (p. 64, fig. 13).
The Tope at Sarnath (p. 66, fig. 14).
The Temple at Buddh Gaya (p. 70, fig. 16).
The great Tope at Amravati (p. 72, fig. 17).
The Gandhara Topes (description, pp. 72-76).
The Jelalabad Topes (p. 78, figs. 18, 19).
The Manikyala Tope (pp. 80-82, figs. 21, 22, 20, 23).
(3) "A diversity of opinion exists as to the propriety or otherwise of calling such monuments as the high stupa of Takkal Bala 'Tope' ; and it must be said that this monument is a striking illustration of the inaccuracy of much that has been written on the subject. The following is one of the many instances where a conclusion has been somewhat hastily arrived at: the term now used is 'Thūp'; it is, therefore, much to be regretted that we should have adopted the word 'Tope,' which preserves neither the spelling nor the pronunciation of the true name."


(4) "Again, Mr. Fergusson, writing on this subject, complains bitterly of the Bhilsa, and the Sarnath, and the Sanchi 'Topes.' To make the confusion worse he laments—'Tope is also the common Anglo-Indian word for a clump of trees.' Very true, but that hardly justifies the following—'In neither sense is the word ever used by natives, who associate 'tope' with something very different, that is, with cannon or artillery.' That the natives do use the word freely in designating such monuments, I will now endeavour to show. While they called all lower mounds in this neighbourhood dehiri, the peasantry denied the existence of a Thūpi, Thūpa, Thūva, or even the common dhi; and in my enquiries being compelled to paraphrase the word for their comprehension, after trying buland-tila and other expressions in vain, I accidentally mentioned the much abused 'tope,' and was much surprised to find that they understood my meaning instantly, and helped me to a minute description of the monument and its surroundings. They did not call it thūpa nor thūpi, but simply 'tope' or, more correctly, 'top.' Now, it would appear from the above that the word is no mere 'adoption of ours,' and that it is used by the natives of India (unless
we allow the breadth of the Indus to make a fine distinction, moreover, by the commonest of those natives far and wide."


(5) Takshaśila āyāṃ thuvo pratithāvita sava-budhaśa puyāc 1

"This stūpa was erected at Takshaśilā (Takshaśila) in honour of all the Buddhas."


(6) Thūva cha saṃghārāma cha 1


STŪPI—A dome, a cupola, a spherical roof rising like an inverted cup over a circular, square or multangular building, a pinnacle, a steeple-tower.

(1) M. xi. 13, xv. 91, xviii. 4, 413, xxii. 10, etc.

(2) Koṇa-pārawatam kuryāt stūpy-āchchhādaṇakāni cha 2

Su-mhūrte su-nakshatre stūpy-āchchhādaṇakām nyāset 2

(Vāstu-vidyā, ed. Gaṇapati-śāstri, xvi. 27, 37).

(3) Kaṇṭhektam sarva-mānaṁ tu stūpy-utsedhaḥ prākritītah 2

(Kārikāgama, xxxv. 30).

(4) Ravi-varma-mahā-raja alia the Lord Kula-śekhara-deva was pleased to bathe up to the pinnacle (stūpi-paryyanta) the Vānakaiyilaya-Tirumalai (name of the central shrine) in the temple of the Lord of Tiruviraṭṭaṇam, the Lord of Tiruvadigai, and to fix the stones which were bulging out (? stūpi-kīla)."

(Tiruvadi Inscript. of Ravivarman, line 3 f., Ep. Ind. vol. viii. p. 9).
(5) "This inscription (V. S. I. I. vol. ii. no. 90) records the gifts, by the priest Ḫaṇa Śiva Pandita, of 8 gilt copper-pots. A ninth pot was presented by Pavana-Piḍāraṇ. The gilt copper-pots were all intended to be used as pinnacles (Stūkipādam, para 2). Nine of them were presented, of which one is said to have been for the temple of the Lord (para 9) and another for the temple of the Lord Śrī-Rājarājaśvara mudaiyār (para 11). The other seven appear to have been intended as pinnacles for the shrines of the regents of the eight quarters. The regents are eight in number, viz., Indra, Agni, Yama, Niṛriti, Varuṇa, Vāyu, Soma, and Ḫaṇa. The shrine of Indra, who is the regent of the East, seems to have been in the second gopura for which five pinnacles had apparently been provided by the king himself."

(V. S. I. I. vol. ii. no. 90, paras 1, 2, p. 413 f).

(6) "The Gangai-kondha-puram temple ... consists of a nine storeyed stūbi (steeple-tower) or vimāna over the shrine or sanctuary, 99 feet square at the base, and about 165 feet high."

(Ind. Ant. vol. ix. p. 117, c. 2, para 1).

(7) See Chalukyan Architecture, Arch. Surv. new. Imp. series, vol. xxi. plates lxxxii, figs. 1, 2; lxxxi, figs. 1, 2; xci.

See Cunningham, Arch. Surv. Reports, vol. iii., plates xlvi, fig. 4 (Birdabam Stūpa), xlvii. fig. 3 (Nongarh Stūpa); vol. xi. plate xxvii (plan and section of Mediavāl Stūpa); vol. xviii. plates v, vi (Niṛvāṇa-stūpa); vol. xix. plate iii (Mahadeopur pinnacle).

STŪPI-KĪLA—(see Stūpa and Stūpi)—The spire, the nail above the dome.

(M. xviii, 144).

Cf. "The Lord Śrī-Rājarājadeva gave one copper waterpot (kuṭa); to be placed on the copper pinnacle stūpitari; according to
Winslow, a synonym of Śikhara, or the upper pinnacle of a temple) of the sacred shrine (Śri-Vimāna) of the Lord of the Śri-Raja-
rajaśvara (temple), weighing three thousand and eighty-three 
pala."

(Inscr. of Rajaraja, no. 1, line 18, H. S. I. I., 
vol. ii., p. 9).

STRI-LIṅGA—A class of buildings, a feminine type of architectural 
object.

See definition and other details under Prāśāda.

Cf Sarvatra bhoga-bhūmy-aṅgam alinda-parisobhitam । 
Sarva (?shad)-varga-samay-uktam manah-priti-samanvitam ॥ 
Chaturṇām anā (m)-lomasāṁ (lokānāṁ) yogyaṁ stri-liṅgam 
ishyate ॥

(Kāmikāgama, xlvi. 10, xxxv. 21, see under Śālāṅga 
and Shad-varga).

STHĀNDILA—A ground-plan in which the whole area is divided into 
fifty-nine equal squares.

(M., vii. 8, viii. 39, ix. 129, etc., cf. lxx. 30, see 
Pada-vināśa).

STHĀPATI—The chief architect, the master builder.

(1) Mānasāra (chap. ii., named Śilpi-lakṣaṇa or ranks and quali-
fications of architects):

From the four faces of Brahma are stated to have originated 
the four heavenly architects, namely, Viṣva-karman, Maya, 
Tvashṭṛ and Manu. And their son are called respectively 
Sthāpati, Śutrāgrāhīnī, Varadhaki and Takshaka. These 
latter four evidently represent the four classes of terrestrial 
artists:

Pūrvānane viṣvakarma jāyate dakṣiṇe mayah । 
Uttarasya mukhe tvasṭā pāścime tu manuh smṛțatāḥ ।
Visvakarmākhya-nāmno'sya putraḥ sthapatir uchyate
Mayasya tānayah sūtragrāhitī parikirtitaḥ
Tvashṭur devarshah putraḥ vardhākiriti prakathyate
Manoh putras takshakah syāt sthapatyādi-chatushtubāyam

(M. II. 11-12, 17-20).

Cf. One Manu is stated to be the architect who built the city of Ayodhyā:
Ayodhyā-nāma-nagari tatrāsil loka-viśrutā
Manunā mānavadreṇa ya purī nirmitā svayam

(Rāmāyaṇa, i, 5, 6):

Their ranks:
Sthapatyaśīś chatur varnaḥ śilpipbhīḥ parikirtitaḥ

(M. II. 29).

The Sthapati is in rank the director general and the consulting architect (M. II., line 21). The Sūtragrāhin is the Guru of Vardhaki and Takshaka (22), while the Vardhaki is the instructor of Takshaka (23). The Sthapati must be well versed in all sciences (24). He must know the Vedas (26). He must have all the qualifications of a supreme director (āchārya) (31).

Cf. Sthapatiḥ sthāpanayārhah veda-vich chhāstra-śārāgah
Sthāpanādhipatir yasmāt tasmāt sthapatir uchyate
Sthapateś chājñayā sarve sūtragrāhyādayah sada
Kurvanti śāstra-dṛishtena vastu-vāstu prayatnataḥ
Āchārya-lakshanāir yuktah sthapatir ity-abhidyāte
Sthapatis tu sva-turyabhyas tribhyo gurur iti śmrtaḥ

(M. II. 26--29, 31, 21).

Sthapatiḥ sarva-śāstra-jñāh (24).
See also M. xxxvII. 14, 15, 16, 17, 58, 73-74, 83, 85.
These passages refer to the Sthapati as the master of the opening ceremonies of a dwelling house.
The Sūtrāgrāhini also should have the general knowledge of all the sciences and the Vedas. But he must be an expert in measuring accurately and must make a special study in drawing (M II. 32, 24, 22, 25, 33, 23, 25, 34):

Srutajñāḥ sūtra-grāhi cha rekha-jñāḥ śastra-vit-tamaḥ | 32.
Sūtra-grāhiti sūtra-dhṛit | 24.
Sūtra-grāhi guru dvāvhiyāṁ图为 bhya dya iti śmṛitaḥ | 22.

The Vardhaki, too, should have the general knowledge of the Vedas and practical sciences. But the object of his special study is painting. He must also be able to design (vichāra-rajña) architectural and sculptural objects from his own ideas. Like the Sūtrāgrāhini, the Vardhaki too should have an idea of accurate measurement.

Cf. Vardhakir māna-karmajñāḥ | 25.
Vichāra-jñāḥ srutajñāṣ cha chitra-karmajño vardhakih | 33.
Takshakasya guru nāma vardhakir iti prakṛtitaḥ | 23.

The Takshaka must be expert in his own work, i.e., carpentry. He should be obedient to his superiors and aspire to rise in rank.

Cf. Takshaṇāt takshakah śmṛitah | 25.
Takshakah karma-vidyuṣ cha bala-bandhūdaya-parah | 34.

(2) Sthapatih sthāpanārāh syāt sarva-śastra-visāradah ||
Na hinaṅgo'tiriktāṅgo dhārmikas tyāphyāparah ||
Amāśaryo'nasūyaḥ cha tāntrikastv-abhijātavān ||
Ganita-jñāḥ purāñajñāḥ añandātmā py-alubdhakah ||
Chitra-jñāḥ sarva-deśajñāḥ satya-vādī jitenḍriyah ||
Arogi chápramādī cha saptā-vasana-varjitaḥ ||
Sunāmā dṛipha-vandhūḥ cha vāstu-vidyābdhi-pāragah ||

(Vāstu-vidyā, ed. Gaṇapati Śāstri, i. 12-15).
The Sthapati or master builder must be able to design (lit. placing, sthāpana). He must be proficient in all sciences, (śāstras see below). He must not be deformed by lacking in or possessing too many limbs. He must be pious and compassionate. He must not be malicious or spiteful. He must be trained in music (tāntra = a stringed musical instrument, see Vitruvius below). He must be of noble descent. He must be a mathematician and historian. He must be happy in mind and free from greed. He must be proficient in painting. He must know all countries, i.e., he must be a geographer. He must be truthful, and possess self-control. He must not have any disease, and must be above committing errors. He must be free from the seven vices (hunting, gambling, day-dreaming, blackmailing, addiction to women, etc., see Manu samhitā, vii. 47-48). He must have a good name and be faithful to friends. He must be deep in (lit. cross) the ocean of the science of architecture.

Compare these qualifications of the master builder with those of the Graeco-Roman architects quoted below from Vitruvius.

The classification of the architects and the account of their qualifications are almost identical to those given in the Mānasāra:

Sthapates tasya śishyo vā sūtra-grāhi sūte'ḥavaḥ
Sthapaty-ajñānusāri cha sarva-karma-visāradaḥ
Sūtra-daṇḍa-pramāṇajñō mānomaṇā-pramāṇavit
Takshitanām takshakenāpy upary-upari yuktītah
Vṛddhikrit vardhakīḥ proktāḥ sūtragṛāhy-anugah sādā

(Vastu-vidya, ibid i. 16-18).

Takshanat sthūla-sūkṣmānāṁ takshakaḥ sa tu kṛtītah
Mṛit-karmajñō guṇī śaktāḥ sarva-karma-sva-tantrakah
Guru-bhaktāḥ sadā hṛishtāḥ sthapaty-ādy-anugah sādā

(Vastu-vidya, ibid. i. 18-19).
(3) Sūśilaḥ chaturāṅga-daśakṣa-sāstrajña-lokha-varjita(-tah) !
Kṣmatadvaṁ asya dhvajas chaiva sūtrakṛtaḥ sa uchyaṇe \\*
'One who is of good behaviour, clever, skilful, learned, free from
luster (excessive desire of gain), can forgive (rivals), and
belongs to the twice-born class (? Brāhmaṇa), is called Sūtrakṛta.'

(Śilpa-śilpa, ed. Gāṅgādhara, i. 3).

(4) Vāstu-vidhiṣānajño laghu-hasto jīta-saramaḥ !
Dirgha-darśi cha sūraḥ cha sthapatīḥ pariśrītim }
'One who is conversant with the architectural design (vidhiṣā,
the act of arranging, disposing, etc.), skilful (lit. swift at
hand), industrious (or patient labourer), and foresees (everything),
and is a champion (in architectural matters), is
described as a sthapati.'

(Matsya-Purāṇa, Pet. Dict.)

(5) Mahābhārata (XII. 3243-3244):
Sat-kritos chaprayatnena āchāryyartvik-purohitāḥ !
Maheshvāsāḥ sthapātayaḥ sāṃvatsara-chikitsakāḥ \\*
Prājñā medhāvino dāntā daksahā sūra bahu-srutāḥ !
Kulināḥ sattva-sampannā yuktāḥ sarvveshu karmmasu \\*
Sthapatis, meaning apparently architects, are stated here to
be very learned, meritorious, patient, dexterous, champion, of
large experience, of high birth, full of resources, and capable
of application to all works.

Ibid. XIII. 5073-5074:
Brāhmaṇa-sthapatibhīṣyām cha nirmittam yan niveṣanam \\*
Tad āvasetaḥ sādā prājñāḥ bhavārthih manujeśvara ṇ
Here, a house built by a Brāhmaṇa and a Sthapati is specially
recommended. Stapatī implies an architect but his caste is
not clear from this passage.

Ibid. XIV. 2520-2524:
Tato yayau bhīmasenaḥ prājñāḥ sthapatibhiḥ saba ṇ
Brāhmaṇān agrataḥ kṛtva kuśalān yajña-karmanāṇi ṇ
Tāṁ sa śāla-chayaṁ śrīmat saṁpratoli-sughāṭṭitam ।
Māpayāmāsa kauvavyo yajña-vāṭaṁ yathā-vidhi ॥
Prāsāda-sāta-saṁbādhāṁ maṇi-pravara-kuṭṭīnīm ॥
Kārayāmāsa vidhivad-dhema-ratna-vibhūstitam ॥
Stambhāṁ kanaka-chitrāṁ cha toranāṁ vṛihanti cha ।
Yajñāyatana-deśeṣu dātva sūddhaṁ cha kāṇchanam ॥
Antah-purāṇāṁ rājñām cha nāṇā-deśa-saṁiyushām ।
Kārayāmāsa dharmmaṭāṁ tatra tatra yathāvidhi ॥

Here, too, Sthapati is apparently the architect who built the
palace with jewelled floor, columns, arches, etc., and also the
well designed high gate-houses.

Ibid. v. 255 :
Tato'atibhīte rūpāṁ tu śakra āste vīcārayan ।
Atha-jagāma parasum skandhenādāya varddhakī ॥
Vardhaki is called here Takshan (see verses 256—266) not in
the sense of carpenter but to imply an executioner.

(6) Vārttika of Kātyāyana on Pāṇini, 2 (Pet. Dict.) :
Sūtra-grāha = yah sūtram gṛihṇāti na tu dhārayati.
Sūtra-graha = yah sūtram gṛihṇāti dhārayati cha.
This subtle distinction is not quite clear.

(7) Chaurapañcāśikā (ed. Bohlen, 7-3):
Surata-tāṇḍava-sūtra-dhāri.

(8) Rāmāyaṇa, (II. 80, 2, etc.) :
Karmāntikāṁ sthapatayah purushā yantra-kovidaḥ ।
Tatha vardhakayaṁ chaiva mārgino vṛiksha-takshakāḥ ॥

(9) Sakala-guṇa-gaṇālamāṅkita-kriyottamāṅgaru Parama-Brahma-
nis chala-svarūpar upadeśa-pr(r)arākarmaru Manu-Mayā-
Māṇḍabyo-Viśvakarma-nirmmitam appa Hem-migadeya
mane enisida stotakaccharu ！

"Of the Viśvāmitra-gotra, supreme Lord of Laṅka-dvīpa-pura,
possessed of property and vehicles, versed in all sāstras,
sought after to construct ornamental buildings and upper
storeys, adorned with all good qualities, his head sprinkled with sandal water from Śiva, in the unchanging form of Parama Brahma, distinguished in giving advice, of the Hemmigade house created by Manu, Maya, Māndabya, and Viśvakarma, was Stoṭakācharī."


(10) This Praśasti was written by Skandasādhu, the son of Śrīkantha, a descendant of a family of architects (sthapati-kula).

(Sholinghur Insc. of Parantaka 1, line 21, Ep. Ind. vol. iv. pp. 224, 225).

(11) Sthapati-Kālisuta-Simgāli-kargi Navagrāma-draṅga vra(? luh)dajana ।
"The Sthapati (architect of the tank was) Simgāli Kargi, the son of Kāli, a Pandit (?) vulha) from the Navagrama-draṅga (compare, Rāja Tāraṅginī, Translation by Dr. Stein, vol. ii. p. 291, 'watch-station near mountain passes')." Dr. Stein Konow.

(Peshawar Museum Insc. of Vanhadaka, line 6, Ep. Ind. vol. x. p. 80, note 3; p. 81).

(12) Visadru-sutah Kaman Śilpi—"Visadru's son, Kamaun, the architect (of the fifth octagonal pillar, middle row, of the north-west cloister). This simple record of the architect or head mason Kamaun is the most valuable inscription of the Lal Darwāza, as it is another proof of the truth of Ferguson's remark that the cause of the admixture of Hindu and Muhammadan styles in the Jaumpur was the employment of Hindu masons." Dr. A. Führer.

(Sharqi Arch. of Jaumpur, Inscip. xxvii., Arch. Surv. new Imp. series, vol. i. p. 51)
(13) Rajapalasya putreṇa pālhaṇena cha śilpinā !
Utkiṁṇa-varṇa-ghanatana vaidagdhi-viśvakaranana !
"(The document) is engraved by the artist Palhana, son of Rajapala, who is a master of the art and craft."
(Pachar Plate of Paramardideva, line 22, Ep. Ind. vol. x. pp. 49, 45).

(14) Tvashṭri, a recognised architect, connected with (the ancestor of) both Sutraḍhāra and Sthapati:
Tad-vad Vatākhyaṁ nagaram vaneśimin Tvashṭuh prasadav kritavān Vasishṭhah !
Prakāra-vapropavanais tadāgaiḥ prāsāda-veśmaih su-ghanami su-tungaiḥ !
Bhanor griham daiva-vaśād vibhagnaṁ Vasishṭha-pauraiḥ
suṣkrītam yad āsīt !
Āśich cha Nagāt sthapate tu Durggha !
Durggharkato Deuka Sūttra-dhāraḥ !
Asyāpi sūnuḥ Śivapāla nāmā !
Yenotkriteyam suśubhā prāšastiḥ !
(Vasantgadh Inscrip. of Purnapāla, A. D. 1042,

(15) Sadāśivamahārāya-śāsanād Viraṇātmajah !
Tvashṭa śri-virāṇāchāryo vyalikev tamra-śāsanam !

(16) Śīlā-śilpi—stone mason (Govindapur stone Inscrip. of the poet

(17) Śilpin—engraver (Vilapaka Grant of Venkata 1, v. 62, Ep.

(18) Cf. Inscrip. from Dabhoi (verse 12, Ep. Ind. vol. i. p. 31).

(19) Vardhaki—carpenter, sculptor (Senart):
Vadhakinā ṣāmiṇa venuvāsaput (e) na gharasa mugha kata !
(Karle Cave Inscrip. no. 6, Ep. Ind. vol. vii. p. 53).
(20) Sūtradhāra—architect, artizan (Bheraghat Inscrip. of Alhanadevi, v. 36, 37, Ep. Ind. vol. II. pp. 13, 17).
(25) Si(s)īlā-pañcha-subhe vaiśe sūtra-dhāra vīchakshaṇāḥ
Bhojūkha Kāmādevaḥ cha karmmanishṭhā Halā sudhīḥ #
"(Born) in the auspicious family of Īśapaṭṭa, the conspicuous architects (were) Bhojūka, Kāmādeva, and the wise Halā, (who) were perfect in their work."
"A Muhammadan ruler Jallāla Khojā, son of Īsāka, appointed these architects to build a Gomāth(a) (? cow-shelter), a garden, and step-well in the town of Baṭīthādim."
(Bhatihagarh stone Inscrip. v. 12, Ep. Ind. vol. XII. pp. 46, 47, 44).
(26) "Gokarna Svāmī—who is set up on the pure peak of the Mahendra mountain, master (guru) of things movable and immovable, the sole architect (sūtra-dhāra) for the creation of all the world (sakala-bhuvana-nirmanānika-sūtra-dhārasya)."
(27) Krishṇa-suto guṇāḥhyāḥ cha sūtra-dhāraṭra Naṅnakaḥ !
Etat Kaṇvāśramam ājñātvā sarvva-pāpa-haramāḥ subhāṁ !
Kṛitaṁ hi mandirām śambhoḥ dharmma-kirtti-vivarddhanaṁ !
Here, Sūtra-dhāra is the architect who built the temple of Śiva.
(Inscription from the Mahadeva temple, v. 29, 30, Ind. Ant. vol. XIII. p. 165).
(28) Sūtradhāro'sya Haridāsanāmā—the architect (employed on the repair of the temple of Dakshināditya) was Haridāsa:
(Gaya Inscr. of Vikrama Samvat 1429, line 9, Ind. Ant. vol. xx. pp. 315, 313).

(29) Cf. "When the house is finished Brāhmans and the friends of the family are feasted. The mistri (master-builder) attends the dinner and receives from the owner complimentary gifts, such as shawls, turban, clothes and money, as his merits and the generosity of his employer dictate."
(Ind. Ant. vol. xxiv. p. 303. c. 2, last para).

(30) "The royal draughtsman (rāya or rāja sūtra-dhāri) Gopojja's younger brother Suroja engraved it."

(31) Svasti samadhigata-pañcha-mahā-sabda......svaradhipatimahā nāyaka-vibudha-vara-dayakan animitta Malla-vijaya-Sūtra-

(32) "Born in the family of Viśvakarma, the architect of the three worlds, Viśvanātha—the son of Basavāchāriya, who was the son of Vodeyappaya considered to be the jagad-guru—

(33) "To Dāmoja, son of the carpenter Mādiyoja granted a rent-free estate."
"Hail! There is no excommunication (balligavārte=bahishkāra, Mr. Venkata Raṅgo Kaṭṭi) of the skilful people (hinnā-nīgalā, those who are conversant with painting or architecture, Sanderson's Canarese Dictionary) of the world who have attained the favour (of the god), having given the paṭṭa (a patent, royal grant or order) called mūme-perjeṭepu (and) the name of Tribhuvanāchārya to Śrī-Guṇḍa, whose (observance of the) established rules of conduct was unimpeoded, the Sūtra-dhārī who made the temple of the queen of Vikramādityya (II, of the Western Chalukyas), the favourite of the world; (and there is) immunity (parihāra) to the others who united themselves with the guilty man (doshika)."

(Sanskrit & Old Canarese Inscrip. no. 99, lines 1-7, Ind. Ant. vol. x. p. 164, notes 6-10).

"Hail! Let it be known that these are the names (not given) of the Āchārya who averted the excommunication (balligavārte=bahishkāra) of the skilful people (better perhaps 'those who are conversant with painting or architecture') of this district, after that they had given the mūme purjeṭepu to the Sūtra-dhārī who made this temple of Lokēśvara (still exists under the name of god Virūpāksha, Ante p. 163, c. 1, paras 3, 1, 2) of Lokamahādevi (the queen) of Vikramādityya, the worshipful one, who three times conquered Kāṇchi,"

"Hail! Śrī-Sarvasiddhi-āchārya, the asylum of all virtuous qualities, the Pitāmaha (Brahma, i.e., the Creator), the maker of many cities and houses; he whose conversation is entirely perfect and refined, he who has for a jewelled diadem and crest-jewel the houses and palaces and vehicles and seats and couches (that he has constructed), the (most eminent) sūtra-dhārī of the southern country."


(Ibid. no. 100, Ante p. 165).
(36) "Hail! The grant that was given of Śri-Vijayāditya and Vikramāditya.................... the grant that was given to the temple of (the architect) Avanta-guṇa—(was) a stone seat (pāre) and a bracelet (?) to the temple of (the god) Śri-Lokapāleśvara, after having given the office (sthāna, see below) of the holy Anjanāchārya to the holy Devāchārya (datti Anjanāchārya bhagavantargge kōṭṭu Śri-Lokapāleśvarakam pāre bālli)."

"Sthāna may mean the office of the priest of the temple, or the locality, i.e., allotment of land, belonging to the holder of the office."

Cf. Maunasāra, 11. 25-26, above. (The first meaning suits the context better).

(Ibid. no. 101, pp. 165, 166, and note 18).

(37) "Hail! Chaṭṭara-Revadi-Ovajja (Ojha, see below) of the Sarva-siddhi-Āchāryas, who was acquainted with the secrets of Śri-silemuddas (sīla-mudda, the name of some particular guild of stone masons), made the southern country."

(Old Canarese) "Ovajja is perhaps the (modern) Canarese ojja, a priest, preceptor" (exactly the same meaning as āchārya etymologically indicates).

(Ibid. no. 114, pp. 170-171, 172, notes 57, 58).

"In addition to recording......... the readmission into caste of the artizans of the locality, this inscription (no. 100) gives several titles of the builder of the temple. Among them is that of Sarva-siddhi-Āchārya. The Sarva siddhi-Āchāryas are mentioned again in no. cxiv below, and seem to have been some celebrated guild of architects or builders." Dr. Fleet.

(Ind. Ant. vol. x. p. 164, c. 2, para 2).
"In addition to recording the name of Gunḍa as the builder of the temple, this inscription (no. 99), as also the next (no. 100) seems to be intended to record the readmission into caste of the artisans of the locality, who had been outcasted for some act which is not stated. The purport of this portion hinges entirely upon the meaning to be given to the word baliṣagavārte (in nos. 99 and 100)."

Dr. Fleet is not quite certain whether he should agree with Mr. Kaṭṭi who says that 'it sounds to him like the Dravidian equivalent of the Sanskrit bahishkāra.'

(Ibid. pp. 163-164, last para).

"The Sutra-dhāri or Sutra-grāhī, 'the holder of the thread' was the assistant of the sthapati, 'the master-carpenter or master-mason', the architect"

(Ibid. p. 163, note 3).

(38) It should be noted that Chāri, Āchāriya, Āchārya (with different prefixes), Ojhā, and Sutra-dhāri are the surnames or titles of the Sthapati (master-builder) who is also called Āchārya in the Mānasāra. (See above).

(The titles in another form—Āchārya or Āchāryya—are the surnames of the Jain teachers, of the famous philosopher Śaṅkara, and the distinguished astronomer Bhāskara).

Here in these inscriptions we have seen that the architects have many such titles, namely, Āchāri (no. 99, line 4, no. 100, line 8); Āchāriya (no. 100, line 7); Sarva-siddhi-Āchāri (no. 100, line 8); Sarva-siddhi-Āchārya (-yya) (no. 114, line 2 f); Tri-bhuvanāchāri (no. 93, line 5); Anjanāchārya (no. 101, line 5); Devāchārya (no. 101, line 6); Ovajjā (=Ojhā, no. 114, line 4); Śile-mudda (=śila-maruddaka or modaka, no. 114, line 1). The very same architects are again given the little of Sutrādhāri (nos. 99, line 3; no. 100, lines 4, 12).
The titles, Chāri and Āchāri, are frequently met with as the surnames of stone masons or engravers of Copper-plates or other śāsanas in the Epigraphia Carnatica of Mr. Rice and also in the South Indian Inscriptions edited by Prof. Hultzsch and Venkkāyya; compare the following:

(39) "The nāga (i.e., the cobra on the slab on which the inscription is incised) has been made by Naṭaka (Nartaka), the pupil of the Āchāriya (i.e., Āchārya) Idomorā (Indramayūra) of the town of Saṃjayanti." "Āchārya—probably means Master-(mason), i.e., Sthapati."

(Banawasi Prakrit Inscript. line 2 f., Ind. Ant. vol. xiv. p. 334, notes 20, 23).

(40) Badhūvallabha-Mallasya vachanenaivam śaśaṇam tvasṣṭā Nandivarmāchāryya-dānasyasya likhāmy-aham

"By order of Badhuvallabha-Malla I, the carpenter Nandivarmāchārya, inscribe the charter of this grant."

(Bana Grant of Śaka 261, lines 50-51, Ind. Ant. vol. xv. pp. 176, 177).

(41) "The carpenter Virāṇa, son of Muddāṇāchārya, was the engraver of the śāsana, for which he received one share in the village."

(Ep. Carnat. vol. iii. Seringapatam Taluq, no. 11, Transl. p. 9, line 3).

(41a) "It was engraved by the carpenter Varadapāchārya."

(Ibid. no. 15, Transl. p. 11).

(42) "The Śāsana was engraved by Śrigiri, the son of the carpenter Varadapāchārya."

(Ibid. no. 15, Transl. p. 32).
(43) "And it is engraved by the carpenter Viranāchārya, son of Malla."


(44) "For the carpenter Mallana, son of Viranāchārya, who engraved the grant, one share was given." A.D. 1474.


(45) "It was engraved by Mallanāchārya, son of Viranāchārya."

(Ibid. Nanjangud Taluq, no. 16, Transl. p. 97, A.D. 1513).

(46) "Kontāchāri, son of Konguni-āchārya, blacksmith of Bāguli, fighting in the war along with the ruler of the nād, went to Svarga (died)."


(47) "Engraved by the carpenter Viranāchārya, son of Mallana."


(48) "And it was engraved by the carpenter Viranāchārya, son of Viranā."

(A.D. 1545.


(48a) "And this copper sāsana was engraved by the carpenter Mallanāchārya, son of Viranāchārya." A.D. 1515.

(Ibid. vol. v. Husan Taluq, no. 16, Transl. p. 5, para 2).

(49) "Engraved by the carpenter Viranāchārya, son of Viranā."

(A.D. 1561.

(Ibid. no. 7. Transl. p. 6).

(50) "Engraved by Appanāchārya, son of Viranāchārya."

(A.D. 1524.

(Ibid. no. 94, Transl. p. 29).
(51) "Mallanāchārya, son of Viranāchārya, enjoys one share as the engraver." A. D. 1512.

(Ibid. Belur Taluq, no. 79, Transl. p. 65).

(52) "Engraved by Viranāchārya, son of Malla-nātha." A. D. 1539.


(53) "By Mallana's son, the carpenter Viranāchāryya, was it written." A. D. 1535.

(Ibid. Arsikere Taluq, no. 126, Roman text, last line; Transl. p. 169).

(54) "Mallana's son carpenter Viranāchārya wrote (or engraved) it."


(55) "Written by the Senabova!Kalajāchāriya's son Isvara." A. D. 1279.


(56) "The carpenter Viranāchārya, son of Mallana, engraved it." (A. D. 1513). Engraved by Viranāchārya, son of Gaṇapaya."

(A. D. 1587).


(57) "Engraved by Viranāchārya, son of Mallanātha." (A. D. 1527).

(Ibid. no. 85, Transl. p. 33).

(58) Āchārya, distinctly mentioned as an 'architect':
Āchārya-dakshinē haste madhyamāṅguli-madhyame ॥ 4
Parvam mātrāṅgulaṁ jñeyam.......... ॥ 5
Gramādhva-kṣetra-ganēyeshu māṅgula-vidhānataḥ ॥
Āchārya-dakshāṅgulibhir mite vyāsa-mithādhikaiḥ (?) ॥ 7

(Suprabhedāgama, xxx. 4, 5, 7),
Cf. Āchārya-lakṣñair yuktām sthapatir ity abhidhiyate

(Mānasāra, II. 30, quoted above).

(59) Vāstu-jñānam athātah kamalabhavānān muni-paramparāyātām
Kriyate’dhunā mayedaṁ vidagdha-sāṁvatsara-prītyai

(Bṛihat-samhitā, III. 1).

The knowledge of the science of architecture has come down from Brahman through an unbroken series of seers (sages). I am now dealing with this (science of architecture) for the pleasure (i.e., benefit) of the learned (educated, experienced, hence professional) astrologers (= sthapatis, professional architects).

Śāṁvatsara = astrologer (see Sir M. W. Dict. p. 1102). Kern translates the last pāda as “to gratify clever astrologers” but he attempts no explanation as to why the astrologers in particular are to be gratified on “a work on the art of building” (Kern’s translation of Vāstu-jñāna), which in fact forms no part of astrology. It is apparent that in Varāhamihira’s time the astrologers were intimately connected with the work of professional architects (Sthapati), as also the astronomers like Bhāskarāchārya and others: Śaṅkarāchārya is, however, a philosopher.

Concerning the qualifications of architects it will be noticed that the sciences (śāstras) mentioned in the Mānasāra and other records examined above are not enumerated. But by ‘Śāstra’ is generally meant (cf. M. W. Dict. loc. cit.) “any instrument of teaching, any manual or compendium of rules, any religious book or scientific treatise, any sacred book or composition of divine or temporal authority.” It is sometimes known as Vidyā, meaning knowledge, science, learning, scholarship or philosophy. It also means practical arts, such as agriculture, commerce, medicine, architecture, sculpture, painting (cf. Śilpa-śāstra, Vāstu-śāstra, etc). Śāstra or Vidyā has 14 divisions, viz., the four Vedas, the six Vedāṅgas, the Purāṇas, the Mīmāṁsā, the Nyāya, and...
the Dharma or law; or with the four Upa-Vedas, 18 divisions; others reckon 33 and even 64 sciences, generally known as Kālās or arts.1

But the expression * verses in all sāstras * need not be taken in too literal a sense. What architects are expected to know can be inferred from the details given occasionally in many places in the Mānasāra and other works. The chapters on the selection of site and the minute examination of soil (see Bhū-pariksha) will indicate an intimate knowledge of practical geology which is essentially necessary for architectural purposes. The chapters on gnomon (see Śāńku) and ground plan (see Pada-vinyasa) demand proficiency in mathematics (see also Jāla). The frequent references to the minute examination of trees and wood show a fair amount of knowledge in timber work (?Botany). The examination of stones and bricks for building purposes, the preparation of

1Glīta(2), vādya(3), nyāya(4), āśekhya(5), viśehaka-chhheda(6), tarpāka-kusuma-vāli-vikāra(7), puṣpa-adhara(8), daśa-vasana-nāga-raśa(9), maṇi-bhūmikā-karma(10), jāyanarāja(11), udaka-vādya(12), udakāghata(13), chitra-yogā(14), māya-ganathana-vikalpa(15), sākhara-piśāca-yojana(16), nepathyā-prayogā(17), kara-patra-bhāgā(18), gandha-yukti(19), bhūshana-yośana(20), śāńdra-jāla(21), kaṃchumārī-yogā(22), hastā-lāghava(23), vichitra-rākṣa-yūsahpura-bhākṣya-vikāra-kriyā(24), pānukara-rāṣṭra-vyohār-yačana(25), ṣeiki-vāya-karma(26), sūtra-kriyā(27), vīga-jamara-kṣa-vādya(28), prakalikā(29), pratimalā(30), durvānaka-yogā(31), pustaka-vāchana(32), nātākka-yājikā-kārama(33), kavya-samāsa-yātra(34), paṭṭika-vātra-vāga-vikalpa(35), itkara-karma(36), itkara-bhūsha(37), vāstra-vidya(38), anvarga-rūpā-prakāsha(39), abhāva-vāda(40), maṇi-rāga-kara-jaśana(41), vīkṣhāyu-vadā-yogā(42), meṣā-kaṅkṣa-kaṅkṣā-yuddha-vidhi(43), śuka-sālaka-pralāpya(44), udāna-sahityā-saṅkrama-mārjana-kālēśa(45), akṣara-muṣṭika-kathana(46), mleṣekhiha-kutaka-vikalpa(47), daśa-bhūsha-vijaya(48), puṣpa-vakāṭika(49), nimru-jāna(50), yanta-māṭika(51), dhāraṇa-māṭikā(52), samgha(53), mānasi-kāva-kriyā(54), abhīdhanā-ksha(55), canda-jāna(56), kriyā-vikalpa(57), chhalitaka-yogā(58), vajra-gopana(59), dyōta-vīča(60), skara-kriyā(61), bāla-kriyānaka(62), valālīka(63), vaijaya(64), vīgra mika-vayiṣyā-kīvyā-jaśana(65).

different colours and mixtures of different materials for painting, and the testing of jewels, etc., for decorative purposes, point to an acquaintance with chemistry and other allied sciences. The chapter on the joining of wood (see Sandhi-karman) will indicate a knowledge of everything architectural, however insignificant it may appear to a layman. The chapter on ornaments (see Bhūshaṇa) and mouldings (cf. Stambha) will show a high sense of aesthetics. A knowledge of the climate and weather of the locality where a house is to be built is essential to their work. The astrological and astronomical calculation is also frequently referred to.

All these branches of knowledge are necessary for architects. Three out of the four architects forming a guild must be qualified generally in all of these. But each of the four must be an expert in his own special subject. Takshaka must be an expert carver and joiner. Vardhaki must be expert in designing and painting. Sutrāgrāhin must be an expert in drawing. The chief architect, Sthapati, should, in addition to all these qualifications, have an intuitive foresight so as to be able to calculate and decide everything quickly. This wise division of labour is necessary for successfully carrying out a big design in architecture or sculpture. From this it may be inferred that the architects of ancient India were once a well organised guild. It should be noticed that from the epigraphical records quoted above Dr. Fleet has come to the same conclusion.

It is very interesting to note that Vitruvius describes the qualifications of architects in exactly the same way as given in the Mānasāra (and the other records quoted above). In both the treatises this topic is discussed at the beginning and in fact in the same place, the second chapter, which is preceded by a table of contents in the Mānasāra, and an introduction in Vitruvius.
"An architect," says Vitruvius (Book I, chap. 1), "should be ingenuous, and apt in the acquisition of knowledge. Deficient in either of these qualities, he cannot be a perfect master. He should be a good writer, a skilful draftsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences of both law and physic, nor of the motions, laws, and relations to each other, of the heavenly bodies."

"By means of the first named acquirement, he is to commit to writing his observations and experience, in order to assist his memory. Drawing is employed in representing the forms of his designs. Geometry affords much aid to the architect: to it he owes the use of the right line and circle, the level and the square, whereby his delineations of buildings on plane surfaces are greatly facilitated. The science of optics enables him to introduce with judgment the requisite quantity of light, according to the aspect. Arithmetic estimates the cost, and aids in the measurement of the works; this assisted by the laws of geometry, determines those obscure questions, wherein the different proportions of some parts to others are involved. Unless acquainted with history, he will be unable to account for the use of many ornaments which he may have occasion to introduce. Many other matters of history have a connexion with architecture, and prove the necessity of its professors being well versed in it."

"Moral philosophy will teach the architect to be above meanness in his dealings, and to avoid arrogance: and will make him just, compliant and faithful to his employer; That branch of philosophy which the Greeks call the doctrine of physics is necessary to him in the solution of various problems; as for instance, in the conduct of water. Music assists him in the use of harmonic and mathematical
proportion. It is, moreover, absolutely necessary in adjusting the force of the balistae, catapultae and scorpions. Skill in physic enables him to ascertain the salubrity of different tracts of country, and to determine the variation of climates. Law should be an object of his study, especially those parts of it which relate to party-walls, to the free course and discharge of the eaves' waters, the regulations of cesspools and sewage, and those relating to window lights.

"Astronomy instructs him in the points of the heavens, the laws of the celestial bodies, the equinoxes, solstices, and courses of the stars; all of which should be well understood, in the construction and proportions of clocks."

It is important to notice that Vitruvius denies the necessity of an architect's being completely trained in 'all the sciences and arts' as suggested in the Manasara:

"On this account Pythius, one of the ancient architects of the noble temple of Minerva at Priene, says in his commentaries, that an architect should have that perfect knowledge of each art and science, which is not even acquired by the professors of any one in particular, who have every opportunity of improving themselves in it. This, however, cannot be necessary; for how can it be expected that an architect should equal Aristarchus as a grammarian, yet should he not (?) be ignorant of Grammar." (Vitruvius, Book I, chap. 1, translated by Gwilt).

The social position of architects is not quite clear from the literary or epigraphical records examined above. But from the functions assigned to each of the four architects, it would appear that the first three, namely, Sthapati, Sutra-grahin and Vardhaki, belong to the higher classes. Further, from the liberal presents and rewards given on each occasion equally to the Gurn (preceptor) and the Sthapati, which are
so frequently mentioned, it seems probable that the Sthapati had an enviable position. This latter point might account for his excommunication mentioned in the epigraphical records quoted above.

**STHĀNA**—The place of standing or staying, any place, spot, locality, the abode, dwelling house, room, shrine; a monastic establishment.

(1) "We, Kauśika-Nagama-Bhaṭṭana, a Śiva-Brāhmaṇa, in charge of the shrine (sthāna) of the temple of Tiruvallam-udaiyar at Tiruvallam . . . ."

(Inscr. of Rajendra, no. 55, line 4, H. S. I. I. vol. III. p. 113).

(2) "List of shrines to which allotments were made:—Virabhadradeva (1. 12), Brahmāṇi, Īśvari (1. 13), Vaishṇavi (1. 14), Indrāṇi (1. 15), Gaṇapati (1. 16), Chāmuṇḍēśvari of the chief shrine (mūla-sthāna) . . . ."


**STHĀNAKA**—A class of buildings in which the height is the unit of measurement, the temples in which the idols are placed in the erect posture.

(M. xix, 7—11, see under Apasaṁchita; cf. also xlvi. 30, xlvii. 1, lviii. 11, etc).

**STHĀNIYA**—A city, a fortress, a ground-plan in which the whole area is divided into 121 equal squares.

(M. vii. 13; cf. also ix. 365, 368, 478).

A fortified city (M. x. 41).

A fortress to defend 800 villages:

Ashṭa-śata-grāmyā madhye sthāniyām, chatus-śata-grāmyā drona-mukham, dvi-śata-grāmyā kharvatiṣaṁ, daśa-grāmi-samgrahena samgraṇaṁ sthāpayet!

(Kauṭiliya-Arthaśāstra, chap. xxii. p. 64, para 4).

Jana-pada-madhya samudaya-sthānaṁ sthāniyāṁ niveśayet!

(Ibid. chap. xxiv. p. 51, para 2).
STHĀNU—A synonym of Stambha or column.
(M. xv. 5, see under Stambha).

STHĀPATYA—A house relating to architects or architecture, an architectural or sculptural work-shop.
Analānila-kone va sthāpatyālayam eva cha!
(M. xxxii. 78, cf. also 66).

STHĀPANA-MANDAPA—A room or pavilion where the idol is installed after it is washed and dressed, the sanctuary.
Prāśādadhimukhe saptā-mandapam kalpayet kramat!
Ādau cha snapanārtham cha dvitiyam adhyayana-mandapam!
Viśesham snapanārtham cha mandapam cha tritiyākām!
Chaturtham pratimāgāram pañchamaṁ sthāpana-mandapam!
(M. xxxiv. 45-48).

STHĀVARA-BERA—A stationary idol.
(M. li. 17, etc).

STHIRA-VĀSTU—A permanent building.
Sthira-vāstu-kukshi-dese tu chara-vāstu tathāpi cha!
.......................... garbha-svabhram prakalpayet!
(M. xii. 170-171, see also 43).

STHŪNA—A synonym of Stambha or column.
(M. xv. 5, see under Stambha).

SNAPANA-MANDAPA—A class of pavilions used for bathing, a washing room.
(M. xxxiv. 43-48, etc; Suprabhedāgama, xxxi. 96, 97, see under Mandapa).

SNĀNA-MANDAPA—A pavilion for bath, a bath room.
(M. xxxii. 74, etc., see Mandapa)

SNĀPANA-MANDAPA—A washing room, a pavilion where idols are washed. Snāpanārtha-mandapam chāpi snāna-mandapam eva cha!
(M. xxxii. 74; cf. xxxiv. 46, 47, etc).
SPHŪRJAKA—(perhaps for Gūrjaka)—A class of twelve-storeyed buildings once prevailing in the country of Sphūrjaka (Gujarat).
Pāñcchalāṃ dhāvidaṃ chaiva madhya-kāntaṃ kāliṅgakamśa
Virātām keralāṃ chaiva vamśākam māgadhāṃ tathā
dhāvīsūjaṃ sphū(gū)rjakaṃ chaiva daśa-kāntaśa prakṛtiphasam
(M. xxx. 5-7, see under Prāśaṭa).

SYANDANA—A synonym of yāna or conveyance, a chariot.
(M. iii. 9, 10; xix. 145).
Cf. Viśāla-ratha-vithīṃ cha syandanaṃ mandaropamam
"Built a car like the Mandara mountain and also broad roads
round the temple."
(Krishnapuram Plates of Sadāśivaraya, v. 57, 

SVAYAMBHU—Self-revealed, a kind of phallus.
(Kāmikāgama, t. 85; M. liii. 227, see under 
Liṅga).

SVARGA-KĀNTA—A class of eight-storeyed buildings.
(M. xxvi. 28-33, see under Prāśaṭa).

SVARṆA-LIÑGA—A kind of phallus, a phallus made of gold.
(M. liii. 333, etc).

SVA-VRIKSHA—A type of round temple.
(Agni-Purāṇa, chap. 104, v. 17-18, see under 
Prāśaṭa).

SVASTIKA—An auspicious mark, a symbol for Buddha and Siddha, 
the crossing of the arms, the meeting of four roads, a type of 
village, a joinery, a window, a type of pavilion, a kind of 
phallus, a class of halls, a type of building, a sitting posture.
A class of two-storeyed buildings (M. xx. 94, 34-41, see under 
Prāśaṭa).

A class of villages (M. ix. 3, 330, see Grāma; compare M. xii. 76, 77, 146; xlīx. 152; liv. 120; lviii. 12).
A kind of joinery (M. xvii. 60).
A kind of window (M. xxxiii. 583, see under Vātāyana).
A pavilion with three faces:
Dvi-vaktram dandakam proktam tri-vaktram svastikam tathā!
(M. xxxiv. 552).

A class of Śalās or halls (M. xxxv. 3, 80).
A kind of phallus (M. lii. 4, 120).

(2) Aparo'nta-gato' lindah prānta-gatau tad-utthitaau chānyaau
Tad-avadhī-vivirtaś chānyāḥ prāg-dvārām svastike śubhadam II
"The Svastika is auspicious if it have the entrance on the
east side, and one continual terrace along the west side, at
the ends whereof begin two other terraces going from west
to east, while between the extremities of the latter lies a
fourth terrace."

Commentary quotes Garga:
Paśchimo'ntagato' lindah prāg-antau dvau tad-utthitaau
Anyas tan-madhīye vidhritaḥ prāg-dvārām svastikam śubham II
(Bṛihat-samhitā, liii. 34, J. R. A. S., N. S.,
vol. vi. p. 286, note 1).

A kind of octagonal building:

(3) Agni-Purāṇa (chap. 104. v. 20, 21, see under Prāśāda).

(4) Garuḍa-Purāṇa, (chap. 47, v. 21, 23, 31-33, see under Prāśāda).

(5) Kānikāgama (xxxv. 89) refers to a house (śalā):
Dakshine chottare chaiva shan-netram svastikam matam II
Pārśvayoh purataś chaiva chatur-netra-samāyutam II
An entablature (ibid. lvi. 7).

Ibid. xliii. (named Svastika-vidhi) divides buildings into four
classes, namely Jāti, Chhanda, Vikalpa, and Ābhāsa (v.
3-4), which are described in detail (5—30).

(6) See the figure Ṣ (specimens of Jaina sculpture from Mathura,

(7) "The capacity of the well, well accounts for the time taken
in its construction. There are four entrances leading into
the well, and they are so constructed as to give it the shape
of the svastika symbol Ṣ. (This should be compared with
the village named Svastika). From each of the entrances, a flight of steps leads to the interior of the well."

(EP. Ind. vol. XI. p. 155, para 2, note 1).

(8) "In the inscriptions from the cave temples of Western India, Bombay, 1881, are given a quantity of clearly Buddhist Square Pāli Inscriptions from Kuḍā, Kārlē, Śailāwādi, Junnar, etc. Many of these contain Svastikas at the beginning and end. Kuḍā no. 27 has at the end ♂; but at the end of 29 is ♂ which occurs again at the beginning and end of Kārlē inscriptions, and beginning and end of Junnar 30, at the beginning of Junnar 5, 20, 28, 32 and 34, and at the end of Junnar 32; while ♂ occurs at the beginning of Kuḍā 30 and of Junnar 6 and 27, and the end of 33. The form ♂ is found at the end of the Śailāwādi inscription, and ♂ at the end of Kārlē 2. Thus cave temple disproves the theory that "the Christian Svastikas point to the left or westwards, whereas the Indian including Buddhist and Jain Svastikas, point to the right or eastwards."

(Ind. Ant. vol. xv. p. 96).

(9) "The Svastika is called by the Jains Sāthis, who give it the first place among the eight chief auspicious marks of their faith. It would be well to repeat here, in view of what follows, the Jain version of this symbol as given by Pandit Bhagwanlal Indrajī (the Hathigumpha inscriptions, Udayagiri Caves, p. 7), who was told by a learned Yati that the Jains believe it to be the figure of Siddha. They believe that, according to a man's karma, he is subject to one of the following four conditions in the next life—he either becomes a god or deva, or goes to hell (nāraka), or is born again as a man, or is born as a lower animal. But a Siddha in his next life attains to nirvāṇa and is, therefore, beyond the pale of these four conditions. The Svastika represents such a Siddha in the following way. The point or bindu in the centre from which the four paths branch out is jiva or life,
and the four paths symbolise the four conditions of life. But as a Siddha is free from all these, the end of each line is turned to show that the four-states are closed for him."

"The Buddhist doctrines mostly resemble those of the Jains, it is just possible that the former might have held the Svastika in the same light as the latter. In the Nasik inscription, no. 10, of Ushavadata, the symbol is placed immediately after the word 'Siddham' a juxtaposition which corroborates the above Jain interpretation. We find the Svastika either at the beginning or end or at both ends of an inscription and it might mean Svasti or Siddham." Mr. Y. S. Vavikar.

(Ind. Ant. vol. xxvii. p. 196).

(10) "The usual Indian symbols are of frequent occurrence, e.g., the Svastika in various forms on most of the Plates and specimens of the familiar circular Sun-symbols."

Mr. Fawcett quotes 32 sun and fire symbols of Plate I of Mr. Murray Ansley's papers on Asiatic Symbolism (Ind. Ant. vol. xiv. p. 66) and says that "The whole of these may be taken to be developments in various directions of the cross, and for Indian investigations of the Svastika."


(11) "This emblem (the ancient mystic emblem of the Bon religion Tungdrung ury) in my view was invented to represent the Sun as the creator of East, South, West and North, the little mark at the end of each line indicating the inclination of the sun to proceed from one point to the other."

"Rev. A. W. Heyde of Ghum tells me that Yungdrung as a monogram is said to be composed of the two syllables, ury su and ury ti, sutti-Svasti." Mr. A. H. Francke.

(Ladakhi pre-Buddhist marriage Ritual, Ind. Ant. vol. xxx. p. 132, paras 1, 4).
(12) "Plate iv (facing p 400) fig. 2 (α, ω) contains two reversed forms of the Svastika (yungdung)."

Mr. Francloe refers to the above quotation "for an explanation of this form of Svastika in Ladakh;" and repeats that "it is the emblem of the bon Religion."

(Notes on Rock-Carvings from lower Ladakh, Ind. Ant. vol. xxxi. p. 400, para 3).

(13) "M. Burnouf holds that this mysterious and much debated symbol (Svastika ω, ύ) is intended to denote the invention of the fire-drill, and preserve the sacred remembrance of the discovery of fire by rotating a peg in dry wood. It represents according to him, the two pieces of wood laid crosswise, one upon another, before the sacrificial altar, in order to produce the holy fire. The ends of the cross were fixed down by arms, and at the point where the two pieces are joined there was a small hole in which a wooden peg or lance (pramantha, whence the myth of Prometheus the fire-bearer) was rotated by a cord of cow-hair and hemp till the sacred spark was produced. The invention of the fire-drill would mark an epoch in human history. Mr. Tylor, in his early history of mankind, has largely shown its use at some period in every quarter of the globe, and it is conceivable that its invention would be commemorated by a holy symbol. After this Mr. Walhouse has shewn that both forms existed in all countries of Europe, Asia and Africa. Its first appearance (in Europe) is on the pottery of archaic Greece, as on that in the British Museum ascribed to between the years 700 and 500 B. C. About India, he says that 'a character ύ nearly resembling the runic G., occurs in a Pali inscription, and reversed ω, in a rock-inscription at Salsette' (J. R. A. S. vol. xx. p. 250, etc). He has also shewn that it is both a Buddhist, Jaina, and Christian emblem. 'In our own day,' says he, 'it has become a favourite ornamental device,'—we may be sure with no
thought of symbolism,—and archaeologist returning from India may observe it covering ceilings, cornices, fenders, and other iron works."

(Ind. Ant. vol. vii. p. 177, c. 2, para 2 f).

(14) "In describing coin no. 3 of this series (Numismatic chronicle, N. S., vol. xx, pp. 18-48, p. 62) I pointed out that the place of the more definite place of the Sun, in its rayed wheel form, was taken up by the emblematic cross of the Svastika."

"Under the advanced interpretation of the design and purpose of Svastika, from an Indian point of view, now put forward . . . the figure, as representing one of the received attributes of the Sun, was used conventionally, to typify the solar orb itself." E. Thomas.

(Ind. Ant. vol. ix. p. 65, c. 1, para 2; p. 66, c. 1, para 2).

(15) "I come now to show that the figure called the Svastika symbolizes the idea of circumambulation, derived from the apparent movement of the sun from left to right round the earth. The idea is this, that if a person face the east at sun-rising and follow its movement southward and westward, he will turn with his right hand fixed towards an object supposed to be placed like the earth in relation to the sun, in the centre of a circle."

"The argument, therefore, amounts to this: that as the figure or the Svastika is found scattered through countries reaching from Japan to England, so also the custom of turning sunways, or with the sun, is equally widespread; and secondly, that as the Svastika is a sign of good luck, signified by its etymology, so also the practice of turning with the sun is considered a lucky or fortunate proceeding and turning in the contrary way, especially among northern people, is
dreaded as entailing a curse...; the custom and the symbol, therefore, we argue are co-related.” Rev. S. Beal.

(Ind. Ant. vol. ix. p. 67, c. 2, para 5; p. 68, c. 2, para 2).

(16) Mr. Sewel after quoting a number of theories on the origin of the symbol, namely, of General Cunningham (Edinburgh Review, January, 1870), Rev. Haslam (the Cross and the Serpent, 1849), Mr. Brinton (Myths of the New World), Dr. J. G. Mühler (Geschichte der Amerikanischen Urreligionen, p. 497), and of Mr. Baldwin (Ancient America, New York, 1879, p. 186), says “for myself, I boldly range myself under Mr. Thomas’s Sun-standard.”

(Ind. Ant. vol. x. p. 202, c. 1, line 6).

(17) Mr. Murray-Ansley seems to agree with the theory that the Svastika has orginally been an emblem of the sun. He correctly adds that “in India Hindus belonging to certain sects are in the habit of tracing one or more figures of the Svastika on the outer walls of their houses.” He also mentions its use in connection with the marriage presents in India and Spain.

(Ind. Ant. vol. xv. p. 98, c. 1, para 1, c. 2, para 2).

SVASTIKA-KHAḌGA—A type of octagonal building.

(Agni-Purāṇa, chap. 104, v. 20, 21, see under PrāśāDa).

SVASTI-KĀNTA—A class of six-storeyed buildings.

(M. xxiv. 53, see under PrāśāDa).

SVASTI-BANDHA—A class of single-storeyed buildings.

(M. xix. 169, see under PrāśāDa).

SVĀRĀSANA—The lintel.

“The Svarāsana of the gateway was made:”

(This inscription is on the top of the door of the Bhimesvara temple.)

H

HAṬṬA—A market, a market-place, a fair.

(1) Saumya-dvāram saumya-pade kāryā haṭṭās tu vistarāh ||
(Angi-Purāṇa, chap. 106, v. 3).

(2) Attra haṭṭāh mahā-janās cha sthāpitah—here the market-place
and the shopkeeper (lit. big folk) were established.
Vichitra-vithi-sampūrṇam haṭṭām kṛitvā gṛihāni cha—hav-
ing constructed a market-place full of variegated (various)
streets and houses (shops).

(Ghatiyala Inscrip. of Kakku-
ka, no. 1, v. 6; no. 11, v. 3;

(3) Niśrānikshepa-haṭṭām ekām narapatina dattam !
"A bazar building or ware-house for storing goods to be export-
ed" was granted by the king.

(The Chahamanas of Marwar,
no. xxiii. Jalor stone Inscrip.
of Sāmantasimhadeva, lines

HARIKĀ-KARNA—A kind of leg for the bedstead.

(M. xliv. 60).

HARITA—A pavilion with twenty-two pillars.

(Matsya-Purāṇa, chap. 270, v. 13).

HARITĀ—A moulding, an architectural ornament, (see under Maṇ-
dapa).
A moulding of the column (M. xv. 160, cf. l. 106).
An ornament of the pedestal (M. xxi. 31).

HARMYA—(cf. Rāja-harmya)—An edifice, an upper room, a turret,
an apartment, buildings in general, a palace.

(1) One of the four divisions of the architectural objects:
Dharā harmyādi-yānām cha paryaukādi-chatur-vidham !

(M. iii. 3).
Buildings in general including prâsâda (big buildings), maṇḍapa (pavilion), sâbhâ (hall), sâlâ (house), prapâ (alms-house) (a)raṅga (house with quadrangul ar court-yards) (ibid. 7.8).

Pûrva-hastena saṁyuktam harmyam Jâtir iti smṛitam

(M. xix. 3).

A palace:
Bhûpatinâm cha harmyānâm lakshanam vakshyate'dhunâ

(M. xl. 1, etc).

Harmya-jana-maṁcârabhya sâla-janma-पrâdesakam

(M. lxix. 37).

Kuḍya-stambhe griha-stambhe harmya-garbham vinikshipet

(M. xii. 132).

(2) Prâsâda-harmya-valabhi-liṅga-pratimāsu kuḍya-kupeshu

'In the temple, mansi, rccf, phallus, idol, wall and well.'


(3) Harmyam prâsâda-मaṇḍitam—the edifice furnished with a temple.

(Vāyu-Purāṇa, part I, chap. 39, v. 57)

(4) Prabhûta-sikharopetaṁ harmyam nāma prakārītītam

(Kāmiṅkāgama, l. 89).

A class of buildings (Kāmiṅkāgama, xxxv. 59, 60 see under Mālikā).

(5) Râmâyana (II. 91, 32; IV. 33, 5):

Harmy-prâsâda-saṁyukta-torâṇâṁ

Mahatim guhâm ... harmya-prâsâda-saṁbâdhâm

See also II. 51, 21; II. 91, 32; III. 55, 7; IV. 33, 5; v. 15, 3, 19; vi. 75, 26, etc.

(6) Mahâbhârata (Cock):

I. 3, 133: Nâga-lokam ... aneka-vidha-prâsâda-harmya-valabhi-niryuha-sâta-saṁkulem

III. 207, 7: Harmya-prâkara-śobhanam ... nagarîm

See also I. 3, 33; xv. 16, 1; v. 118, 19, etc.
HARMYA


(8) Mrīchchhakāṭika (ibid.), pp. 47; 158:
   Jīrṇaṁ harmyaṁ; harmyasthāṁ striyah !

(9) Raghuvamśa, vi. 47, etc.:
   Harmyāgra-santūḍha-trīṇāṁkureshu . . . ripu-mandireshu !

(10) Jātakamālā (vi, ed. Kern, p. 80, i.20):
   Vidyud-iva ghanā-sikharam harmya-talam avabhāsantī vyatishtathā !

(11) Katha-sarit-sāgara (Cock), 14, 19:
   Harmyāgra-saṁsthāḥ . . . paunra-nāryah !

(12) Vapra-gopuramayair-nava-harmaiḥ !
   'By erecting new buildings adorned with a wall and a gate-tower.'


(13) Navina-ratnojjvala-harmya-srīmgam—'the top of the royal palace, the scene of the first act.'


(14) Madana-dahana-harmyāṁ kārayāmāsa tuṅgam sa guṇa-gaṇa-
   nidhāna-srīmānratra-jābhidhānah !

   "Then that store of all virtues, the illustrious Indrarāja,
   ordered to be built this lofty temple of the destroyer of Cupid
   (Siva)."


(15) Gommaṭa-pura-bhūshaṇam idu !
   Gommaṭam āyat one samasta-parikara-sahitam !
   Sammadādīṁ Huḷḷa chāmā !
   Paṁ māḍisidāṁ Jinottamālayaman idam !
Parisūtraṁ nṛtya-gehaṁ pravipūla-vilāsat-paksha-deśastha-
saila-sthira-Jaināvāsa-yugmāṁ vividha-suvidha-patrollasad
bhāva-rūpotkara-rāja-dvāra harmmyaṁ beras atula-chatur-
viṁśa-tīrtthesa-gehana!

Paripūrṇāṁ puṇya-puṣja-pratimam esudud iyandadāṁ
Hullanindam!

Abstract:—"He also built an abode (or temple) for the Tīrtha-
karas in this chief Tīrtha of Belgula. And he built a large
Jina temple, which, like Gommaṭa, was an ornament to
Gommaṭapura. Together with its cloisters, a dancing hall,
a Jina house of stone on either side, a palace with royal
gates adorned with all manner of carving, and an abode for
the 24 Tīrthaṅkaras."

(Ep. Carnat. vol. ii, no. 137A., Roman text, p. 104,
lines 21-28 ; Transl. p. 182, line 16 f).

HARMYA-KĀNTA—A class of seven-storyed buildings.
(M. xxv. 29, see under Prāṣāda).

HARMYA-TALA—The flat roof of a house.
Chandrāṁśu-harmya-tala-chandana-tala-vṛinta-hāropabhoga-rahte
hima-dagdha-padme!

"Which (on account of the cold) is destitute of the enjoyment of
the beams of the moon, and (sitting in the open air on) the flat
roofs of houses and sandal-wood perfumes, and palm-leaf-fans,
and necklaces."

(Mandasor stone Inscrip. of Kumaragupta, lines

HASTA—(see Aṅgula)—A cubit, a measure generally equal to 24
aṅgulas or 18 inches.

(1) Chatyārī-viṁśatiś chaiva hastah syād aṅgulanāṁ tu!
(Brahmāṇḍa-Purāṇa, part I, second anushāmga-
(2) Vāstu-sāraṇi (ed. Matri Prasada Pande, Bevares) quotes the following without giving reference—Viśvakarmokta-hasta-pramāṇam:
Anāmikāntam hastah syād ārdhva-vāhau savamśakah!
Kanishṭhikā-mahyamā-pramāṇenaiva kārayet II
Śvāmi-hasta-pramāṇena jyeshṭha-patni-kāreṇa cha II
Jyeshṭha-putra-kareṇāpi karma-kāra-kāreṇa cha II

'According to this passage, the cubit is the measure of distance from the end of the forearm (?) elbow to the tip of the ring-finger, the little finger or the middle finger; and this cubit may be determined in accordance with the measure of the arm of the master of the house, his eldest wife, his eldest son, or of the architect who is employed to build the house.'

(3) Dvādaśa-hasta-pramāṇa-grīha-niveśanam
(Barmani Inscrip. of Vijayaditya, lines 22-23, Ep. Ind. vol. III p. 213).

(4) Pārameśvarīya-hasta—the "royal yards."
(Second Inscrip. of Villabhaṭṭasvāmin temple at Gwalior, line 4, Ep. Ind. vol. I. p. 159, see also p. 155).

(5) Āyāmato hasta-śatam samagamaṃ vistārataḥ shashtīr athāpi chāśhta II
Utsedhato'nyat purushāni saptā . . . hasta-śata-dvayasya II
"(Built an embankment) a hundred cubits in all in length, and sixty and eight in breadth, and seven men's height in elevation . . . of two hundred cubits."

HASTI-NAKHA—The elephant's nail, a turret.
(Kauṭiliya-Arthaśāstra, see under Grīha-vinyāsa).

HASTI-PARIGHA—(see Parigha)—A beam to shut the door against elephants.
(Kauṭiliya-Arthaśāstra, see under Grīha-vinyāsa).
HASTI-PRISHṬHA—(cf. Gaja)—A class of single-storyed buildings, a part of a building.

(M. xix. 171, see under Prāsāda).

A part of a building (Kāmikāgama, l. 92, see under Vimāna).

"The present structure (of the temple of Parameśvara, wherefrom the five Van inscriptions at Gudimallam are copied) is not after the common model of the period to which it belongs: the Vimāna has the so-called gaja-prishṭhākriti shape: but a close study of the plan and sections ... warrant the conclusion that the architect had distinctly in view the liṅga."

"The gaja-prishṭhākriti-vimāna is found only in Śaiva temples, e.g., the Dharmesvara temple at Maṇimaṅgalam, the Śaiva temples at Sumanāṅgalam, Peṇṇagaram, Bhāradvājaśrama near Aroṭ, Tiruppulivanam, Kounūr near Madras, Vaḍa Tīrumullaiyāil, etc. etc."


See the plan and sections of the Parameśvara temple at Gudimallam (ibid. plate between pp. 104, 105).

See the Pallava Antiquities (vol. ii. pp. 9-20, plate iii, the Pallava temple at Tiruttanī; plate i, the Viraṭṭānesevara temple at Tiruttanī and Sahadeva Ratha at Mahabalipuram).

See Fergusson, Hist. of Ind. and East Arch. vol. i. p. 127 (fig. 51, elevation of Chezralla Chaity temple), p. 336 (fig. 192, plan of Sahadeva’s Ratha), p. 337 (fig. 193, view of the same Ratha).

HASTI-HASTA—The trunk of an elephant, employed as an architectural member generally of the stair-cases.

Dvāra-mukha-sopānam hasti-hastena bhūṣhitam

(M. xix. 211).

Sopāna-pārśvayor deśe hasti-hasta-vibhūṣhitam

(M. xxx. 155, cf. also xviii. 209);
HAMSA—A type of building which is shaped like the swan, a class of oval buildings.


(2) Matsya-Purāṇa (chap. 269, v. 30, 51, see under Prāśāda).

(3) Bhavishya-Purāṇa (chap. 130, v. 33, see under Prāśāda).

A class of oval buildings:

(4) Agni-Purāṇa (chap. 104, v. 19-20, see under Prāśāda).

(5) Garuḍa-Purāṇa (chap. 47, v. 29-30, see under Prāśāda).

(6) The Vāhana (riding animal) of Brahman.

(M. lx. 1, 4; the sculptural description of its image, ibid. 5-46).

HĀRA—A chain, an architectural ornament employed below the neck of the column, head, astragal or baguette (see Gwilt, Encycl. fig. 873).

HĀRĀ (see Hārīka (Ā))

(1) A moulding (bead) of the column:

Tat (padma)-tungārdham tu hārikam!

(M. xv. 58).

Hārā-śrāntā-pañjarādhyam...........(vimānam)!

(M. xix. 194, see also xx. 56, 112).

Adhishṭhānāṁ cha pádaṁ cha prastaraṁ cha tri-varṣikāṁ;
Śāla-kūṭāṁ cha hāram cha yuktyā tatraiva yojayet!

(M. xxii. 73-74).

Kūṭānāṁ eka-bhāgena śesham hāram sapañjaram!

(Ibid. 86)

Hāraṁ sapañjaram!

(M. xxii. 58).

Chatuṣkone chatuṣ-kūṭāṁ kosṭhe hāradir asṭaadha!
Anu-śāla tri-bhāgā vā hārāntara(m)-dvi-bhāgikāṁ!

(M. xxvi. 11, 23),
In connection with the gopura or gatehouse:
Härasya madhya-deśe tu anu-sālā-visālakam !
Tat-pārśva-dva(ya)yoy(r) hāram nāsikā-pañjarānvitam !
(M. xxxiii. 449-450).
Ekāṁśam karṇa-kūṭaim cha hāra-tāraika-bhāgikam !
(M. xxxiii. 416, see also 431).
Kūṭe cha bhadrayor madhye hārāniśaim madhyamena tu !
(M. xxxv. 343).

A chain:
Hāropagrīva-keyūra-katākaiś cha supūritam !
(M. l. 14).

(2) Alindāndhārikāndhara-hārā bhāgena kalpitāḥ #
Bahir āndhārikāndhara-hārā(-ā) bhāgena vistritāḥ #
Hāра-pramāṇaṁ bāhye tu rachanārthāṁ prakalpayet t
Bhīṭī-antasthaṁ pramāṇaṁ syād bhīṭī- bāhye tv-abāhyataḥ #
Āndhārāndhārī- bārokto (=hāra-yukto) khaṇḍa-haṁya-viśe-
shītam (vimānam) #
(Kāmikāgatam, l. 74, 76, 77, 93).

(3) Pearl-strings. (Deopara Inscrip. of Vijayasena, v. 11, Ep. Ind.
vol. i. pp. 308, 313).

HIMA-KĀNTA—(cf. Himavat)—A class of seven-storeyed buildings.
(M. xxv. 31, see under Prāśāda).

HIMAJA—A class of pavilions.
(M. xxxiv. 152, see under Maṇḍapa).

HIMAVAT—A class of buildings 'with sixteen pañjaras (compart-
ments), eight sālas (halls), and eight kūṭas (towers).
Himavān iti vikhyāto yukta-shoḍāsa-pañjarah !
Asīṭa-sālāśṭha-kūṭas tu prāśādo lakṣaṇānvitāh #
(Suprabhedāgama, xxxl. 44).
HIRANYA-NABHA—A type of edifice.

Uttara-sala-hinaḥ Hiraṇya-nābham tri-salakam dhanyam—"An edifice with three halls, wanting as it does a northern hall, is styled Hiraṇyanābha, and insurest luck."


HEMA-KUṬA—A class of pavilions.

(M. xxxiv. 155, see under Maṇḍapa).

HOMA—An offering, a crowning moulding of the cages for domesticated animals.

Mrīga-nābhi-viḍālasya pañjarasya . . .
Homāt prastarāntam vā mastakāntam-śikhāntakam!

(M. xxxiv. 17).
APPENDIX I

A SKETCH OF SANSKRIT TREATISES ON ARCHITECTURE.

A

AGNI-PURĀṆA—See under Purāṇas.

AṉKA-ŚĀTRA—On architecture.

(Oppert’s List of Sanskrit Mss. in Private Libraries of South India, vol. i. no. 2499, p. 228).


(Aufrecht, Catalogus catalogorum, part ii, p. 4).

APARĀJITA-VAŚTU-ŚĀTRA—attributed to Viśvakarman, in possession of Maṇi Śāṅkara Bhaṭṭa, Surat.


ABHILĀṢHITĀRTHA-CHINTĀMANĪ—by Malla Someswara, on architecture.

(Taylor’s catalogue Raisonné, i. 478).


Chapters:

23. Bhūmichchhidra-vidhāna.
24. Durgā-vidhāna.
25. Durgā-niveśa.
65. Vāstuka, Gṛihā-vāstuka.
66. Vāstu-vikraya; Simā-vivāda; Maryādā-sthāpana; Badha-badhika.
67. Vastuke vivite kshetra-patha-hirṇsā.

AMŚUMAT—(KĀŚYAPIYA)—On architecture and sculpture.
(Taylor’s catalogue Raisonée, t. 314).

AMŚUMAD-BHEDĀGAMĀ—See under Āgamas.

AMŚUMĀNA-KALPA—On architecture.
(Aufrech, ibid, part 1, p. 1).

Ā

ĀGAMAS—Of the 28 Mahā-āgamas¹, the following have special reference to architecture and cognate arts.

I. Amśumad-bhedāgama (paṭala or chapter):
28. Uttama-daśa-tāla-vidhi,
(There is another Amśumad-bhedā by Kāśyapa, account of which is given elsewhere.)

II. Kāmilāgama (paṭala or chapters):
15. Śaṅku-sthāpana-vidhi.
17. Pāda-vinyāsa.

¹ See Śrābhāgama, British Museum, 14033, no. 26).
22. Āyādi-lakṣhaṇa.
24. Dañḍika-vidhi (dealing with doors and gateways).
32. Bāla-sthāpana-vidhi.
33. Grāma-griha-vinyāsa.
34. Vāstu-sānti-vidhi.
35. Śālā-lakṣhaṇa-vidhi.
38. Chatuh-śālā-lakṣhaṇa-vidhi.
40. Varta(? dha)māna-śālā-lakṣhaṇa.
41. Nandyāvarta-vidhi.
42. Svastika-vidhi.
43. Paksha-śalādi-vidhi.
44. (H)asti-śālā-vidhi.
45. Mālikā-lakṣhaṇa vidhi.
46. Lāṅgala-mālikā-vidhi.
47. Maulika-mālikā-vidhi.
49. Nāgarādi-vibheda.
50. Bhūmi-lamba-vidhi.
51. Ādyeshta-kā-vidhāna-vidhi.
52. Upapītha-vidhi.
53. Pāda-māna-vidhi.
54. Prastāra-vidhi.
55. Prāśāda-bhūshana-vidhi.
57. Śikhara-lakṣaṇa-vidhi.
58. Stūpika-lakṣaṇa-vidhi.
60. Eka-bhumyādi-vidhi.
62. Liṅga-lakṣaṇa-vidhi.
63. Aṅkurārpana-vidhi.
64. Liṅga-pratishṭhā-vidhi.
65. Pratimā-lakṣaṇa-vidhi.
68. Vimāṇa-sthāpana-vidhi.
69. Maṇḍapa-sthāpana-vidhi.
70. Prākāra-lakṣaṇa-vidhi.
71. Parivāra-sthāpana-vidhi.

It should be noticed that out of 75 chapters of the Kāmiṇī-
gama, more than 60 deal with architecture and sculpture.
This Āgama is in fact another Vāstu-sāstra under a different
name.

III. Kāraṇāgama:

Part I, (paṭala or chapters):
3. Vāstu-vinyaśa.
4. Ādyeshtaka-vidhi.
5. Adhishtāna-vidhi.
7. Prāśāda-lakṣaṇa-vidhi.
10. Mūrdhniśṭaka-lakṣaṇa.
20. Aṅkurārpaṇa-vidhi.
41. Mahābhisheka-vidhi.
56. Vāstu-homa-vidhi.
59. Liṅga-sthāpana-vidhi.
60. Parivāra-sthāpana-vidhi.
66. Parivāra-bali.
70. Vīmāna-sthāpana-vidhi.
88. Bhakta-sthāpana-vidhi.

Part II, chapters:

5. Gopura-lakṣaṇa.
7. Piṭha-lakṣaṇa.
8. Śakti-lakṣaṇa.
11. Mṛit-samgrahaṇa.
15. Nayanamūlana.
19. Śayanāropana.
21. Śiva-liṅga-sthāpana.
98. Maṭha-pratishṭhā.

IV. Vaikhānasāgama (paṭala or chapters):

22. Pratimā-lakṣaṇa.
43. Uttama-daśa-tāla.
V. Suprabhedāgama (paṭala or chapters):
22. Karanādhihikāra-lakṣaṇa, deals with Ushyāśa (crowns, head-gears), Āsana (chair, seats), Paryāṅka (bedsteads, couch, etc.), Simhāsana (thrones), Raṅga (court-yards, theatres), Stambha (columns, pillars), etc.
23. Grāmādī-lakṣaṇa-vidhi.
28. Ādyesṭakā-vidhi.
32. Mūrdhniyātaka-vidhi.
33. Liṅga-lakṣaṇa.
34. Sakala-lakṣaṇa-vidhi.
35. Aṅkurāpaṇa-vidhi.
36. Liṅga-pratishtā-vidhi.
37. Sakala (image, idol)-pratishtā.
38. Śakti-pratishtā-vidhi.
40. Vṛishabha-sthāpana-vidhi.

ĀGASTYA-SAKALĀDHIKĀRA (manuscript)—
(Aufrecht, part I, p. 683, see Taylor, i, 72).

Chapters:
1. Māna-saṃgraha.
2. Uttama-daśa-tāla.
5. Pratimā-lakṣaṇa.
8. Shodasā-pratimā-lakṣaṇa.
10. Mrīt-saṃskāra.
11. Varṇa-saṃskāra.

There are three other Mss. in the Government Mss. Library, Madras, attributed to Agastya. See catalogue vol. xxii. nos. 13046, 13047, 13058. Nos. 13046, 13047 are incomplete and deal with astrological matters bearing upon architecture. No. 13058 is a portion of a large Ms. (see under Silpa-saṃgraha) which is an anonymous compilation. The following chapters of it are ascribed to Agastya:

1. Māna-saṃgraha-viśesha.
2. Uttama-dāsa-tāla.
5. Chandra-śekhara-lakṣaṇa.

It is not quite clear whether the following 7—14 (which are not numbered as such in the compilation) should be attributed to Agastya:

7. Tripurāntaka-lakṣaṇa.


The following found in another portion of the compilation are indifferently numbered as shown on the right parallel column:

20. (3) Upapītha-vidhāna.
21. (9) Śūla-māna-vidhāna.
23. (11) Varna-sanskāra.

ĀGĀRA-VINODA—On the construction of houses.
(Aufrecht. ibid. part i, p. 2).

ĀYA-TATTVA—by Maṇḍana Sūtradhāra.
(See Vāstu-sāstra by Rājavallabha Maṇḍana).

ĀYĀDI-LAKSHAṆA—On architectural and sculptural measurement.
(Aufrecht, part i, 62).

ĀRĀMĀDI-PRATISHTHĀ-PADHATI—On the construction of gardens, etc.
(Aufrecht, part i, p. 53).

KĀMIKĀGAMA—See under Āgamas.
KARAṆĀGAMA—See under Āgamas.


"This work has attained universal authority amongst all the sculptors of South India up to the present time, and the young pupils are even now taught to learn by heart the verses given in this book regarding the rules of construction and measurements of images." Kāśyapa is said to have learnt this science from Śiva (paṭala 1, verses 1—5).

The contents are divided into eighty-three paṭalas which are classified in an overlapping manner into the following headings:—

1. Karshana.
2. Prasāda-vāstu.
3. Vāstu-homa.
4. Prathamēśṭaka-vidhi.
5. Upāpitha-vidhāna.

1 South Indian Brumgas, by Griévoll.
6. Adhishtāna-vidhi.
8. Stambha-lakṣaṇa.
12. Tarāṇa-lakṣaṇa.
17. Dvāra-lakṣaṇa.
19. Prastara-lakṣaṇa.
20. Gaṇa-vidhāna.
21. Śikhara-lakṣaṇa.
22. Nāsikā-lakṣaṇa.
23. Mānapakaraṇa.
27. Eka-tala-vidhāna.
41. Shoḍāsa-bhūmi-vidhāna.
42. Mṛudhanishāka-vidhāna.
43. Prākāra-lakṣaṇa.
44. Mana(-da)pa-lakṣaṇa.
45. Gopura-lakṣaṇa.
46. Saṁta-mātrika-lakṣaṇa.
47. Vināyaka-lakṣaṇa.
48. Parivāra-vidhi.
49. Liṅga-lakshaṇoddhāra.
50. Uttama-daśa-tāla-purusha-māna.
51. Madhyama-daśa-tāla-purusha-māna.
52. Uttama-nava-tāla.
53. Madhyama-nava-tāla.
54. Adhama-nava-tāla.
55. Ashta-tāla.
56. Saptatāla.
57. Pitha-lakshanoddhāra.
58. Sakala-sthāpana-vidhi,
59-60. Sukhāsana.
61. Chandra-sekhara-mūrti-lakṣaṇa.
63. Nṛttamūrti-lakṣaṇa.
64. Gaṅgādhara-mūrti-lakṣaṇa.
65. Tri-pura-mūrti-lakṣaṇa.
68. Gajahamūrti-lakṣaṇa.
69. Paśupati-mūrti-lakṣaṇa.
70. Kaukāla-mūrti-lakṣaṇa.
71. Haryardha-hara-lakṣaṇa.
72. Bhikṣhātana-mūrti-lakṣaṇa.
73. Chaṃdesāṅgrahā.
74. Dakshinā-mūrti-lakṣaṇa.
75. Kālaha-mūrti-lakṣaṇa.
76. Liṅgodbhava-lakṣaṇa.
77. Vṛksha-sāmgrahaṇa.
78. Śūla-lakṣaṇa.
79. Śūla-pāṇi-lakṣaṇa.
80. Rajju-bandha-lakṣaṇa.
81. Mṛt-saṃskāra-lakṣaṇa.
82. Kalka-saṃskāra-lakṣaṇa.
83. Vara-saṃskāra-lakṣaṇa.
84. Vara-lepana-medhya-lakṣaṇa.
85. Grāmādī-lakṣaṇa.
86. Grāma-lakṣaṇa.
KUPADI-JALA-STHANA-LAKSAHNA—On the construction of wells, etc.
(In possession of the Maharaja of Travancore; Oppert's List of Sanskrit Mss. in Private Libraries of South India, vol. i. p. 467).

KAUTUKA-LAKSHANA—On Architecture.
(Oppert's List of Sanskrit Mss. ibid. vol. ii. p. 258).

KRIYAM-SAMGRAHA-PANJIKA—A catalogue of rituals by Kuldatta. It contains among other things instructions for the selection of site for the construction of a Nihara and also rules for building a dwelling house.
(The Sanskrit and Buddhist Literature of Nepal by Rajendra Lal Mitra, 1882, p. 105).

KSHIRARNAVA—Attributed to Visvakarman, on architecture, etc.

KSHETRA-NIRMANA-VIDHI—On the preparation of ground with a view to construction of buildings thereupon.
(In possession of the Raja of Cochin; Oppert's List of Sanskrit Mss. in Private Libraries of South India, vol. i. p. 354).

GARUDA-PURANA—See under Puranas.

GARGYASAMHITA—(Mss. R. 15, 96, in Trinity College, Cambridge; it contains 108 leaves, in oblong folio; Indian paper; Devanagari character; copied in 1814). It deals with the following architectural subjects:
Dvara-nirdesa | (fol. 51a, chap. 3).
Dvara-pramana-vidhi | (fol. 57b).
Gargiyayam vastu-vidyayam chatuh-sala-dvi-tri-salaikasa-sala-vidhi | (fol. 58a).
Vastu-vidyayam chatur-bhaga-tri-bhaga-prati-bhaga, etc., (fol. 60a).
Dvara-stambhochchhraya-vidhi | (fol. 600).
GRIHA-NIRUPANA-SAMKSHAPE-A summary-work on house-building.

GRIHA-NIRMANA-VIDHI-On rules for the erection of houses, temples, and other edifices.

GRIHA-PITHIKĀ-On the construction of houses.

GRIHA-VASTU-PRADIPA-(Lucknow, 1901)—contains 87 pages, deals mostly with astronomical and ritualistic matters in connection with the building of house.

GRIHĀRAMBHA—by Śrīpati.

GOFURA-VIMĀNADĪ-LAKSHANA—On gate-houses and temples, etc.

GRĀMA-NIRṆAYA—by Nārāyaṇa.

GHATṬOTSARGA-SUCHANIKĀ—On the erection of steps on the bank of a river.

CHAKRA-SĀSTRA—On architecture and cognate arts.


(Wilson's Mackenzie Collection, p. 304).

(Oppert's List of Sanskrit Mss. in Private Libraries of South India, vol. 1. p. 545).

(Oppert's List of Sanskrit Mss. ibid. vol. ii. p. 259, no. 4009).

(Cf. Vāstu-sāraṇī).

(Cf. Vāstu-sāraṇī).

(Aufrecht, ibid. part III p. 37).

(Oppert's list of Sanskrit Mss. ibid. vol. ii. p. 200).
TREATISES ON ARCHITECTURE

CHITRA-KARMA-SILPA-SASTRA—On painting.

CHITRA-PAATA—On painting.
(Oppert's list of Sanskrit Mss. ibid. vol. I. p. 440).

CHITRA-LAKSHAÑA—(ed. Laufer)—treats largely with the
sculptural measurement of images and painting; translated into
German from Tibetan, the original Sanskrit version is apparently
missing.

CHITRA-SUTRA—On painting (mentioned in Kattani-mata, 22).

JAYA-MADHAVA-MANASOLLASA—attributed to one Jayasimha-deva—On architecture.
(Aufrecht, ibid. part I. p. 201).

JALARGALA—attributed to Varahamihira—On door-bars and
latticed windows.
(Oppert's list of Sanskrit Mss. ibid. vol. II.
no. 3146, p. 217).

JALARGALA-YANTRA—On the architectural instruments and
machines.
(Oppert's list of Sanskrit Mss. ibid. vol. II.
no. 3147, p. 217).

JNANA-RATNA-KOSHA—attributed to Visvakarman—On architec-
ture.
(Aufrecht, part I. p. 210, in possession of Acharatatal Vaidya, Ahmedabad, Catalogue of
Sanskrit Mss. contained in the Private Lib-
rarues of Gujarat, etc., 1872, p. 276).

TACHCHU-SASTRA—same as Manushyalaya-chandrika (see below).
TARA-LAKSHAÑA—On sculpture (image of the goddess Tara).
(Aufrecht, part I. p. 229).
DAŚA-TĀLA-NYAGRODA-PARIMAṆḌALA-BUDDHA-PRATIMĀ-LAKSHAṆA—On the ten-tāla measure of Buddha images, exists in Tibetan translation; the original Sanskrit version is apparently missing.

DAŚĀ-PRAKĀRA—attributed to Vasishṭha—On architectural defects.

(See Vāstu-sāraṇī by Maṭri-prasāda-Pande, Benares, 1909).

DİK-SĀDHANA—attributed to Bhāskara—On architecture.

(See Vāstu-sāraṇī).

DIRGHA-VISTĀRA-PRAKĀRA—attributed to Naradā—On architectural measurement.

(See Vāstu-sāraṇī).

DEVATA-SILPA—On sculpture, dealing specially with the images of deities.

(A classified catalogue of Sanskrit works in the Sarasvatī Bhaṇḍāram Library of His Highness the Maharājā of Mysore, class XIX, no. 535).

DEVĀLAYA-LAKSHAṆA—On the construction of temples.

(Oppert’s list of Sanskrit Mss. in Private Libraries of South India, vol. I, p. 470).

DVĀRA-LAKSHAṆA-PĀṬALA—On the construction of doors.

(Oppert’s list of Sanskrit Mss. in Private Libraries of South India, vol. I, no. 6003, p. 470).

DH

DHRYVĀDI-SHOḌASA-GEHĀNI—attributed to Gaṇapati—On the architectural arrangement of buildings.

(See Vāstu-sāraṇī).
NARADA-PURĀNA—See under Purāṇas.
NARADA-SAMHITĀ—deals with the following subjects:
(1) Sura-pratishṭha (20 verses).
(2) Vāstu-vidhāna (62 verses, describing briefly Bhū-pariksha, Dvāra-sthāna, Śaṅku-sthāpana, Pada-nyāsa, and Griha-nyāsa).
(3) Vāstu-lakṣaṇa—describes ceremonies of Griha-praveśa.

NĀVĀ-SĀSTRA—"On ship-building and navigation." But the work is chiefly astrological. Some directions are, however, given respecting the materials and dimensions of vessels.


In Taylor’s Catalogue Raisoneé, there is mentioned another Ms. of which the title is lost. It is "on the art of constructing forts, houses, fanes, of settling a village; navigation and variety of other similar things enumerated as taught in 36 works, the names of which are given." (Ibid. vol. III, p. 350).

PAKSHI-MANUSHYĀLAYA-LAKSHAṆA—On the construction of human dwellings and aviaries.

(Oppert’s list of Sanskrit Ms. ibid. vol. i. p. 471).

PAŃCHA-RĀTRA-(PRA)DĪPIKĀ—(also called Mantra-dīpikā)—
It professes to form a part of the Padma-tantra of the Nārada-Pańcha-rātra. It has a Telugu commentary by Peddanāchārya. It deals with images and consists of the following five chapters:
1. Śilā-saṅgraha-lakṣaṇa.
2. Dāru-saṅgrahaṇa.
3. Pratimā-lakṣaṇa.
4. ....... nāma-tritiyo’dhyāya.
5. Pratimā-saṅgraha jalādhīvāsana-āśātamo’dhyāya.
(See Egg. Mss. 3150, 2579, II, Mackenzie collection).
PIÑDA-PRAKĀRA—attributed to Gopirāja—On architectural subjects.

(See Vāstu-sāraṇī).

PĪTHA-LAKSHAṆA—On pedestals.

(Oppert’s list of Sanskrit Mss. ibid. vol. 1. p. 472).

PURĀNAS—(Bombay editions)—Of the 18 or 19 Mahā-purāṇas,¹ the following have special reference to Architecture and Sculpture.

I. Agni-Purāṇa:

Chapters:

42. Prāsāda-lakṣaṇa-kathana.
43. Prasāda-devatā-sthāpana.
44. Vāsudevādi-pratimā-lakṣaṇa-vidhi.
45. Piṇḍikā-lakṣaṇa.
46. Śālagramādi-mūrti-lakṣaṇa-kathana.
49. Matsyādi-daśāvatāra-kathana.
50. Devī-pratimā-lakṣaṇa-kathana.
51. Sūryādi-pratimā-lakṣaṇa.
52. Devī-pratimā-lakṣaṇa (cf. 50).
53. Liṅga-lakṣaṇa.
54. Liṅga-mānādi-kathana.
55. Piṇḍikā-lakṣaṇa-kathana (cf. 45).
60. Vāsudeva-pratishṭhā-vidhi (cf. 44).
62. Lakṣmi-pratishṭhā-vidhi.
104. Prāsāda-lakṣaṇa (cf. 42).
105. Grīhādi-vāstu-kathana.
106. Nāgarādi-vāstu.

¹. Brahman.
2. Padmanātha.
3. Viṣṇu.
4. Śiva.
5. Bhāgavata.
7. Mārkandeya.
8. Agni.

11. Liṅga.
12. Varāha.
13. Śkanda (also called Kumāra).
15. Matsya.
17. Brahmāṇḍa.
18. Vāyu.
II. Garuḍa-Purāṇa:

Chapters:

45. Śālagrāma-mūrti-lakshāṇa.
48. Devānām pratishṭhā-vidhi.

III. Nārada-Purāṇa:

Part 1, chapter:


IV. Brahmāṇḍa-Purāṇa:

Chapter:


V. Bhavishya-Purāṇa:

Chapters:

130. Brahma-parvāṇi, Prāsāda-lakṣaṇa-varṇana.
131. Mūrti-sṭhāna, deals with the materials, etc., of which images are made.
132. Pratimā-māna, deals with the measurement of images.

VI. Mātṛya-Purāṇa:

Chapters:

252. Deals with the introduction of eighteen ancient architects—Bṛigu, Atri, Vasīṣṭha, Viśvākarmā, Maya, Nārada, Nagnajīt, Viśālākṣha, Purandara, Brahma, Kuṇāra, Nandīsa, Śaunaka, Garga, Vāsudeva, Aniruddha, Śukra, and Bṛhaspatī.
255. Stambha-māna-viṇirṇaya.
257. Dārvāhāraṇa.
258. Nava-tāla-māna.
262. Piṭhikā-lakṣaṇa.
263. Liṅga-lakṣaṇa.
269. Prāśāda-varṇana.
270. Maṇḍapa-lakṣaṇa.

VII. Liṅga-Purāṇa:

Part II, chapter:
48. Yāga-kunḍa-viṅyāsa-kathana-pūrva-kāṁ sarvāsāṁ
devatānāṁ sthāpana-vidhi-nirūpaṇam, Prāśādaṁchāni-
nirūpaṇam.

VIII. Vāyu-Purāṇa:

Part I, chapter:
39. Śaila-sthita-vividha-devālaya-kirtana.

IX. Skanda-Purāṇa:

Chapters:
24. Māheśvara-khaṇḍe prathame—Himālayena sva-sutāyā
vivāhārthām Gargāchārya-purohitām puraskṛitya
Viśvakarma-dvārā pūrva-maṇḍapa-nirmāṇi-varṇa-
nam, Nāradād Viśvakarma-kṛita-vivāha-maṇḍapaṁ
chāturyeṇa sarva-deva-pratikṛiti-chitra-viṅyāsanṁ
śrutiṁ sarvешāṁ devāṁ saṅkā-prāptīḥ.
Māheśvara-khaṇḍe dvitiye—svayāṁ Viśvakarma-
dvārā nirmāpita Mahinagare sthāpana-varṇana.

25. Vaishāna-khaṇḍe dvitiye—Nārada-liṅkita-sāhitya-
sambhāva-samgraha-patram śrutvā Indradumnamāṇāyā
Padmanidhinā svarṇa-sāla-nirmāṇam, Nāradājñāya
Viśvakarmaṁ syandana-traya-nirmāṇam, tasya
rathasya Nārada-kāreṇa sthāpanaṁ, tat-prasāṅgena
ratha-sthāpana-prakāra-vidhi-varṇanaṁ.

PRATIMĀ-DRAVYĀDI-VACHANA—On the materials of which
idols are made.

(Oppert's list of Sanskrit Mss. ibid. vol. i. p. 490).
PRATIMĀ-MĀNA-LAKSHAṆA—On the tāla-measures of images,
exists in Tibetan Translation; Sylvain Levi reports that he has
traced its original Sanskrit version in the Palace Library of Tibet
PRATISHTHĀ-TATTVA—also called Maya-sāngraha—On architecture.
(Aufrecht, ibid. part iii. p. 74).

PRATISHTHĀ-TANTRA—On architecture in a dialogue form between Śiva and Pārvati.
(Aufrecht, ibid. part iii. p. 74).

PRĀSĀDA-KALPA—On the construction of buildings.
(Oppert’s list of Sanskrit Mss. ibid. vol. ii. p. 522).

PRĀSĀDA-KĪRTANA—On architecture.
(Author not known; in possession of Gopal Rao, Mālegamva, Catalogue of Sanskrit Mss. in Private Libraries of Gujarat, etc., 1872, p. 276).

PRĀSĀDA-DĪPIKĀ—On architecture, quoted in Madana-Pārijāta.
(Aufrecht, ibid. part i. p. 364).

PRĀSĀDA-MANḌANA-VĀSTU-ŚĀSTRA—attributed to Śūtra-dhāra Maṇḍana—(Egg. Mss. 3147, 2253). It is written in Sanskrit, but is largely mixed with Bhāṣā forms. It contains the following eight chapters:
1. Miśra-kalasha.
2. Jagati drīshī-dosho āyatanādhikāra.
5. Rājyāḍi-praśādādhikāra.

PRĀSĀDA-LAKSHANA—attributed to Varāhamihira—On architecture.
(Oppert’s list of Sanskrit Mss. ibid. vol. ii. p. 208).
PRASĀDA-LAKSHAṆA—On buildings.
   (Oppert's list of Sanskrit Mss. ibid. vol. 1. p. 473).
PRASĀDALAṆKĀRA-LAKSHAṆA—On the decoration (articles of furniture) of buildings.
   (In possession of the Mahārājā of Travancore; Oppert's list of Sanskrit Mss. ibid. vol. 11. p. 473).

B

BIMBAMĀNA—(Mss. British Museum, nos. 1. 559, 5291, foll. 33, 7 lines to a page; 11. 558, 5292, foll. 27, 9 lines to a page; written in Simhalese character, has a Simhalese commentary)—This is a treatise on religious sculpture, stated to be extracted from a Gautamiya ascribed to Sāriputra. The last colophon runs thus—Iti Gautamiye Sāri-putra-śrute Bimba-mānam samāptam. The commentator explains this Bimbamāna-vidhi as the Sarvajña-pratima-pramāna-vidhi.

BRIHAT-SAMHITĀ—of Varāhamihira—On architectural and sculptural matters.

   Chapters:
   
   53. Vāstu-vidyā.
   56. Prāsāda-lakshaṇa.
   57. Vajra-lepa.
   58. Pratima-lakshaṇa.
   79. Sayyāsana-lakshaṇa.

BUDDHA-PRATIMA-LAKSHAṆA—On the tāla measure of Buddha-images; exists in Tibetan Translation; the original Sanskrit version is apparently missing.

BRAHMĀṆDA-PURĀṆA—See under Purāṇas.

BH

DHAVISHYA-PURĀṆA—See under Purāṇas,
MATHA-PRATISHTHA-TATTVA—attributed to Raghunandana—contains quotations from the Devi-purana and the Deva-pratishttha-tattva, both of which deal with architectural and sculptural matters.

MATSYA-PURANA—See under Puranas.

MANUSHYALAYA-CHANDRIKA—(also called Tachchu-sastra)—deals with measurement, etc., concerning private dwelling houses as distinguished from religious temples, and military forts, etc. It contains 65 stanzas and a Malayalam translation. There is a Ms. also bearing the same title.

(Opperi's list of Sanskrit Mss. ibid. vol. 1, p. 475).

MANUSHYALAYA-LAKSHANA—On the building of human dwellings.

(In possession of the Maharaja of Travancore, Oppert's list of Sanskrit Mss. ibid. vol. 1, p. 475).

MANTRA-DIPIKA—(see Paucha-ratra-pradipika)—On architecture.

MAYAMATA—an oft quoted and well known authority on architecture. There are several treatises attributed to Maya:

I. Mayamata, edited by Ganapati Sastri, 1919, from three fragmentary and one incomplete (with a Tamil translation) Mss.; it contains 34 chapters, and four more chapters are missing (see below). There are some other Mss. bearing the same title (Egg. 3150, 2575); one of them (in the Oriental Mss. Library, Madras), written in modern Telugu, on rough paper, contains five chapters with a short commentary by Gannamacharya.

II. Mayamata-Silpa-sastra-vidhana (Egg. 3150, 2575, 3151, 2630, with Gannamacharya's Telugu commentary as noted above).

III. Maya-Silpa-satika (another Ms.).

IV. Maya-Silpa, a few extracts from this have been translated into English by Rev. J. E. Kearns (see Indian Antiquary, vol. v, pp. 280, 293).
APPENDIX I

There is also another English translation of Mayamata in the Mackenzie collection (Translation, class x, Sanskrit, 2—6).


VII. Mayamata-vāstu-śāstra—Oriental Mss. Library, Madras, Catalogue vol. xxii. nos. 13034 (with a Tamil commentary), 13035 (with a Telugu commentary), 13036, 13037, 13038, 13039 (with a Telugu commentary).

Of these Mss. no. 13034 is the largest, containing 390 pages of 13½ × 8" paper of 22 lines to a page. The subjects and the method of description are strikingly similar to those of the Mānasāra. It is divided into the following thirty-six chapters:

1. Saṅgrahādhyāya.
2. Vāstu-prakāra.
5. Mānopakaraṇa.
7. Pāda-devatā-vinyāsa.
11. Bhū-lamba(h)a-vidhāna.
15. Pāda-pramāṇa-dravya-parigraha.
17. Sandhi-karma-vidhāna.
25. Sabhā (maṇḍapa)-vidhāna.
26. Śālā-vidhāna.
27. Gṛiha-mānādhikāra (elsewhere, Chatur-gṛiha-vidhāna).
29. Rāja-vēśma-vidhāna.
30. Dvāra-vidhāna.
31. Yānādhi-kāra.
32. Yāna-śayanādhi-kāra.
33. Liṅga-lakṣhaṇa.
34. Piṭha-lakṣhaṇa (incomplete).
35. Anukarma-vidhāna.
36. Praṭimā-lakṣhaṇa.

Compare no. 1, which contains the first 34 out of 36 chapters given in the above list, the variations are noted within brackets.

No. 13035 contains in 74 pages the chapters 1-32.

No. 13036 is same as no. 13035.

No. 13037 contains only two incomplete chapters in 6 pages.

No. 13038 contains in 94 pages the following twelve chapters:

1. Praṭimā-vidhāna.
2. Āya-lakṣhaṇa.
3. Liṅga-lakṣhaṇa.
4. Daśa-tāla-vidhāna
5. Kuṇchita-vidhāna.
8. Upāpiṭha-vidhāna.
10. Dvītala-viḍhāna.

Its colophon runs thus—"īti Gānāchārya-virachitāyāṁ Mayamate Śilpa-śāstre..."

No. 13039 contains in 36 pages the first four chapters of no. 13038.

There is in Tamil a treatise on Śilpa-śāstra, said to have been originally composed in Sanskrit by Myen (i.e., Maya) who, according to Mythology, was a son of Brahmā and architect of the gods. The original work appears to have been disseminated far and wide, and to have suffered by omissions as well as by additions. The work under consideration seems to have been formed from selections of existing editions of the original work under the superintendence and guidance of persons having a practical knowledge of Śilpa-śāstra or at least of persons professing to have such knowledge (Ind. Ant. vol. v. p. 230, c. 1, para 1; see also M. ii. 11-12, 17-20 under Sthapati, p. 709-710).

In regard to Maya the following note is of great interest:—

Exploration of the sites of a lost civilization is the fascinating pursuit of Dr. Gann, who has discovered a hitherto unknown monolith and a once-populous site in the forests of Yucatan. He is exploring for traces of the Mayas, and his progress is recorded in a series of articles published in the Morning Post.

"I discovered the ruins of the great city of Coba," he writes, "through information found in a recent translation of the ancient Maya manuscript book of Chilan Balam of Chumayel. This describes the migration of the Itzas from Chichenitza to Coba, which is about fifty miles to the east of Chichenitza.

The books of Chilan Balam are the old traditions of the Mayas, which survived the Spanish conquest of Yucatan. They record the migrations of Maya clans, and were reduced to writing in the sixteenth century. I was informed by a
wandering Maya Indian that in the Mexican territory of Quintana Roo he had come across a great slab of stones lying buried in the bush upon which were inscribed: 'Ubalob uxben ninecoob,' or things belonging to the ancient people. He said he had found it not many miles north of the British Honduras frontier.

"As guide I took the Indian who had told me of the stone. He, like most of his race, had nothing to say to strangers, and he said it most efficiently.

"I had no difficulty in obtaining my permit to visit the shores of Chetumal Bay, where the Maya monolith was reported to be.

"So we set out on our journey up the Bay, which runs almost due north for about thirty miles into the south of the Yucatan peninsula. This is surely one of the most desolate stretches of water in the world. It is shallow; yellow; forbidding. On the east separating it from the Caribbean Sea, is an unexplored, uninhabited peninsula, covered with virgin bush. On the west, between the Bay and the great Bacalar Lagoon, the land is equally desolate, being traversed at rare intervals only by a few Indian 'Chicle bleeders,' who roam in search of the sapodilla trees, from which they get the latex that forms the raw material of chewing gum.

"About thirteen miles from Payo Obispo I lighted on my great find. We came to a spot on the west coast of the bay where an Indian had cut down the bush to make a small maize plantation. My Indian guide directed us to land here, and then led us to the stone we were seeking.

"The full importance of the discovery was not apparent at first. It was a block of greyish schist, twelve feet long, eighteen inches wide, and twelve inches thick. It had at one time stood upright, but now lay flat and embedded in the ground. Upon one edge faint traces of sculpture were visible, but the greater
part of the exposed surfaces had been worn quite smooth by the tropical down pours of an unknown number of rainy seasons. This has been the fate of many Maya inscriptions.

"I then brushed the soil from the stone, and there—glorious surprise—I saw the Maya Initial Series Date—9.8.0.0.0.5 Aban 3 Chen. or 26 October, 333 A.D.1 The sculpture preserved by its burial in the earth, was almost as clear and plain as on the day when it was cut in the stone, nearly sixteen centuries ago.

"Amid all the Maya ruins in Yucatan only four such Initial Series dates have been found, and the date carved on the monolith which lay before me was more than three hundred years earlier than that appearing on the oldest of the stelae previously found. Now; one of the most baffling mysteries connected with the Mayas is their abandonment of their old empire and foundation of the new one; for, at a certain period in their history, they left their cities, built with an enormous expenditure of labour, and migrated from the fertile lands in which they stood to found new settlements in what were, apparently, uninhabited regions.

"Earthquakes, pestilence, and foreign invasion have been suggested as possible causes of this migration. The cities the Mayas left bear no traces of violence having been wrought by man or the forces of Nature, and the buildings of their new settlements were obviously erected by a people with unimpaired vigour. It is therefore important to fix the date when they first established themselves in Yucatan; and this discovery may, in fact, cause a complete reversion of the ideas generally held as to their first immigration into this peninsula and their foundation of what is known as the New Empire. It may, indeed, affect our views of the whole history of the earliest and most advanced aboriginal civilisation of America, which was in many respects the highest civilisation of ancient, if not of any time.
"The carving on this stela begins with the initial glyph and in column below this come the glyphs meaning—

0 Bactuns (periods of 400 years, each of 360 days).
8 Katuns (periods of twenty years); 0 Tuns (years).
0 Uinals (Maya months of twenty days).
0 Kins (days). It thus records the lapse of 3760 years from the beginning of the Maya chronology. The Mayas did not count any period of time until it was completed, that is to say, their sign for the first day of a month was 0. So if written in our style these glyphs would read 1, 1, 3761.

"It is generally assumed that the date from which the Mayas reckoned their chronology is mythological rather than historical. But for the present purposes consideration of such a question is immaterial. The point is that all the dates on such monoliths are reckoned from the same day, and therefore, according to Spinden’s correlation of their system with ours, this date corresponds to our 26 October, 333 A. D.

"This would, apparently, place the beginning of the Maya chronology in B. C. 3381. The British Museum Guide to the Maudsley Collection of Maya Sculptures gives this Maya date 9, 8, 0, 0, 0, 5 Ahan, 3 Chen as A.D. 64. But it mentions that Professor Morley has worked out another correlation which places this and all other Maya dates some 270 years later.

"Beneath this date on the stela was a great sheet of hieroglyphics, which were perfectly clearly defined, but they are in our present state of knowledge indecipherable. I have no doubt though that if we could read them we should find that they recorded events which had occurred during the preceding Katun or period of twenty Maya years, as such stelae were put up by the Mayas to commemorate the ends of each of those periods.

"The monolith had been erected just in front of a great terraced pyramid which stood between two others. All these pyramids
were faced, in the usual Maya style, with blocks of cut limestone. The central one had three terraces and was thirty-two feet high. Its flat top, upon which there no doubt stood a wooden temple, long since perished, was one hundred and thirty-five feet long and sixty-four feet across.

Further investigation showed that these pyramids were at one end of a great enclosure, which was surrounded by a massive stone wall. This wall is from twelve to fifteen feet thick at the base, and in the places where it has remained intact, it is twelve feet high; but for the most part the growth of luxuriant vegetation has thrown the stones down and the ruins are only three or four feet above ground. The wall is a mile and a half long and forms a semicircle with the two ends running down to the shore.

I think there can hardly be any doubt that this was intended as a fortification, and therefore a particular interest is attached to it. For, judging by all their sculptures, the ancient Mayas knew nothing of war. Their sculptors have left no records of battles or triumphs, such as those of Greece, Egypt, or Babylon. One assumed that all the Maya clans dwelt in amity, and that until quite late in their history they had no experience of fighting, either among themselves or with alien races.

Yet here we have what is obviously a defensive work, and it seems significant that the only two walls of this kind which have hitherto been discovered are also in Yucatan, one being at Tulum, on the east coast, and the other at Chicken Itza, in the northern interior. Against whom were these defences erected? Judging by the date on the stela, they were built centuries before the Mayas came in contact with the Toltecs on the north. It has been assumed that Yucatan was uninhabited when the Mayas first took possession of it, and they were not in the habit of building such walls in their earlier cities to the south. Why this innovation?
"The space enclosed by this wall had evidently been densely populated in bygone times. For in the places where the Indians have cleared the undergrowth away, one could see that the ground is literally covered with potsherds, flint and obsidian chips, clay beads, spindle whorls, small human and animal heads, and other surviving evidences of human habitation.

"A great concourse of people must have lived there for many generations.

"The discovery of these ruins was, more or less, incidental. During this season my primary objective is Northern Yucatan, where Professor Morley, of the Carnegie Institute, and I propose to test the truth of some wonderful Indian legends. The Indians have told me of a vast subterranean cavern some twenty miles long, and of the ruins of a great city which no white man has seen.

"Along the east coast of Yucatan live the Santa Cruz Indians, presumably the direct descendants of the ancient Mayas who erected magnificent temples and palaces, most of which now lie buried in the tropical forests. Some have been discovered, but there is no doubt that a great number of them yet remain to be discovered.

"The Santa Cruz Indians have never been subdued, and for five centuries they have successfully resisted all the efforts, first of the Spaniards and later of the Mexicans to conquer their country. These Indians so far as is known lead the lives of their ancestors of a thousand years ago. They worship the same gods and perform the ancient religious ceremonies. But we know little about them, because their villages are buried in the dense forests of the hills and they permit no strangers to intrude.

"The danger of penetrating into this Santa Cruz country arises from the fact that the suspicious Indians may fire from the bush without inquiry whether the strangers are friends or foes."
About the vast cave of Loltun, which is possibly the largest cavern in the world he adds that "this cave is entered by great well-like holes in the earth through which one descends by ladders from ledge to ledge arriving in immense rocky chambers whose floors are covered with stalagmites and cave earth, and from whose lofty roofs depend vast stalactites. Two of these holes are a mile apart, and the intervening space has never been traversed by a European. From the great chambers unexplored passages branch out in every direction. On the floors of the chambers, buried in the cave earth, innumerable potsherds have already been found, also human and animal bones, flint and stone weapons and implements, and many other relics of the ancient inhabitants. It is possible that the deeper layers of this earth and the remote galleries and passages may contain relics of the pre-Maya inhabitants of Yucatan, of whom nothing whatever is known at present.

"It is said by the Indians that subterranean passages from this cavern reach to the ruined city of Chicken Itza 20 miles away. There is a tradition handed down amongst the modern Indians that during one of the innumerable internecine wars amongst the Maya which followed the breaking up of the central authority, after the Conquest of Mayapan, the inhabitants of a neighbouring village were driven to take refuge in this cave by a band of their enemies, who pursued them even into this last refuge, and that of neither pursued nor pursuers was any trace ever again seen.

"Some believe that in the dark all fell over a precipice into some vast chasm in the limestone, others that all lost their way in the intricate maze of endless galleries, and others again that all were suffocated by poisonous gases. Whatever their fate, the possibility of coming suddenly at any turn upon groups of rag-clad skeletons shrouded in the impalpable dust of ages does not detract from the eerie feeling induced by traversing these
vast catacombs, where silence is almost palpable. One's feet
make no noise on the soft cave earth, and one is almost afraid
to raise one's voice, which reverberates round the Great Stone
chambers and is thrown back in a thousand mocking echoes
from the rocky walls. Upon the walls of the lighted chamber
many crude drawings have been left by the former inhabitants,
and in one case is inscribed a late Maya date A. D. 1379."

"Whatever Dr. Gann's conclusions may be, his actual discoveries
are of stupendous interest. The causeway that he has found
is of supreme importance. He regards it as having been built
for the purposes of human sacrifice. I disagree. My reason
for disagreeing is that there are similar causeways in Cambodia
which were designed purely for ceremonial purposes.

"The whole Maya remains as discovered show the closest possible
relation with the civilisation as it existed in Java and South-
East Asia to what has been found in Yucatan. There is
nothing to my mind that suggests that the form of civilisation
is indigenous, and I should be inclined to hold that the tem-
ples at Java were the proto-types of what has been found in
Yucatan.

"Unquestionably in the early days perishable wood structures
were built, but when stone supplanted wood, you find pyramids
being built precisely on the same lines that they were being
built in South-East Asia. They were, so far as the staircases
were concerned, a copy of what the Babylonians were building
2,000 years before the era of Christ. It is necessary to
remember that as Indian civilisation spread eastwards the
type of pyramid established by them became fashionable and
was built in stone.

"While the great causeway was of outstanding interest, it had
to be remembered that it could be paralleled with the remains
of Indian civilisation. Further there was no question but that Maya carvings represented Indian elephants and Indians with typical headdresses.

"Indian navigators, it was known, had combed out the islands in the Pacific, such as Easter Island and many others, and it was unthinkable that they should not have discovered a continent that stretched from pole to pole.

"To the archaeologist the issue now raised was of supreme importance. Until fifty years ago the orthodox held that the Maya civilisation was of Indian origin. The dating derived from the hieroglyphs was so vague as to give little help, and interpretation varies by as much as three or six centuries.

"What supremely interests the archaeologist," Professor Elliot Smith continued, "is that we find a civilisation starting full-blown in Central America. Under Asiatic influence, it rose to great heights, but had already collapsed before the advent of the Spaniards, who may have given it the coup de grace. To know the real secret of Maya culture affects our whole interpretation of civilisation.

"Can different communities, such as the Indian, the Chinese and the American, build up a civilisation independent of each other, or is it possible for a certain civilisation to be spread about the world in the same way that a steam engine can be distributed?"

"This is the great problem of ethnology to-day, and the issue now centres in the problem as to how civilisation started in Central America. There is a large gap between Asia and America, but if diffusion means anything it means that that gap must have been bridged as I have shown it could have been.

"The Maya civilisation rose and fell. It fell so soon as the energy of the driving force that inspired it declined. That
is our view, and we do not believe in an indigenous culture that rose through its own impetus, and that fell as a result of foreign invasion."

No one now questions Dr. Gann's facts, but many competent archaeologists dispute the conclusions at which he arrives. An archeological issue has now been fairly raised. Did the Maya civilisation arise from native American civilisation, or was it the result of peaceful penetration by the Asiatic?

Professor Grafton Elliot Smith, of University College, London, discussing the subject with a Morning Post representative, disagreed absolutely with the views put forward by the American school, and supported by Dr. Gann.

"At University College," he said, "we are absolutely convinced that the Maya civilisation was directly derived from India. We regard it as certain that between the Fourth and the Twelfth Century there was a penetration from the South-East of Asia. The question of dating is admittedly difficult, but from the facts we have in our possession I should be inclined to think that Dr. Gann's dates may err by as much as three centuries."

(Central News, quoted from Morning Post by Statesman, March 21, April 9, 17, 25, 1910).

MAHĀ-NĪRVĀṆA-TANTRA—deals with both architectural and sculptural matters, such as temples, idols, phallus, ponds, and tanks, as well as with the directions concerning broken limbs of images, especially the materials of which buildings and idols should be made, the Vastu god, and so on (chapter xiii, verses 22-286, see also chapters xiv, and vi).

MAHĀBHĀRATA—(1st Bombay edition; 2nd Calcutta edition; Gild. Bibl. 93)—Sabha-parvan, chapters:
1. Maya built a council hall (sabhā) for the Pāṇḍavas.
7. Indra-sabhā-varṇana.
8. Yama-sabhā-varṇana.

MANA-KATHANA—On the system of measurement.

(Oppert's list of Sanskrit Mss. ibid. vol. ii. p. 473).

MĀNAVA-VĀSTU-LAKSHAṆA—On architecture.

(Oppert's list of Sanskrit Mss. ibid. vol. i. p. 476).

MĀNASĀ—(same as Mānasāra) See below.

(Oppert's list of Sanskrit Mss. ibid. vol. ii. p. 518).

MĀNASĀRA—(edited and translated into English for the first time by the writer)—The standard treatise and a complete text on architecture and sculpture. It comprises 70 chapters in more than 10,000 lines. There are eleven manuscripts of it. See the details given under the Preface of its first edition by the writer.

MĀNASOLLĀSA—(R. L. Mitra's Notices of Sanskrit Mss. vol. iii. p. 182)—attributed to the Chālukya king Someśvara. In two chapters, it deals with the following subjects:

1. Mandirārambha-muhūrta-kathana.
2. Shoḍāsa-prakāra-griha-lakṣaṇa.
3. Rāja-griha-lakṣaṇa.
5. Griha-praveśa-kathana.
15. Āsana-bhoga-kathana.
17. Anna-bhoga-kathana.
22. Śayyā-bhoga-kathana.

This work should not to be confounded with that of the same name in Taylor’s catalogue Raisonné (vol. i, p. 1) and its commentary, Mānasollāsa-vṛttānta-prakāśa (in Weber’s Berlin catalogue, p. 179).

MĀNASOLLĀSA-VṛITTĀNTA-PRAKĀŚA—On architecture.


MŪRTTI-DHYĀNA—On sculpture.

(Aufrecht, ibid. part i, p. 464).

MŪRTTI-LAKSHAŅA—On idol-making.

(Aufrecht, ibid. part i, p. 464).

There is another Ms. bearing the same title which is stated to have been taken from the Garuḍa-samhitā.

MŪLĀ-STAMBHA-NIRṆAYA—On architectural description of the main pillar of a house.

(Aufrecht, ibid. part i, p. 464; Oppert’s list of Sanskrit Mss. ibid. vol. ii, p. 202.)

R

RATNA-DĪPIKĀ—attributed to Chandēśvara—On architecture.

(Aufrecht, ibid. part ii, pp. 36,114).
RATNA-MĀLĀ—of Śripati—deals with astrological matters in connection with the construction of houses and idols of deities under the following chapters:
17. Vāstu-prakarāṇa (28 verses).
18. Gṛiha-praveśa (11 verses).

RĀJA-GṛIHA-NIRMĀṆA—On the building of royal palaces.
(Burnell's classified Index to the Sanskrit Mss. in the Palace Library of Tanjore, 1880).

RĀJA-VALLABHA-TIKĀ—A commentary on Rāja-vallabha-Maṇḍana.
(Catalogue of Sanskrit Mss. in Private Libraries of Gujarat, etc., 1872, p. 276).

RĀMAṆA—(1st Calcutta edition, ed. Schlegel Gild. Bibl. 84, ed. Gorrens, Gild. Bibl. 85, 2nd Bombay edition)—devotes large portions of the following chapters on architecture:
Ādikāṇḍa, 1st Sarga, the description of the city of Ayodhyā.
Laṅkākāṇḍa, 3rd Sarga, the description of the fort of Laṅkā.
(There are also numerous casual references to architectural and sculptural matters in the Epics, the Purāṇas and the Āgamas).

RĀŚI-PRAKĀRA—attributed to Garga—deals with astrological matters concerning architecture.
(See Vāstu-Sāraṇī).

RŪPA-MAṆḌANA—attributed to Maṇḍana Sūtradhāra—On architecture.
(Cf. Rājavallabha Maṇḍana).

LAKSHAṆA-SAMUCHCHAYA—“On the features in images of deities, quoted by Hemādri in Dānakhanḍa (p. 823), in Muhūrtadīpakā, and Paraśurāma-prakāśa.”
(Aufrechter, ibid. part i. p. 535).
LAGHU-ŚILPA-JYOTISHA—On architecture
(British Museum Catalogue, 2), E. 32.

LAGHU-ŚILPA-JYOTISH-SĀRA—by Śivarāma, with a Gujarati commentary. This pamphlet deals mostly with astrological matters concerning architecture. The contents are given in the following verses:

Āya-rāṣīs cha nakshatram vyayaś tārāṃsakas tathā 1
Grāha-maitri rāṣī-maitri nāthivedha-gaṇendavāḥ 2 3
Ādhipatyāṁ vāra-lagne tithy-uptattis tathaiva cha 4
Ādhipatyāṁ varga-vairāṁ tathaiva yoni-vairakam 2 4
Ṛkṣa-vairāṁ sthitir nāso lakṣaṇāṁ yek-vimśatīḥ 1
Kathitāṁ muni-śreshṭhaṁ śilpa-vidvadbhir gṛihādīshu 2 5

LIṆGA-PUBĀṆA—see under Purāṇas.

V

VALI-PĪTHA-LAḴSHAṆA—On architecture.
(Opper's list of Sanskrit Mss. ibid. vol i. p. 473).

VĀYU-PURĀṆA—see under Purāṇas.

VĀSTU-CHAKRĀ—On architecture.
(Opper's list of Sanskrit. Mss. ibid. vol i. p. 538).

VĀSTU-TĀTTVĀ—by Gaṇapati Śishya, Lahore 1853—consists of four chapters and deals largely with astrological matters concerning architecture.

VĀSTU-NĪRṆAYA—On architecture, dealing specially with the classes of vāstū.
(Aufrecht, ibid. part i. p. 568).

VĀSTU-PURUṢA-LAḴSHAṆA—On architecture.
VĀSTU-PRAKAŚA—attributed to Viṣvakarman—On architecture.


VĀSTU-PRADĪPA—(cf. Vāstu-sāraṇi)—by Vāsudeva, on architecture.

(In possession of Umāśamkara-Śāstri, Azamgarh, Catalogue of Sanskrit Mss. in N. W. P., 1885, part x, no. 1, p. 56).


VĀSTU-MAJṆĀRI—attributed to Maṃdana Śūtradhāra—On architecture.

(Cf. Rājavallabha-Maṃdana).

VĀSTU-MAṆḌANA—attributed to Maṃdana Śūtradhāra—On architecture.

(Cf Rājavallabha-Maṇḍana).

VĀSTU-YOGA-TATTVA—attributed to Rāghvanandana—treats largely of offerings to Vāstu deity; contains extracts from the Mats-ay Purāṇa, Devi-Purāṇa, Rudra-yāmala, and Vāsiṣṭha-samhitā.

VĀSTU-RATNA-PRADĪPA—On architecture.

(Cf. Vāstu-sāraṇi).

VĀSTU-RATNAVALI—compiled by Pandit Jivanath Jyotishi, Benares, 1883—This compilation contains extracts from the Bhavishya-Purāṇa, Jyotih-sāgara, Griha-kāriki, Vāstu-pradīpa, Bhuja-bala-bhima, Vāsiṣṭha-samhitā, Śrī-bhoja-rāja,

(Burnell's classified Index to the Sanskrit Mss., in the Palace Library of Tanjore, p. 154)

VĀSTU-RĀJA-VALLABHA—attributed to Maṇḍana Sūtradhāra, probably same as Vāstu-sāstra, otherwise called Śilpa-sāstra—
On architecture

(Catalogue of Sanskrit Mss., in N. W. P. ibid. p. 56)

VĀSTU-LAKSHĀNA—On architecture.

(Oppert's list of Sanskrit Mss. ibid. vol. 1, p. 480).

VĀSTU-VICHĀRA—attributed to Viśvakarman—A treatise on architecture, apparently old.

(In possession of Gaurinath Śāstri, Benaras, Catalogue of Sanskrit Mss. in N. W. P., 1885, ibid., p. 56; Aufrecht, part 1, p. 568).

VĀSTU-VIDYĀ—(a Ms., see Oppert's list of Sanskrit Mss. ibid. vol. 1, p. 480; Aufrecht, ibid. part 1, p. 578; also a text edited by T. Gaṇapati Śāstri, 1915)—deals with materials, etc., for house building in the following sixteen chapters:

1. Sādhana-kathana.
2. Vasudhā-lakṣāṇa.
5. Vedi-saṁsthāna.
8. Śāla-vidhāna.
10. Lupā-lakṣāṇa.
11. Lupā-karaṇa.
12. Dhūli-nirodhana.
15. Bhavana-parigraha.

VĀSTU-VIDHI—attributed to Viśvakarman—On architecture.
(Aufrrecht, ibid. part 1, p. 568).

VĀSTU-ŚĀSTRA—(see under Sanat-kumāra)—On architecture.
(Oppert’s list of Sanskrit Mss. ibid. vol. 1, p. 580).

VĀSTU-ŚĀSTRA—also called Śilpa-śāstra—attributed to RāJavaScript:eval(ez evaluate('javavallabh Maṇḍana and Bhūpati-vallabha, (noticed in Egg. 3142, 1291); one of these Mss. is published in Saṃvat 1947, at Anahilapura in Patana, by Nārāyaṇa Bhārati and Yasavanta Bhārati—It has a Gujarati commentary and some illustrative diagrams. (Noticed in the Catalogue of printed books and Mss. in Sanskrit belonging to the Oriental Library of the Asiatic Society, Bengal, p. 173).

It has four more copies—Egg. 3143, 3144, 3145, 3146, p. 1136.

This is a work on architectural disposition of houses, palaces, temples, etc., and the rite to be performed at their inauguration, by Maṇḍana, an architect in the employ of king Kumbhakarna of Medapati (and the husband of Mārabai). According to Tod, “the king Kumbha, who had a taste for arts and built many temples and strongholds, ruled over the country of Mewāra from 1419 to 1469 A. D.” (Bhandarkar’s Report, 1882-83, p. 37).

It contains the following fourteen chapters:

1. Miśraka-lakṣaṇa.
2. Vāstu-lakṣaṇa.
3. Ayādi-lakṣaṇa.
5. Raja-gṛiha-nivesādi-lakṣaṇa. (Verse 28 of this chapter mentions the Matsya-Purāṇa as an authority).
10. (Māpita) kṣetradhūta-lakṣaṇa.
14. Śakuna-lakṣaṇa.

Six other works are ascribed to Maṇḍana:—
I. Rūpa-maṇḍana.
II. Vāstu-maṇḍana.
III. Prāśaṭa-maṇḍana.
IV. Aya-tattva.
V. Vāstu-maṇjari.
VI. Vāstu-sāra.

VĀSTU-SĀSTRA-SAMARĀNGANA-SŪTRADHĀRA—attributed to Bhojadeva—On architecture.

(Aufrecht, ibid. part i. p. 568).

VĀSTU-ŚIROMANI—On architecture.

(Aufrecht, ibid. part i. p. 568).

There is another Ms. of the same title, attributed to Mahārāja Śyāmasāha Śaṅkara.

VĀSTU-SAMUCHCHAYA—On architecture.

(Aufrecht, ibid. part i. p. 568).

VĀSTU-SĀMKHYĀ—On architecture, "an extract of Toḍarānanda, very rare, complete and incorrect."

(Catalogue of Sanskrit Ms. in N. W. P., 1885, part ix, p. 56).
VĀSTU-SAMGRAHA—attributed to Viśva-karman—On architecture.
(Aufrecht, ibid. part I. p. 568).

VĀSTU-SAMGRAHAMU—contains 100 pages, written in Telugu character, and deals largely with astrological matters concerning architecture.
(Mackenzie collection, by Wilson, p. 171).

VĀSTU-SARVASVA—On architecture, comprises 16 pages.
(By Nanjunda Dikshīta, published by V. Rama-svami Śastraḷu and Sons, Madras, 1916).

VĀSTU-SĀRA—attributed to Sutrādhāra Maṇḍana—with a Gujarati commentary (Ahmedabad, 1878), it deals largely with astrological matters concerning architecture. There is also another Ms. of same title.
(Aufrecht, ibid. part I. p. 569).

VĀSTU-SĀRANJI—by Matṛi Prasāda Paṇḍe, Benares, 1909—this is a manual of astrological details in connection with the construction of a house, compiled from the following treatises:

I. Grāma-nirṇaya, of Nārāyaṇa.
II. Rāṣi-prakāra, of Garga.
III. Daśa-prakāra, of Vasishṭha.
IV. Dik-sādhana, of Bhāskara.
V. Sthāla-subhāśubha-kathana, of Nārāyaṇa.
VI. Vāstu-pradīpa.
VII. Rāhu-mukha, by Rāma.
VIII. Viśvakarmā.
IX. Piṇḍa-prakāra, by Gopīrāja.
X. Nārada.
XI. Dhruvādi-shoḍaśa-gehāni, by Gaṇapati.
XII. Gṛihārāmbha, by Śripati.
XIII. Vāstu-ratna-pradīpa.
XIV. Dikshu-vṛkṣhārōpana, by Gaṇapati.
TREATISES ON ARCHITECTURE

VASTU-SARVA-SARVASVA-SAMGRAHA—(Bangalore, 1884) with a Canarese commentary—A compilation on architecture.

VIMANA-LAKSHANA—On architecture.

(In possession of Archaka Yogānanda Bhaṭṭa of Melkoṭa; Oppert's list of Sanskrit Mss. ibid. vol. ii. p. 266).


There is another treatise ascribed to Viśvakarman (Rajendralala Mitra's Notices of Sanskrit Mss., Calcutta, 1871, vol. ii., no. 731, p. 142), fol. 63, English paper $9\frac{3}{4} \times 7\frac{3}{4}$, copied 1872.

"None of the Mss. examined by Mr. Burnell is perfect or even tolerably correct."

It is a treatise on the manual arts attributed to Viśvakarman, the divine architect, but apparently a compilation; it is written in the Tantric style, having Śiva for its narrator. The Mss. have been copied for Dr. Mitra from old codex in the Halakanāda character in the Library of the Rāja of Tanjore. The contents are classified under the following seventeen chapters:

3. Takshakasya garbhdhānādi-saṁskāra-kathanaṁ, garbhotpatti-kathanaṁ.
4. Śiva-liṅgādi-pratishthārtham sabhā-nirmāṇaṁ.
7. Ratha-pratishtā-vidhi.


15. Liṅga-mūrti-mandira-dvārādi-kathana.


VIŚVAKARMA-JĀNA—edited by Krishna Śaṅkara Śāstri, the real author is not known—This pamphlet treats largely of realistic matters, such as the sacrifices, etc., to Viśvakarman.

VIŚVAKARMA-PURĀNA—The title here adopted is that given to the volume on the flyleaf. No colophon of any kind is met with on the Ms. It is very incorrect and illegible. It has a Telugu commentary equally unintelligible. It deals with architectural matters.

(Egg. Ms. 3153, f. 2614 ; Oppert's list of Sanskrit Mss. ibid. vol. 1. p. 480).

VIŚVAKARMA-PRAKĀŚA—(Egg. Ms. p. 112a) also called Vāstu-sāstra—it gives a course of directions in thirteen chapters, on the building of houses, the making of roads, tanks, etc., and the rites observed on such occasions, purporting to be founded on the revelation of Viśvakarman, still further traced back successively to Bṛhadṛatha, Paraśara, and Śambhu.

The following editions of it are published :

I. This is published in the Śrīvenkaṭesvara Press, Bombay, by Khemarāja Śrī Krishnadāsa, in Samvat 1952, Śaka 1817.
II. This is published without any commentary at Benares, in 1888.

III. This is a translation of Pālārāmavilāsa into Bhashā, by Mukula Śaktidhara Sarmā, Lucknow, 1896. The topics treated of in the thirteen chapters are the following:

1. Maṅgala-charana.
2. Vāstu-purushotpatti-varṇana-pūrvakam pūjanadika.
5. Khanaṇa-vidhi.
8. Gṛihārambhe samaya-suddhi.
10. Āya-vyayaśādānāṁ phalāni.
15. Gṛihānāṁ sāla-nirṇaya.
18. Śayyā-mandira-bhuivana-sudhārādi-gṛihānāṁ lakṣaṇāni.
22. Śīlā-nyāsa (cf. 20 above).
23. Prāśada-vidhāna.
24. Śilpa-nyāsa.
25. Prāśada-nirṇaya.
27. Mandapa-lakṣaṇa.
32. Gṛiha-pravesa-kāla-suddhi.
33. Śavyāsana-dolikādīnām lakṣaṇa.
34. Pravesa-kalaśa-chakrādi-vāstu-sānti.
35. Durga-nirṇaya.
36. Salya-jñānam āgālahāra.

VIŚVAKARMA-SAMPRADĀYA—On architecture, dealing specially with a mythological account of the race of architects descended from Viśvakarman.

(EGG. MSS. IV. 3151, 2680).

VIŚVAKARMIYA-ŚILPA-ŚĀSTRA—On architecture and cognate arts

(Oriental MSS. Library, Madras, Catalogue, vol. xxii. no. 13057, p. 8775, written on 100 pages of palm-leaf 11" × 1½"; copied by one Nīlā Sūrappa on Saturday, the 5th day of the bright fortnight of the Āsvija month in the year Jaya).

The author acknowledges his debt to Brahmā, Indra, Maya, Bhārgava, Āṅgirasa, Dhruva, Gautama, Gārgeya, Manu, Vyāsa and Bhṛigu. He also cites from Agastya.

The colophon thus—Viśvakarma-śāstre Viśvakarma-mate, etc.

VIŚVA-VIDYĀBHARĀNA—attributed to Basavāchārya—"This is a treatise on the duties of artisans especially members of carpenter (Rathakāra) caste. Its scope is limited to the religious duties of the Rathakāra, who claims Viśvakarma, Viśvarūpa, and Tvāshṭṛi as his divine guardians. It consists largely of quotations from the Purāṇas, the Epics, the Sūtras, and other works. Of other authorities may be mentioned Rudradatta’s
commentary on the Āpastamba Sūtra, the Shad-guru Bhāshya on the Āsvalāyana-Samānakrama-maṇḍika, the Vidyāranya, and the Sarasvatī-vilāsa with the commentary of Vijñānesvara."

(Egg. Mss. v. 3151, 2680; Aufrecht, ibid. part ii. p. 138).

VEDĀNTA-SĀRA—by Gārlapata Lakṣmaṇa-chārya—it contains 79 pages, has a Telugu commentary, and treats of the size of images, the proper time for commencing to build, and similar subjects.

(Egg. Mss. ii. 3151, 2680).

VAIKHĀNASA—On architecture.

(Aufrecht, ibid. part i. p. 610).

VAIKHĀNASĀGAMA—see under Āgamas.

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ŚĀTRA-JALADHI-RATNA—by Hari Prasāda—On architecture.

(Aufrecht, ibid. part i. p. 644).

ŚILPA-KALĀ-DĪPAKA—On architecture.

(Aufrecht, ibid. part i. p. 647).

ŚILPA-GRANTHA—by Bhuvanadeva Āchārya (Egg. Mss. 3152, 1603 b, written in modern Deva-nāgarī). A short history of the work is given at the beginning. It is stated that God at the request of Aparājita reveals the theory of constructive art, from the creation of mundane egg to the erection of a town gate, and the measurements of banners, waterpots, and bells in sanctuaries.

It is almost identical to (1) Aparājita-prichehā by Bhava (? Bhuvara) deva, mentioned in Dr. Bhandarkar's Report (1883-1884, p. 276), and to (2) Aparājita-vāstu-sāstra ascribed to Viśvakarman, mentioned in Dr. Bühler's Catalogue of Gujarat Mss. (iv. p. 276).
ŚILPA-DĪPAKA—by Gaṅgādhara, (B. H. Catalogue. 15, G. 14, 14, B, 16)—On architecture, printed by Mahadeo Ramchandra; second edition in 1908, with diagrams of instruments and houses, etc.

ŚILPA-NIGHANTU—by Aghore Śāstri—On architecture. (Classified Catalogue of Sanskrit works in the Sarasvati Bhāṇḍāra Library of Mysore, class xix, no. 533).

ŚILPA-LEKHA—On architecture, according to Rāya-mukuta quoted by Sarvadvāra. (Aufrecht, ibid. part I. 647).

ŚILPA-ŚĀSTRA—(Egg. Mss. 3148, 3012), ascribed to both Kāśyapa and Āgastya—contains 276 foll. of which 1-72 marked at the top 'Śilpa Śāstra'; 73-150, 251-276, 'Śilpa-Śāstram Kāśyapeyam', and 151-250 'Śilpa-Śāstram Āgastyam'. This is apparently a combination of two separate works, of Kāśyapa and Āgastya.

One copy was transcribed (for C. P. Brown) from a Telugu Ms. at Musalipatam in 1832. It consists of extracts from various works on idols, shrines, etc., as stated in the following chapters:

1. Aṁśumāna bhedē kāśyape parivāra-lakṣaṇa-pāṭala.
2. Umāskanda-sahita-lakṣaṇa-pāṭala.
4. Dakshinā-mūrti-lakṣaṇa.
5. Kāla-mūrti.
8. Gaṅgādhara-mūrti.
13. Pāṣupata-mūrti.

Foll.

151. Ity-āgastye sakalādhikāre mānasa-grāhya-viseshānām prathamo’dhyāya.
181. Iti pañcha-viṁśati-rūpa-bheda.
251. Ity-aṁśumāṇa-bhede kāśyape tāla-bheda-paṭala.
266. Kāśyape uttama-dasatāla-paṭala.
274. J(G)auri-lakṣana-paṭala, adhama-dāsā tāla-pramāṇa.

This chapter is incomplete; the work terminates abruptly at the end of the 14th verse.

In the Oriental Mss. Library, Madras, there are more than a dozen Mss. bearing the title "Śilpa-sāstra" (Catalogue, vol. xxii. nos. 13046, 13047, 13048-13056, 13057). Of these two (nos. 13046, 13047) are attributed to Agastya, and one (no. 13057) to Viśvakarman. The rest of them are apparently compilations, as they are not ascribed to any author and contain frequent quotations from authorities like Kāśyapa, Mayamata, Viśva-karman, and Agastya.

There is another Ms. bearing a slightly different title, 'Śilpa' attributed to Viśvakarman. The details of this will be found under Viśvakarman.

There are four other Mss. bearing the title 'Śilpa-sāstra' but containing no information regarding their authors. They are mentioned in the descriptive catalogue of the Mackenzie collection by H. H. Wilson (nos. 4—7):

No. 4—deals with the construction of temples and images.
No. 5—deals with the construction of ornamental gateways.
No. 6—deals with the construction of images.
No. 7—deals with the construction of images and ornamental work in gold and silver.
There is yet another Ms. bearing the title ‘Śilpa-śāstra’. It is attributed to Kāśyapa. It deals with the structure of Śaiva temples. (See the Catalogue Raisonné of Oriental Mss. in the Library of the late College of Fort St. George, by Taylor, vol. i. no. 1585, p. 314).

Another work bears a slightly different title, ‘Śilpa-śāstra-bhūshālaya.’ (See the classified catalogue of Sanskrit works in the Sarasvati Bhandāra Library of Mysore, class XIX, no. 533).

A ‘Śilpa-śāstra’ by Myen (Maya) is also extant. (See Ind. Ant. vol. v. pp. 230. 293).

Another ‘Śilpa-śāstra’ containing no information regarding its author is mentioned. (See the ‘List of Sanskrit Mss. in Private Libraries of South India, by Oppert, vol. ii. no. 4187, p. 267).

ŚILPA-ŚĀSTRA-SĀRA-SĀMGRAHA—compiled by a son of one Śivanārāyaṇa—consists of extracts from ancient (prāchīna) works on architecture, and was compiled in the Śaka era 1820.

The verses describing the Bhū-lakṣaṇa (examination of soil) are same as those given in the Śilpa-dīpaka by Gaṅgādhara with a Gujarati translation by Kalyāṇadāsa.

ŚILPA-SARVASVA-SĀMGRAHA—A compilation on architecture.

(Aufrecht, ibid. part 1. p. 647).

ŚILPA-SĀMGRAHA—(a large Ms. covering 429 pages of 25 lines to a page of paper 19½ x 8½)—It deals with the construction of temples and images. It is a compilation from various sources notably Mānasara, Mayamata, Viśvakarman, Agastya, Kāśyapa, Paulastya, Nārada, Bhūrī, Sārasvata, Dipti-sāra, Viśvasāra, Chitrāsāra, Chitra-jhāna, Kapinjala-sāṁhita, Brahma-yāmala, Chandra-jhāna, Manohalya, Kaumudi, Nārāyaṇa and others.

ŚILPA-SĀRA—(an incomplete Ms. in the Oriental Mss. Library, Madras, Catalogue vol. xxii. no. 13059, p. 877), containing no information regarding its author—comprises 76 pages and deals with the descriptive features (dhyānas) of gods and goddesses, apparently intended to guide the artist in making images.
ŚILPĀRTHA-ŚĀSTRA—On architecture.

(Oppert's List of Sanskrit Mss. in Private Libraries of South India, ibid. vol. I. no. 248, p. 26).

ŚILPI-ŚĀSTRA—(Egg. Mss. 3149, 2578b)—covers 71 pages; the title is written on the fly-leaf in Telugu and Marathi, with 'Vanstoo' (Vāstu-śāstra) added underneath. It is a treatise on architecture, with a Telugu commentary.

This manuscript is preceded in the same volume by two sections of the Nāgara-khanda of the Skanda-purāṇa, viz., Viśvakarmopākh- yāna, and Viśvakarma-vāṁśauvarṇana.

ŚUKRA-NĪTI—(ed. Jīvānanda Vidyāsāgara)—deals with architecture, and sculpture (in chapter iv, sections 4, 6) and refers to the following matters:

1. Deva-maṇḍirādi-nirmāṇa-vyavasthā.
5. Sati (Śakti)-mūrti-vyavasthā.
7. Saṃśaḍa-mūrti-bhāvasya nirmāna-vyavasthā.

Section 6:
11. Durga-nirmāṇa (construction of forts etc).

There are frequent casual references to both architecture and sculpture in other portions of the treatise also.

ŚULVA-SŪTRAS—Refers to very important architectural matters:

The rules for the size of the various Vedis, the shape and the variations of the Agnī, etc., are given in the Brāhmaṇas long before they are embodied in the Kalpa-sūtras of which the Śulva-Sūtras are but portions. But the explanations of the manner
in which the manifold measurements and transformation had to be managed are not clear in the Brāhmaṇas.

Śulva-sūtra is the name given to those portions or supplements of the Kalpa-sūtras, which treat of the measurement and construction of the different vedis or altars, the word ‘sūtra’ referring to the cords which were employed for these measurements. But in the Sūtras themselves the word ‘raja’ is used to express a chord and not the ‘sūtra’. A Śulva Adhyāya or Praśna or Śulva-parisishtha belongs to all Kalpa-sūtras.

Among the treatises dealing with the measurement, etc., of the Vedas, the two most important are the Śulva-sūtras of Baudhāyana and of Āpastamba. Two smaller treatises, a Mānava Śulvasūtra and a Maitrāyaniya Śulva-sūtra bear the stamp of later times, compared with the works of Baudhāyana and Āpastamba, which are entitled to the first place by a clearer and more extensive treatment of the topics in question. The literature of the white Yajur-veda possesses a Śulva-parisishtha, ascribed to Kātyāyana, and Dr. Thibaut rightly thinks that there is not a sufficient reason for doubting that it was really composed by the author of the Kalpa-sūtra.

"The Śulva-sūtras begin with general rules for measuring. In the next place they describe how to fix the right places for the sacred fires, and how to measure out the Vedas of the different sacrifices, the Samiki-vedi, the Paitriki-vedi, and so on. The remainder of the Sūtras contains the detailed description of the construction of the ‘Agni,’ the large altar built of bricks, which was required at the great Soma sacrifices."

The construction of altars, wherefrom seems to have developed the Chaityas, Dagobas, Temples, etc., was probably the beginning of ecclesiastical architecture in India. The architectural details of these altars are interesting.

"The altar could be constructed in different shapes, the earliest enumeration of which is found in the Taittiriya-saṁhitā
(v. 4-11). Following this enumeration Baudhāyana and Āpastamba furnish us with full particulars about the shape of all these different ‘chitis’ and the bricks which were employed for their construction."

"Everyone of these altars was composed out of five layers of bricks, which reached together to the height of the knee; for some cases 10 or 15 layers and a correspondingly increased height of the altar were prescribed. Every layer in its turn was to consist of two hundred bricks, so that the whole Agni (altar) contained a thousand; the first, third and fifth layers were divided into two hundred parts in exactly the same manner; a different division was adopted for the second and the fourth, so that one brick was never lying upon another brick of the same size and form."

"The first altar covered an area of 7½ purushas, that means 7½ squares, the side of which was equal to a purusha, i.e., the height of a man with uplifted arms. On each subsequent occasion, the area was increased by one square purusha. Thus at the second construction of the altar one square purusha was

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(1) Chatur-sara-śyenachit—so called because it resembles the form of a falcon and because the bricks out of which it is composed are all of a square shape.

(2) Kauka-chit—in the form of a heron (cf. Burnell, Oct. 59, cf. a Carrion Kite), is the same as Śyenachit except the two additional feet.

(3) Alāja-chit—is the same as (2) except the additional wings.

(4) Prauga-chit—is an equilateral acute angular triangle; and the Udbhayatā Prauga-chit is made up of two such triangles joined with their bases.

(5) Ratha-ṣikha-chit—is in the form of a wheel, (a) a massive wheel without spokes, and (b) a wheel with sixteen spokes.

(6) Dropha-chit—is like a vessel or tube, square or circular.

(7) Parichāya-chit—has a circular outline and is equal to the Ratha-ṣikha-chit, differing in the arrangement of bricks which are to be placed in six concentric circles.

(8) Samudya-chit—is circular in shape and made of loose earth and bricks.

(9) Kārma-chit—resembles a tortoise and is of an angular or circular shape.

(Cf. J. A. S. B. 1878, part 1, 'Śulva Śūtras' by G. Thibaut.)
added to the 7½ constituting the first chiti, and at the third
construction two square purushas were added, and so on.”

But the shape of the whole, the relative proportions of the single
parts, had to remain unchanged. The area of every chiti whatever its shape might be, falcon, wheel, tortoise, etc., had to be
equal to 7½ square purushas. Thus squares had to be found which
would equal to two or more given squares, or equal to the differ-
ence of two given squares, oblongs were turned into squares and
squares into oblongs. Triangles were constructed equal to given
squares or oblongs and so on. A circle had to be constructed,
the area of which might equal as closely as possible that of a
given square.

Diagrams of these altars are given in the Pandit (New series, June,
1876, no. 1, vol. i and iv, 1882; Old series, June, 1874, no. 97,
vol. ix and x, May, 1876. See also Sulva Sūtra by G. Thibaut,
Ph.D., J. A. S. B., part 1, 1875).

SH

SHAD-VIDIK-SAMDHĀNA—On architecture, chiefly deals with the
finding out of the cardinal points which are necessary for the
orientation of buildings.

(Oppert’s list of Sanskrit Ms., ibid. vol. ii, p. 200).

S

SAKALĀDHIKĀRA—attributed to Agastya—On sculpture.

(Aufrechte, ibid. part i, p. 683; Taylor, vol. i, p. 72).

SANAT-KUMĀRA-VĀSTU-ŚĀSTRA—contains a brief Telugu
commentary. The last colophon run thus: iti Sanatkumāra-
vāstushāstre sarvādhikāras samāptah.

(Egg. Ms. iii. 3151, 2680; see also the List of
Sanskrit Ms. in Private Libraries of South
India by Oppert, vol. i. no. 8239, p. 580).
In the Oriental Mss. Library, Madras, there are nine incomplete manuscripts of this work (see vol. xxii, no. 13060-13068, p. 8780 f.). They deal with the following subjects:

1. Gṛhya-sāṃsthāpana.
2. Nakshatra-graha-yoga-vidhi.
4. Taru-tantra-vidhi.
5. Bhū-parikṣā-vidhi.
8. Gṛhya-praveśa.

Sanat-kumāra acknowledges his debt to Brahma, Śakra, Yama, Bhārgava, Āngirasa, Maya, Gautama, Garga, Manu, Vyāsa, Bhṛgu, Viśvakarman, and others (see no. 13060, p. 8781).

The same list is a little differently given in no. 13064, where Śakra is replaced by Chandra, and Maya is omitted. But in nos. 13062 and 13068, Śakra is not replaced by Chandra although Maya is omitted.

SARVA-VIHĀRĪYA-YANTRA—by Nārāyana Dikshita—On architectural instruments, and machines.

(Aufrecht, ibid. part i. p. 702).

SAMGRAHA-ŚIROMANI—by Sarayu Prasad—as the title implies it is a compilation on architecture and sculpture largely from Vasishṭha, Nārada, Varāha, Vāstu-pradīpa, Viśvakarman, Māndavya, Maya-śāstra, Samarāṅgaṇa, Sūtradhāra, Sāṛgadhara and others.

SĀRASVATIYA-ŚILPA-ŚĀSTRA—On architecture.

(Aufrecht, ibid. part i. p. 714).
SUPRABHEDĀGAMA—see under Āgamas.
SKANDA-PURĀṆA—see under Purāṇas.
STHALA-SUBHĀSUBHA-KATHANA—by Nārāyaṇa—On architecture.

(Cf. Vāstu-sāraṇī).

HASTA-PRAMĀṆA—attributed to Viśvakarman—On architectural measures.

(Cf. Vāstu-sāraṇī).
APPENDIX II
A LIST OF HISTORICAL ARCHITECTS WITH SHORT NOTES ON THEIR WORKS.¹

ACHYUTA—An architect of A.D. 882-917.
"A man of Kamboja descent, the son of Rama, whose famous name is Achyuta, was here the overseer, he who is an image of Dhanvatri, an incarnation of the quintessence of learning, a friend of the virtuous, and a bee on the lotus of the heart of his master."
"As Dhanvatari", adds Dr. Bühler, "is the Indian Asklepios, the statement that Achyuta was his image, may mean that he was a Vaidya by caste, or that he was a doctor as well as architect."
(Pehoa Praśasti of the reign of Mahendrapala v. 29, Ep. Ind. vol. 1, p. 250, footnote 40).

According to Vitruvius (Book I, chap. i, Transl. by Gwilt, pp. 3, 4), the architect "should be a good writer, a skilful draftsman, versed in geometry and optics, expert at figures, acquainted with history, informed on the principles of natural and moral philosophy, somewhat of a musician, not ignorant of the sciences both of law and physic, nor of the motions, laws and relations of each other of heavenly bodies." But these do not include medicine.

ANAKOJA—Son of the brazier Mārāla, of A.D. 1395.
Mindoja of Patana made, together with his brother Kaloja, a pillar (kambha) of bell metal (weight specified) for a lamp.
(Ep. Carant. vol. v, part 1, Belur Taluq, no. 61, Transl. p. 61, Roman text, p. 135).

ASALA—An Architect (A.D. 1215, V.S. 1272) who constructed the step-well.
(Manglana stone Inscript. line 13, Ind. Ant. vol. xlii, pp. 11; 86, line 9).

¹ This list does not include the mere Stone Masons or Engravers of Inscriptions, nor those architects who are mentioned in treatises less historical than the Epigraphical records.
ÄHUKA—An architect who built the Śiva temple (A. D. 804).

I

IDAMORAKA (INDRAMAYŪRA)-ÄCHÅRYA—Sthapati or architect
the guru of the sculptor Naṭaka (Nartaka) who made the image
of the cobra on the slab on which the inscription is incised.
(Banawasi Prakrit Inscrip. line 2 l., Ind. Ant.

IMDARĀKA—Sutradrāha or the carpenter who assisted the chief
architect Pāhini, the builder of the Maṇḍapa, Akshasama, and
Danā of the temple of Bhimesvara built with stones and bricks.
(The Chahamanas of Marwar, no. xiii, Sānde-
rāva stone Inscrip. of Kelhana-deva, line 2 l.,

O

ODEYAPPA—An architect (A. D. 1386).
“ This pillar (dipamāle kambha) was made by Āchāri Ponnapille's son Odeyappa.”
(Ep. Carnat. vol. ix. Devanhalli Taluq,
no. 40, Trasl. p. 78).

K

KALLAYYA—An architect, son of Kalloja of Bānur, by whom “the
work of the (bhoga-) maṇḍapa and the writing of this Śāsana
were done.” A. D. 1521.
(Ep. Carnat. vol. vi. Kadur Taluq, no. 91,
Transl. p. 16).

KAMAU—The architect (silpi), son of Visadru, who built ‘the fifth
octagonal pillar’ on the face of which the inscription is record-
ed.
(Sharqi Arch of Jaumpur, Inscrip. no. xxvii,
Arch. Surv. new Imp. series,
vol. i. p. 51).
KĀMA-DEVĀ—Of Śilāpaṭṭa vaṃśa (Silāwat caste, masons), an architect, appointed by a Muhammadan ruler Jallāla as one of the three architects to build a gomāṭha, a garden, and a step-well in the town of Baṭihādīm.

(Batihagarh stone Inscr. v. 12, Ep. Ind. vol. xii. p. 46).

KĀLI-DĀSI—A sculptor (A. D. 1140).

“For Pratāpa-Hosāla-Narasimha-Deva’s sculptor Kedāroja, the sculptor Kālidāsi, champion over the proud, a thunderbolt to the rock (giri), titled (i.e., very eminent) sculptor, made the makara-torāṇa (or carved head-piece for the lintel).”


See also references under Ballaṇṇa.

KĀLAKOJA—Son of the brazier Mārāla-Mindoja of Pataṇa, made together with his brother Anakoja a pillar (kambha) of bell metal (weight specified) for a lamp (A. D. 1395).

(Ep. Carnat. vol. v. part 1, Belur Taluq, no. 61, Transl. p. 59, Roman text, p. 135).

KEṆCHA-MALLIVANṆA—The sculptor of the image no. 32, Belur temple (A. D. 1120).


KETĀṆA—A sculptor (see under Ballaṇṇa).

KEDAROJA—A sculptor (see under Ballaṇṇa).

KEDAROJA—A sculptor of Hoysala Narasimha-Deva (A. D. 1140).


KUMĀRAM-ĀCHĀRĪ—The sculptor of the image no. 12, Belur temple (A. D. 1120).

GAÑGĀCHĀRĪ—An architect (A. D. 966).

"The work of this temple was done by Gaṅgāchārī."


GAṆṬEMADANA-BASAVANA—An architect (A. D. 1539).

"Those who did the work (Devāmbudhi tank): Gaṅṭemadana-Basavana made the pillars, Komāraiya the ornamental work, the stone-Veddha Chennē-Royi built the stones of the embankment."


(ŚRĪ)GUNDAN—An architect, who built the temple of the (present) god Virāpaksha, originally of Lokesvara, as mentioned in the inscription for Loka-mahādevi, the Queen-consort of the Western Chalukya king Vikramāditya, the second.

He is called 'Sūtradhārī' (one who supports the cause is the sūtradhāra or carpenter, and the sūtradhārī is the guru or priest of the carpenter). He is again called the Tribhuvanāchārya and also the Sarva-siddhi-Āchārya.

(Sanskrit and Old Canares Inscrip. no. 99, also nos. 100, 101, and 115, Ind. Ant. vol. x. pp. 164, 163, 165, 166, 170-171).

CHANḌI-SIVA—The architect of the Harsha temple, "the famed son of Virabhadrā, omniscient, like Viśvakarman, in the art (or science) of building houses (Vāstuvidyā)....He built this delightful house of Śaṅkara with its chapels (maṇḍapa), the beautiful porch (torana) which contains all the gods, like a portion of heaven made by the Creator himself."
"In his account of the ruins of this temple, Mr. Dean speaks of a doorway relieved by an architrave of the most elaborate sculpture, divided into twelve compartments, in each of which a group from the Hindu Pantheon occupies a place."


CHĀVANA—A son of Dāsoja, sculptor of the images, nos. 6, 11, 27, Belur temple (A. D. 1120).

(Ep. Carnat. vol. v. part 1, Belur Taluq, nos. 35, 39, 45, Roman text, pp. 124, 125, Transl. p. 55).

CHIKĀ-HAMPA—The sculptor of the image no. 3, Belur temple (A. D. 1120).


(ŚRI)-CHEŅΓAMMA—A sculptor who "made this image" (pratimā). (Sanskrit and Old Canarese Inscrip. no. cix, Ind. Ant.. vol. x. p. 168, c. 1).

CHOLAJANA—The sculptor of the image no. 17, Belur temple (A. D. 1120).


CHOUGA—A sculptor (see under Ballanţa).

CHAUDEVA—A sculptor (see under Mallitamma).

CHHICHCHAHA—An architect who built the temple of Pramathanaţha, is called the Vijñāna-visva-kartrṭi-dharmadhāra-Sūtra-dhāra (A. D. 1116).

(Khajuraho Inscrip. no. iv. v. 60, Ep. Ind. vol. i. p. 146).

J

JAKANĀCHĀRYA—The architect of the temple at Halibid.

Cf. "Jakanāchārya is the reputed architect of this magnificent building (Kait Isvara temple), but he is also credited with
having built all the temples, similar in style, throughout the district. A man of the same name is said to have built the temples at Madura. Jakanāchārya was a prince who, having accidentally killed a Brāhman, employed twenty years of life, with the hope of washing away this great sin, in rebuilding temples between Kāśi and Rāmēsvara (Cape Comorin)—so says tradition.

(Ind. Ant. vol. i. p. 14, e. 2, para 2.)

JAṆGAMAYA—An architect (A. D. 1538).

“Chennema-Nāyaka-aya had the Yelayūr gate built with proper pillars by the hand of Muta-Nāyaka’s disciple Jaṅgamaśa.”


JĀHĀDA—The mason (Śilāvātā) who worked and shaped the stones for the step-well built by the architect Āsala (A.D. 1215).

(Manglan stone Inscrip. lines 13-14, Ind. Ant. vol. xli. pp. 88, 86, lines 9-10).

TH

THOḌHUKA—The son of Sammana, was one of the architects who fashioned the very lofty temple of Śiva with the chisel, as well as the Maṇḍapa (A.D. 804).

(The first Praṣasti of Baijnath, v. 36, 37, Ep. Ind. vol. i. pp. 107, 111).

N

NAṬAKA—(Nartaka)—An architect and sculptor, who made the cobra (nāga) on the slab on which the inscription is incised; the pupil of Āchārya (Śhāpati) Idamoraka (Indramayūra).

(Banawasi Prakrit Inscrip. line 2 f., Ind. Ant. vol. xiv. p. 334, notes 20, 23).
NAṆṆAKA—A son of Krishṇa, most qualified architect of the temple of Śiva (Malava era 795, A. D. 738).


TURĀVĀṢĀRĪ-KALIYUGA-MEYYAN—An architect (A.D. 1331).

"Another grant, by the same man, of lands (specified) to Turavāṣārī Kaliyuga-meyyan, who built the temple."


THALŪ—An architect of the temple, an account of which is given in the Behal inscription of Singhana (A.D. 1222-3).

(Ep. Ind. vol. iii. pp. 111, 113).

DĀSOJA—Of Balligrāma, sculptor of the images nos. 5, 7, 9 of the Belur temple (A.D. 1120).


DEMOJA—An architect who "made the frame of the eastern door" of the structure referred to in the inscription (A.D. 1240).


DEVANĀGA—"Crest jewel of sculptors, built the temple of Śiva."

(Ratnapura Inscrip. of Prithvīdeva, v. 29, Ep. Ind. vol. i. pp. 49, 52).
DEVĀDITYA—"The son of Āhlādana who (became) the firm (?) professional, permanent, 'sthira') architect of the Vaidyasa, is famous among the first rank of masons."


DEVOJA—A sculptor (see under Vallana).  

NAṆJAYA—A sculptor (see under Mallitamma).

NARA-SOBHA—An architect (7th or 8 century A.D.).

Jambudvīpaṁ kāṣhita vāstu-prāśadā-tadgataḥ
Nara-sobha-samā vidvān na bhūto na bhavishyati

"There has not been, and there shall not be, in Jambu-dvīpa (India) any wise man, proficient in (the art of building) houses and temples, equal to Nara-sobha."

(Sanskrit & Old Canarese Inscr. no. LXI, Ind. Ant. vol. IX, p. 74).

NAṆDIKA—An architect.

Cf. Veyikā (Naṁ dikena katab— the rail (the gift of... Koṭi) was made by NaṆdika.  

(Karle Cave Inscr. no. 18, Ep. Ind. vol. VII, p. 64).

NĀGĪ-DEVA—A sculptor.

Cf. "This Śāsana of King Harihara was engraved by his orders by the carpenter Śāsanāchāryya Nāgideva, the sculptor."

(Ep. Carnat. vol. VIII, part 1, Tirthahalli Taluq, no. 201, Transl. p. 208, last para).

NĀGOJA—Of Gadugu, the sculptor of the image no. 37 of the Belur temple (A.D. 1120).

NAYAKA—“The high minded son of Āsika, who is at the head of the masons, came from Sūrārman’s town, was one of the architects who ‘fashioned the very lofty temple of Śiva with the chisel, as well as the Maṇḍapa’” (A.D. 804).


P

PAṬUMĀN—Carpenter (Sūtradhāra), son of Visāihva, probably the builder of the gate where “on a stone near the first niche on the south side” the inscription is found.

(Sharqi Arch. of Jaunpur, Inscript. no. xiii, Arch. Surv. new Imp. series, vol. i. p. 39).

PADARĪ-MALLOJA—The sculptor of the image no. 21 of the Belur temple (A.D. 1120).


PADU-MANṆṆA—A sculptor (see under Mallitamma).

PADUMAYA—A sculptor (see under Mallitamma).

PADUMAVI—An architect (Sūtra-dhāra), son of Sai-Sūtradhāra, who constructed the door, “of the right jamb” of which the inscription is written (A.D. 1407).

(Sharqi Arch. of Jaunpur, Inscript. no. xv, Arch. Surv. new Imp. series, vol. i. p. 40).

PĀKA—An architect.

“Hail! The house of the temple of (the god) Śri-Vijayesvara. Pāka (was) the fashioner of the ornamentation (alaiṅkāra-nirmāṇakāra) of these two pillars of Mātibhadamma.”

(Sanskrit & Old Canarese Inscript. no. cxii, Ind. Ant. vol. x. p. 170, c. 1).

PĀHIṆI—Son of the Sūtradhāra Mahādīśa and his wife Jasadevi, the architect who constructed the Maṇḍapa, Akshāsāma, and Dāmā of the temple of Bhīmesvara with stones and bricks.
He was assisted by the Sātradhāra Mahidāra and Imidāraṅka.

(The Chahamanas of Marwar, no. xiii,
Sāṇderāv stone Inscript. of Kelhanadeva,
line 2, Ep. Ind. vol. xi. p. 48).

Pīthē—“The architect who knows the rules of Viśvakarman (the architect of the gods, also means one who knows how to execute every kind of work), planned, designed and executed all the buildings, the temple of Śiva together with that cloister (maṭha) with wonderful floors (bhūmika), the hall of study (vyākhyāna-
sālā), and laid out that long line of gardens in two rows (adjoining) Śambhu’s temple,” (A.D. 1155-6).

(Bhera-ghat Inscript. of Alhanadevi, v. 86, 27,

Paiśaṇaṇara-Bīra—The sculptor of the image no. 16, of the
Belur temple (A.D. 1120).

(Ep. Carnat, vol. v. part 1, Belur Taluq,
no. 41, Roman text, p. 124, Transl. p. 35).

B

Bamaya—A sculptor (see under Mallitamma).

Baluga—A sculptor (see under Mallitamma).

Baleyā—A sculptor (see under Mallitamma).

Ballaṇṇa—The inscription (Belur Taluq, no. 98, Roman text,
p. 165, Transl. p. 71) informs us that a shrine of the goddess
Nimbajā was set up in the temple in 1261. The sculptors who
executed the marvellous statues and figures on the outer walls of
this temple especially on the western side, have not given their
names, except here and there, the following are the only ones
—
Ballaṇṇa, Bochana, Chauga, Devoja, Harisha of Odeyagiri,
Harisha of Tanagundur, Kālidāsi, Kedāroja, Ketana, Mabalaki,
Māchaṇṇa, Manibālaki, Masa, son of Kānimoja, and Revoja.
HISTORICAL ARCHITECTS

BIKKAHAPPA—The sculptor of the image no. 36, of the Belur temple (A. D. 1120).


BIRANAVA—The sculptor of the image no. 22, of the Belur temple (A. D. 1120).


BOCHANA—A sculptor (see under Ballanța).

BHUTA-PALA—An architect.

Cf: This "rock-mansion (selaghara), the most excellent one in Jambu-dvipa, has been completed by the setṭhi Bhutapala from Vaijayanti."

(Karle Cave Inscript. no. 1, Ep. Ind. vol. vii. pp. 48, 49).

BHOJUKA—Of Silāpaṭṭa-varṇa (Silawat caste, who are masons and found in the neighbourhood of Damoh), a Sutradhāra (carpenter) appointed by a Muhammadan ruler Jallāla as one of three architects to build a Gomaṭha, a garden, and a step-well in the town of Bāțihaḍim.

(Batihagarh stone Inscrip. v. 12, Ep. Ind. vol. xii. p. 46).

MAṆI-BALAKI—A sculptor (see under Ballanța).

MADANA—"A scion of (the race of) Viśvakarman (of the Brāhmaṇa caste, vipra), the builder of the wall of (glorious) Vaidyeśa, of the extensive temple, of the gates, of the wings, of the foundations."

MANA—An architect, son of Vijala and grandson of Visāla; he is stated to have built, being assisted by his followers, the famous temple of Śiva together with many palatial buildings having prominent towers (A. D. 1428-29).

Aneka-prāsādaiḥ parivṛtimati prāṁśu-kalasaiḥ girīṣa-prāsādaiḥ vyarachayad anūnair anucharaiḥ
Manākhyah vikhyātaḥ sakala-guṇavān Vijala-sutaḥ sutah śilpi jāto guna-gana-yuto Viśala iti ī
Vijalasya sutah śilpi Manākhyah sūtra-dhārakah ī


MANYUKA—An architect who built the Śiva temple (A. D. 804).

MAYINA—The sculptor of the image no. 31, of the Belur temple (A. D. 1120).


MALAYA—A sculptor (see under Mallitamma).

MALI—A sculptor (see under Mallitamma).

MALLIT-TAMMA—An architect (A. D. 1196).

"A newly discovered inscription on a rock at Śrāvaṇa-Belgola, mentions a sculptor named Bidigoja, with the honorary prefix Śrimart, somewhere about A. D. 900 (Mysore Archaeological Report, 1908-09, p. 15, para 60); and two other records at the same place, of the date unspecified, mention Chandrāditya and Nāga-varma as having carved Jinas, animals, and other figures for the Jains" (ibid. Report, 1912-13, p. 32).

"The earliest records of the Hoysala sculptors seem to be those on the Amṛteśvara temple at Amṛtāpura, built in A. D. 1196. The 15 signatures comprise Mallitamma or Malitama, and Mali, each four times; and Padumāṇa, Baluga, Majaya, Subujaga, Padumaya, and Muhana, each once. The last named signs in Nāgari character, an indication that he came from the north."
“Report for 1913-1914, Plate II, contains illustrations of the work of seven sculptors: Masanitamma, Nañjaya, Chau-deya, Baleya, Lohita, Yalamasaya, and Bamaya, all from Somnāthpur.”

(V. A. Smith, Architecture and sculpture in Mysore, Ind. Ant. vol. xlv. p. 94, paras 3, 4; p. 95, para 1).

MALLIYANA—The sculptor of the image, no. 10, Belur temple (A. D. 1120).


MALLOJA—An architect who built the central shrine (garbha-grīha) of the temple described in the inscription (A. D. 1167).


MASA—A sculptor (see under Ballanña).

MASADA—The sculptor of the image no. 33, of the Belur temple (A. D. 1120).


MASANI-TAMMA—A sculptor (see under Mallitamma).

MAHI-DHARA—An architect, son of the chief of artisans (Sūtra-dhāra).


MAHID(H)ARĀ—An architect (Sūtra-dhāra), who assisted Pāhini, the chief architect of the Maṇḍapa, Akhasāma, and Dāma of the temple of Bhimesvara which was constructed with stones and bricks.

(The Chahamanas of Marwar, no. xiii, Sānde-rav stone Inscrip. of Kelhanadeva, line 2, Ep. Ind. vol. xi, p. 48).

MĀCHANNA—A sculptor (see under Ballanña).
MĀCHOJA—A sculptor and architect (A. D. 1142).

"The sculptor Māchoja, theĀchārya of Kalukuni-nāḍ, the Viśvākaraman of the Kali-yuga, built it" (Jinālaya).


MĀBALAKI—A sculptor (see under Ballamma).

MĀMARIYĀNCHI-TAMMA—A son of the goldsmith Bandiyoja;

"he repaired and roofed a birā-gal, which was made by Alibānu-Āchāri (A. D. 1242)."


MUDDOJA—A son of Tipaji, a stone mason, "who built these (described in the inscription) temples (A. D. 1408)."


MULĀNA—A sculptor (see under Mallitamma).

MODHAKIN—(also called Podhakin)—An architect, son of Vara

(of the 7th or 8th century).


Y

YAYYA—(otherwise called Jajja)—An architect.


YALAMASAYA—A sculptor (see under Mallitamma).

R

RĀGHAVA—An artizan (sculptor), son of artizan (sculptor) Virñjhaṭeṇa, who carved the Verawal image (Valabhi Sārnvat, 927).

(Verawal Image Inscr. line 5, Ep. Ind. vol. iii. pp. 303, 304).
RĀMA-DEVA—Silpin (artist), son of Rūpa-kāra (sculptor), the engraver of the famous Dhar Prāśasti (panegyric) of Arjuna-varman.


REVOJA—A sculptor (see under Ballaṇṇa).

LAKSHMI-DHARA—An architect (A. D. 1104).

(Nagpur stone Inscrip. v. 56, Ep. Ind. vol. ii, pp. 188, 194).

LASE—The sculptor of the image no. 35, of the Belur temple (A. D. 1120).


LOHITA—A sculptor (see under Mallitamma).

VĀMA-DEVA—“Famous for having built the temple of the Sun called Mūla-sthāna.”


VIRANĀCHĀRYA—A carpenter (see under Sthapati) (A. D. 1558).

“This copper Śāsana was composed by Sabhāpati Svayambhu, and engraved by Viraṇa’s son, the carpenter Viraṇāchārya.”


(ŚRĪ) VIRAŅĀCHĀRYA(2)—The architect (tvasḥtā), who engraved the copper plate.

(Krishnapuram Plates of Sadāsivarāya, v. 107, Ep. Ind. vol. ix. p. 339, see more details of this architect under Sthapati).
VIŚVAKARMA MĀCHAṆAYA—An artist and painter (A. D. 776).

"By the abode of all arts, skilled in painting pictures (sarvva-
alādhāra-bhūta-chitra-kalābhiṣṇena), was this Śasana written."


VIŚVAKARMA MĀCHAṆAYA(2)—A painter (A. D. 749).

"Skilled in all arts including painting" (sarvva-kalāntarpāti-
chitra-kalābhiṣṇena) wrote the Śasana.


"Born in the family of Viśvakarma, the architect of the three worlds, Viśvanātha, the son of Basavāchāriya, who was the son of Vcdeyappayya, considered to be the Jagad-guru, engraved it."


ŚĀMU—"This must be the name of some writer on architecture."

Śāmu-drisṭīṁ annaṁśya nirmitā—"constructed (the lofty temple
of Śiva, by two architects, Nāyaka and Thōḍhuka) in accordance
with the opinion of Śāmu." (A. D. 804).

(The first prāṣasti of Baijnath, v. 37, Ep. Ind. vol. i. pp. 111, 107, foot note 72).

ŚIVA-PĀLA—A mason, one of whose ancestor is a Sūtra-dhāra (carpenter, named Deuka) but another of the same family is Sthā-
pati (architect, named Nāga).

(From this it would appear that both Sūtra-dhāra and Sthāpati
belong to the same caste and that these are professional titles
and caste-names).

Cf. Āsieh eha Nāga-sthāpate tu Dūrggah ā
Dūrggārkkato Deuka-sūtra-dhārah ā
Asyāpī sunuh Śiva-pāla-nāmā !
Yenotkriteyām susūbhā prasastih !


SUBHA-DEVA—(A. D. 754)—Of Śaṇḍilya-gotra, sculptor or architect (rūpakāra), "son's son of the sculptor Śiva-varāhamāna, son of the sculptor Śiva; or rather (bhūyah) the Āchārya Jñāna-siva, who is the disciple of the disciple's disciple at the feet of him, the venerable and worshipful Payo-bhakshin, who had the appellation of Śiva-sāsana, (and) who has come here (Paṭṭa-dakal, a village in the ḍijāpur district, Bombay Presidency) from the Mṛigathaniśikā-hāra-vishaya on the north bank of the (river) Ganga—there has been set up in the (?) gateway (dvāra) of his own particular (?) style of) shrine, this great stone pillar, which bears the mark of the seal of the trident," and is octagonal at the upper part and square immediately below.

(Paṭṭadakal Inscript. of Kirtivarman II, lines 15, 16, 17, Ep. Ind. vol. iii. pp. 1, 3, 5, 7).

(RāṇAKA) ŚŪLA-PĀṆI—The crest-jewel of the guild of Vārendra artists (vārendraka-silpi-goshti-chūḍa-mañi), the son of Bṛhas-pati, grandson of Manadāsa, and great-grandson of Dharma (end of the 11th century).

(Deopara Inscript. of Vijayasen, v. 36, Ep. Ind. vol. i. pp. 311, 315).

SATYA-DEVA—A son of Pitāmaha, a merchant by birth, who was the Kārāpaka (persons appointed to look after the construction of the temple, Kiellorn, Ind. Ant. vol. xix. pp. 62, note 53), selected by the goshti to see this work (the erection of the temple of the goddess Kshemāryā).

SÄDEVA—An architect.


SÄMI(NA)—otherwise called Śyāmila, Svāmin—Vādhaki, (i.e., Vārdhaki), carpenter or sculptor (Senart).

Śāminā . . . . Vādhakīnā . . . . gharasa mūghā kāta—the opening (or door) was made by Śāmi, the Vārdhakin.

(Karle Cave Inscr. no. 6, Ep. Ind. vol. vii. p. 53).

SÄMILA—also called Śyāmila—A carpenter.

"Son of Veṇuvāsa, a carpenter, a native of Dheṇukākaṭa, made the doorway."

(Karle Inscr. no. 6, Arch. Surv. new. Imp. series, vol. iv. p. 90).

SÄMPLA—"The intelligent artisan," engraver of the Ratnapura inscription of Prithvideva, the "crest-jewel of sculptors," built the temple of Śiva (A. D. 1189).

(Ratnapura Inscr. of Prithvideva, v. 28, 29, Ep. Ind. vol. i. pp. 49,52).

SIGGOJA—The sculptor, who made the sculpture mentioned in the inscription, no. 525.


SIÑGANAHÉBĀRUVU—The architect, who built "the stone gateway of Śānti-grama, ornamented with the tiger-face." (A. D. 1573).


SIÑGA-YA-BHAṬṬA—Rudraya's son, hydraulic engineer (jala-sūtra), master of ten sciences (dasa-vidyā-chakravartī), made (in A. D. 1388), at the order of Governor Bukka-Rāya, a channel of ten miles from Kallūḍi to the Siravera tank. An interesting account of his accomplishments is given:

Jala-sūtra-svara-sāstre rasa-vaidye satya-bhāṣāyām !
Rudraya-sīṅgari bhavataḥ sādṛśaḥ ko vā mahi-tale sūrāḥ ||
"In the science of hydraulics, in divination or telling omens from sounds, in medical treatment with mercury (? perhaps alchemy), in speaking the truth,—Rudraya’s (son) Sinjari, what learned man is there in the world equal to you?’’


SIÑGALI-KARGI—The son of Kali, a pañdita from the Navagrahma-draṅga (watch station near mountain passes, cf.: Translation, Rāja-Taraṅgini, v. ii. p. 291), the sthapati (architect of the tank specified).

(Shawar Museum Inscrip. of Vanhadaka, line 6, Ep. Ind. vol. x. p. 80).

SUBUJAGA—A sculptor (see under Mallitamma).

SKANDA-SĀDHU—The son of Śri-kanṭha, a descendant of a family of architects (sthapati-kula).

(Sholinghur Inscrip. of Parantaka 1, line 21, Ep. Ind. vol. iv. pp. 224, 225)

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H

HARIDĀSA—An architect (sūtra-dhāra), employed to repair the temple of Dakshināditya (A. D. 1373).

(Gaya Inscrip. of Vikrama samvat 1429, line 9, Ind. Ant. vol. xx. pp. 315, 313).

HARISHA—(of Tāna Guṇḍur)—A sculptor (see under Ballanna).

HARISHA (2)—(of Odęyagiri)—A sculptor (see under Ballanna).

HAROJA—A sculptor (A. D. 1243).

“Haroja, son of Hounāchāryya, son of Boṭakāchāryya, the equal of Manu, Maya, and Viśvakarmma, beloved by all the people and farmers, set up an image of the sun.”

HALÁ - Of Śilāpatṭa varṇa (Silawat caste, masons), an architect, appointed by a Muhammadan ruler Jallāla as one of the three architects to build a Gomaṭha, a garden, and a step-well in the town of Baṭihadim.

(Batihagarh stone Inscr. v. 12, Ep. Ind. vol. xii. p. 46).
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