INDIAN ARCHITECTURAL TERMS

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These two volumes, the latter especially, are monumental works, and will be indispensable to every student of Indian architecture and realia. Only those who work along these lines will realise the great labour involved in the preparation of such books, especially when they are almost the first of their kind; the serious study of the Indian śilpa-śāstras has been too long delayed, and a warm welcome may be extended to the Professor’s undertaking. The author, nevertheless, has neglected a good deal of work that has been done in this field; surprising omissions in the references, for example, are Rao, Tālamāna, Jouveau-Dubreuil, Archéologie du Sud de l’Inde, and texts such as the Viṣṇudharmottara and Śilparamāna. Moreover the author is too little, if at all, acquainted with the actual buildings; otherwise, indeed, he could not have remarked that the buildings and sculptures of the time when the text of the Mānasāra was composed “have all been destroyed,” overlooking the fact that sculptures and buildings of this and earlier periods survive in thousands, and that a very great deal of exact information about the early architecture can be gathered from the Suṅga, Kuśāna, and Andhra reliefs. I have myself in preparation a work based on this early material, which can and necessarily will be very fully illustrated. Jouveau-Dubreuil had the immense advantage of a thorough knowledge of the actual architecture, and of personal contact with living sthapatis able to explain the meaning of technical terms; without these qualifications Professor Acharya has attempted an almost impossible task, for here book-learning, however profound, is insufficient.

The following notes, however, are meant to be a further contribution to the subject and an acknowledgment of the value of what the Professor has already accomplished, rather than further criticism.

250
As of most general interest I would call attention to the items Ābhāsa, Candra-śāla, Hasti-nakha, Kuṭāgāra, Līkha, Līnga, Nārūca, Tula. I should also like to emphasize the fact that a study of the early use of the words which later appear as established technical terms in the Śilpa-śāstras is of great value for the study of architectural history. There is still very much to be accomplished in this direction.

Ābhāsa: together with ardha-citra and citrābhāsa are completely misunderstood. Neither of these is a material, but as explained by Śrīkumāra, Śilpa-ratna, Ch. 64, vv. 2-6 (see my translation in the Sir Ashutosh Mukerjee Memorial Volume), and by Rao, Elements of Hindu Iconography, I, p. 52, citing the Suprabhedāgama, a method. Both the Mānasāra and Suprabhedāgama as cited by the Professor himself are perfectly clear on the point; as the matter is important, I quote the latter:

Sarvāyavaya-saṁpūrṇaḥ dṛṣyam tao citram ucyate
Ardhāyavaya-saṁdṛṣyam ardhā-citarā caiva ca (sic).
Paśe bhitau ca yo(ā) līkhyam iti citrābhāsam iho cytate (sic).

The mistake about ābhāsa has led to the extraordinary view (Dict. p. 65, 1. 3) that ālekhya is also a material. Citra, in fact is divided into citra, ardha-citra, and citrābhāsa, respectively sculpture in the rough, reliefs, and painting. In Indian Architecture, p. 70, in the same connection sarvāyāngadrṣyamāna, rendered “quite transparent,” really means “in which all the parts of the body are visible.” Of course, there are many cases where citra by itself is used to mean painting, but some of these need critical examination; for example citrāsī maṇḍalāni of Cullavagga, V, 9, 2 does not mean “painted circular linings,” as rendered in S. B. E., XX, but simply “carved bowl-rests.”

Ādhāra: add the meaning, “reservoir,” Arthaśāstra, III. 8 (Meyer).

Adhiṣṭhāna, plinth: Mulcherji, Report on the Antiquities of the District of Lalitpur, 1899, describes and illustrates the various parts and mouldings. A few diagrams of this kind would have greatly enhanced the value of the Dictionary.

Ājira: a courtyard, see Geiger, Mahāvaṁśa, Ch. XXXV, 3 and transl., p. 246.

Ālambana-bāha: the balustrade, vedikā, of a stairway, sopāṇa, Cullavagga, V, 11. Cf. hasti-hasta. Ālambana, per se, is the plinth of a railing or balustrade.

Ālekhya: not in the Dictionary. See above under ābhāsa. The working drawing, on cloth, for the Lohapāsāda is thus designated in the Mahāvaṁśa, Ch. XXVII, 10. Ālekhya-sthāna is a space left in a manuscript for the subsequent insertion of an illustration.
Ālinda: balcony, gallery. Cūlāvagga, VI, 3, 5, glossed pammukha = pramukha: ib. VI, 14, 1, described as kathī-nakkaḥ, see hastinakha. In Mahāvamsa, XXV, 3, the rendering of ālinda as “terrace in front of a house door” (Geiger, Mahāvamsa, p. 246, note 2) seems very questionable.

Āmalaka: not in the Dictionary, though discussed in the other volume, p. 179, where kalasa, “vase” (finial) is mistranslated “dome.” Not in the Mānasāra, and the suggested equivalent mūrdhni-īṣṭaka seems a little questionable. I doubt if an example as finial could be cited before the Gupta period, when it can be seen on the reduced edifices of the Sārnāth lintel (Sahni, Catalogue, pls. XV-XXVI); but these imply an already well-established tradition. The form is already employed architecturally in connection with pilasters represented at Amarāvatī. In Cūlāvagga, VI, 2, 4 a kind of chair is termed āmalaka-vanśika-pīṭakaḥ, and this is glossed by Buddhaghosa as “having large āmalaka-formed feet attached to the back.” The translation “many feet” of S. B. E. XX, 165, cited by Acharya without comment, can hardly be justified, though Buddhaghosa’s bahuṇḍa suggests it at first sight. Amongst the countless representations of chairs and couches in Indian art of all periods I cannot think of a single example with more than four legs.

Āṅgana: applied to the enclosure surrounding a stūpa, i. e. the circumambulation-platform between the stūpa and its railing, Dhammapada Athakathā, 290 (Bk. 21, Story 1, Burlingame, H. O. S., vol. 30, p. 175).

Āṇidvāra: Arthasastra, II, 3, and III, 8. Meyer renders “sidedoor,” Shamasastri “front door.” In III, 8, the latter meaning would seem to be indicated, as only one door is mentioned, and the window above it is referred to. In the early reliefs we see no side doors to ordinary houses, while there is generally a window above the single (front) door.

Ārati: add references to Kautiliya Arthasastra, II, 20, with a table of measurements practically identical with that of the Mānasāra. In Arthasastra II, 5, the rain gauge (a. v. kuṇḍa below) is to be an ārati in width, i. e. 2 spans (vastu) or 24 āṅgulas.

Ārgala: Pali aggala, Simhalese agula, a bolt. See under dvāra, below.

Ārghya: not in the Dictionary. In Mahāvamsa, XXX, 92, Geiger’s rendering of agghiya as “arches” is impossible. Agghiya-panti may be rows of garlands or swags, a common enough ornament, or more likely rows of vessels of some kind; phalikagghiya must be a crystal dish or platter, as it has four corners in which are placed heaps (rūṣīya) of gold, gems, or pearls—but more likely we should understand phalak-agghiya and translate as “wooden offering table” or “altar.” In any case “four corners” has no meaning in connection with any sort of known toraga. Agghika of Mhe. XXXIV, 73 is more doubtful.
Indian Architectural Terms

perhaps here equivalent to altars or reredos (Sinh. wahan-kañ). See also agghiya, agghika in P. T. S. Pali Dictionary.

Āryaka-stambha: not in the Dictionary; but see under avesanin, below, and Dictionary, p. 669.

Āsanā, a throne, seat: Atharva Veda, XV, 3 (see Whitney, in H. O. S., Vol. VIII), where the various parts are named; the description suggests the types still seen at Amarāvatī.

A detailed nomenclature of seats will be found in Cullavagga, VI, 2. Cf. ib., VI, 14, also Brahmañjāla Sutta, (Dialogues, I, p. 11, note 4). Pace S. B. E. XVII, p. 27, it is by no means demonstrable from Jātaka I, 108, that āsanā means "cushion"; Cowell's "couch" is undoubtedly correct, and this is the sense everywhere else. To suppose a chair or couch placed in a cart presents no difficulty.


Avasaraka: osaraka (Pāli) (? that which sheds water) overhanging eaves (of a building without verandahs, anālinda), Cullavagga, VI, 3, 5: glossed as chadana-pamukham, "projecting from the roof." Osaraka, "under the eaves," i.e. outside the house, Jātaka, 111, 446. Cf. modern chajja.

Avesanin: not in the Dictionary; architect, foreman. Inscription on Sānci south torana, "Gift of Ānanda, son of Vāsiṣṭhi, avesanin (rendered "foreman of the artisans") of Rāja Śrī Sātakarṇi" (Marshall, Guide to Sānci, p. 48). Āyaka (āyaka)-stambhas dedicated by Siddhārtha son of Nāgacanda, both avesanins (Burgess, Notes on the Amaravati Stupa, p. 56); avesa is stated to mean a workshop, atelier.

Ayas: not in the Dictionary. This word is always used for iron (see loka, below). Mahāvaṃsa, XXV, 28, ayo-kammata-dvāra, "iron studded gate" (of a city); ib., 30, ayo-gulam, "iron balls"; ib., XXIX, 8, ayo-jālo, an iron trellis used in the foundations of a stūpa. Reference might have been made to the iron pillars at Delhi and Dhar, and the use of iron in building at Koḍārk.

Bodhi-ghara, mahābodhi-ghara: temples of the Bodhi-tree, presumably like the many examples illustrated in the early reliefs. No doubt a pre-Buddhist form, preserved in connection with the cult of the Bodhi tree. See Mahāvaṃsa, XXXVI, 55, XXXVII, 31, etc.; in the former place provided with a sand court, vālikātala; ib., XXXV, 89 aṅgana. Also called a manḍopa, ib., XVIII, 63.

Bodhi-manḍa (la): is treated as synonymous with vajrāsana, but is really the special area within which the vajrāsana is established; see Hsuan Tsang as cited by Watters, II, 114, 115.

Candra (śālā), etc.: some useful material is contributed towards a solution of the problem of the proper designation of the so-called "caitya-window" (dormer or attic window, gable, etc.), one of the
commonest and most distinctive motifs recognizable in Indian architecture from first to last. "Caitya-window" is unsatisfactory, as the form is by no means peculiar to, nor can it have been originally devised expressly for caitya-halls; the gable form is derived from that of an ordinary barrel-vaulted house end. Torana is perhaps correct in so far as the window is actually an arch, vātāyana in so far as it is a window, but neither is sufficiently specific. The problem is a little complicated by the fact that we have to do both with arched windows actually admitting air to upper chambers, dormers, or attics, with real internal space, and also with similar forms used decoratively and placed in series on cornices or similarly used in friezes; but the various architectural forms, complete figures, or heads (see also gandharva-mukha and gṛha) which appear framed in the niche formed by the window-arch prove that the idea of an opening to internal space is always present. The best established word is Tamil kāḍu (Jouveau-Dubreuil, passim), but there seems to be no similar word in Sanskrit; kāḍu means nest, and it applies both to the window as an ornament, and to actual pavilions (karpura-kāḍu, Jouveau-Dubreuil, Dravidian Architecture, fig. 4). The proper term in Sanskrit seems to be candra-śālā (see s. v. in the Dictionary), meaning either a gabled chamber on or above the kapota (for which candra is given as a synonym), or the gable window itself. In the last case candra-śālā should really be an abbreviation of candra-śālā-vātāyana, and this seems to be the most explicit designation: "gable-window" is probably the best English phrase, German dachfenster.

A number of passages seem to show also that gavākṣa may be synonymous with candra-śālā-vātāyana. Thus in Raghuvamśa, VII, 11, the gavākṣas are crowded with the faces of beautiful young women looking out, and ib. XIX, 7, Agnivarman is visible to his subjects only to the extent of his feet hanging down from the gavākṣa. The modern vernacular equivalent is of course jharokha.

The many-cusped arch, known to modern Musalmans as piyālidār mihrāb, and familiar in Rajput, Mughal, and modern Indian architecture, is a development of the "horse-shoe" arch (gable window) which has rightly been regarded as of Indian, pre-Muhammadan invention (Riviero, Moslem Architecture, p. 110 f); every stage in the evolution can be followed. Cusped arches are found already in Java by the eighth century (Borobudur); there is an excellent example at the Gal Vihārē, Polonnāruva, Ceylon. It would take too much space to treat this interesting subject at length here, but it is worth while to note that Mukherji, Antiquities of the Lālītpur District, I, p. 9, gives the Indian terminology; the "parts of the so-called Saracenīc (five-foiled) arch, are all Hindu." These names are, for the spring of the arch, nāga (cf. nāga-bandha in the sense of chamfer-stop); for the foils or cups, kaṭora; and for the top, cākkā (? = cālikā, q. v. in Dictionary).
Caṅkrama: cloister, monk’s walk, at first perhaps only paved, later roofed and railed (Cullavagga, V, 14, 2, 3). Caṅkamana-sūlā, “hall in a cloister,” Cullavagga, V, 14, 2 and Mahāvagga, III, 5.

Cetiya-ghara: in Mahāvamsa, XXXI, 29, and 60, 61, cetiya-ghara is a structure built over a stūpa, thāpaṁ tassopari gharam. Some have seen evidence of such a structure in the still standing tall pillars surrounding the Thūpārāma Dīgaba at Anurādhapura, and this interpretation seems to be plausible, especially as the pillars are provided with tenons above. An actual example of a stūpa with a roof over it, supported by four pillars, can be seen at Gaḍalādeniya, near Kandy, Ceylon. The old caitya-halls are also, of course, cetiya-gharas, and of these there existed also many structural examples.


Channavīra: some description might have been given of this very common ornament, found from pre-Mauryan times to the present day. See Rao, Elements of Hindu Iconography, I, p. xxxi, and M. F. A. Bulletin, No. 152, p. 90. The channavīra passes over both shoulders and both hips, crossing and fastening in the middle of the breast and middle of the back; it is worn by deities and men, male and female, and occurs also in Java.

Citra: art, ornament, sculpture, painting, see above under ābhāsa. Citra, citra-karma do not always mean painting. Some places where the word occurs and has been so translated need reexamination; for example, Cullavagga, V, 9, 2, citrāni maṇḍalāni does not mean “painted circular linings,” but rather “carved bowl-rests.” Some references should be given to citra-sabhā, citra-śala which are of very common occurrence in the sense “painted hall or chambĕr.” The citta-sabhā of Jacob, Ausgewählte Erzählungen, p. 39, has a high tower (uttunga sīharā). Description of a citta-sabhā cited from the Uttarādhyayana Sūtra, Meyer, Hindu Tales, p. 174. Cittā-gāra, in Sutta Vibhaṅga, II, 298.

Cālikā: as something at the top must be connected with cūḍā. But in Mānasāsana, L. 301, (Dict., p. 197), lamba-haram api cālikādibhiḥ, cālikā must be “bodice,” and synonymous with colaka.

Daraninavamī-śilā: not in the Dictionary. A square stone (or rarely bronze) slab or box divided into nine compartments in which are placed symbols connected with water, the whole being laid below the foundations of a temple or below an image (A. S. I., A. R., 1903-04, p. 98, note). This object is known in Ceylon as a yantra-gala, where several examples have been found (Parker, Ancient Ceylon, pp. 298, 658; Mem. Colombo Museum, Series A, I, p. 25).

Deva-kula: in the Acādāna-śataka (Feer, p. 98), used of a temple of Nārāyaṇa. See also A. S. I., A. R., 1911-12, p. 124. Devakula of
the Nāga Dadhi-karṇa, Mathurā inscription, Lüders’ List, No. 63. 
Inscription of Lopāśobhikā on Mathurā āyāgapyāṇa, see VI Int. Congr. 
Orientalistes, III, p. 143.

Dhavala, whitening: applied to a plastered or other surface, Šilparatna, 
Ch. 64. Dhavala-hara, a “White House,” palace, Haribhadra, Sanat- 
kumāravacāra, 548, 599, 608.

Drupada: a post, Šrī Veda, 3, 32, 33. The whole passage is very doubt- 
ful, but apparently two horses are compared to carved figures of 
some kind (brackets?) upon a wooden post.

Duvara: the parts of a door are listed in Cullavagga, V, 14, 3, also ib. 
VI, 2 (not quite correctly translated in S. B. E., XX, p. 106), as 
follows: kavāṣa, the leaves; piṭṭhasaṅghāṭa (= Sanskrit praśțha- 
saṅghāṭikā, “upstanding pair”), the door-posts; udākhallika, thresh- 
hold; uttarapāsaka, lintel; aggalavaṭṭi, bolt-post; kapi-sisaka, bolt 
(-handle); sūcika, the pin or part of the kapi-sisa which fits into 
the socket in the bolt-post (cf. sūcī = cross-bar of a vedika); ghaṭikā, 
apparently the slot in the bolt-post just referred to; tālačchida, 
key-hole; avīśchana-cchidda, string-hole; avīśchana-rajju, string for 
pulling the leaves to from outside preparatory to locking. Some 
of these terms occur elsewhere; with reference to a passage in the 
Mahāparinibbāna Sutta where Ananda leans against the kapi-sisaka 
Buddhaghosa is certainly right in glossing kapi-sisaka as aggala, 
for the Sinhalese agula is big enough to lean against (see my 
Medieval Sinhalese Art, figs. 80-82, for illustrations, ib. p. 133, for 
the Sinhalese terminology). As in so many other cases the terms 
are perfectly comprehensible when the objects have been seen as 
represented in relief, or in use, and when the modern technical terms 
are known.

As correctly observed in S. B. E., XX, p. 160, duvara is “doorway,” 
“aperture,” always with reference to outer doors or gates of any 
building, or of a city, while kavāṣa means the leaves of a door, the 
door itself.

See also under ṣrīha, and cf. Robert Knox’s description of the palace 
of Rāja Sinhā II, “stately Gates, two-leaved . . . with their posts, 
excellently carved.”

Bahī-duāla-sālā = bahīr-duāra-sālā, “outer room,” “gate cham- 
bber,” Mrochakoṣṭika, III, 3.

From RV. I, 51, 14 we get duryo yāpāḥ for the door posts, from 
RV. I, 113, 14 ātā for the door leaves, and from RV. III. 61. 4 a thong 
(suṣāman) fastening.

Duvara-bāhā: door posts, Mahāvaṃsa, XXV, 38: ayo-duāra, ayo-kammat- 
duāra, ib. XXV, 28, 29, 32.

Duvara-kotṭhaka, gate house: cittakāṭa duvara-kotṭhaka, etc., “a gate-house

with a decorated peak, and surrounded by statues of Indra, as though guarded by tigers," Jātaka, VI, 125; cf. Dhammapada Atthakathā, Bk. 2, story 7.

For koṭṭhaka see also Cullavagga, V, 14, 4 and VI, 3, 10; Jātaka, I, 351 and II, 431; and Meyer, Arthaśāstra, p. 75, note 5 (in the sense of "shrine"). Koṭṭhaka is usually "gatehouse," but piṭṭhi-koṭṭhaka is "back-room" in Dhammapada Atthakathā, II, 19.

In Jātaka I, 227, dvāra-koṭṭhaka is, as usual, gate-house, not as interpreted in S. B. E. XVII, 219, ‘mansion’ (the ‘mansion’ is ghara and it has seven dvāra-koṭṭhakas).

Gāikā: red chalk. Cullavagga, V, 11, 6, geruka, red coloring for walls. Medium red color, Sūlparaina, Ch. 64, 117. Brown, Indian painting under the Mughals, p. 124 (used in preparing the lekhani or pencil). Used as rouge, Karpāramaṇjari, III, 18, see H. O. S., Vol. 4, note on p. 268. As a pigment, dhātu-rāga, Meghadūta, 102. Geruka, Cullavagga, V, 11, 6, VI, 3, 1, and VI, 17, 1. Mahāvagga, VII, 11, 2.

Gandha-bherəṇḍa: insufficiently explained by the cross-reference to stambha. The two-headed eagle, a gigantic bird of prey, is first found in India on a Jainā stūpa base at Sirkap (Marshall, Guide to Taxila, p. 74). In mediaeval art two forms appear, analogous to those of garuḍas, one with a human body and two bird heads, the other entirely bird. Connected especially with the kings of Vijayanagar, and appearing on their coins, carrying elephants in its claws. Other examples at Srīśālam (A. S. I., A. R., Southern Circle, 1917-18); remarkable panels at Koramāñgala and Belur, Cāḷukyan (Mysore A. S. Rep., 1920, and Narasimachar, Kesava temple at Belur, p. 8). A common motif in south Indian jewellery. In Ceylon, see my Mediaeval Sinhalese art, p. 85. Cf. also hatthilinga-sakuna, Dhammapada Atthakathā, 1, 104. Further references will appear in the Boston Catalogue of Mughal Paintings.

Gandha-kuṭi; see s. v. Kuṭi.

Gandharva-mukha: designation of the busts or faces framed in the openings of kāḍu, candā-śālā-vātāyana, or gavākṣa, gable windows (Jouveau-Dubreuil, Dravidian Architecture, p. 12). Cf. candā-muḥa, s. v. candra-śālā.

Gavākṣa: see Candra, Gandharva-mukha, Ghra, and Harmya.

Ghra, ghara, āgāra, geha, etc.: there is an excellent description of Vasantasena’s house (geha, bhavana) in the Mrcchakaṭika, IV, 30, seq. There are eight courts (paṭṭhā = prakoṭṭha)² above the outer door (geha-dvāra) is an ivory toraṇa, supported by toraṇa-dharaṇa-thambha, and stretching up its head (sīva) towards the sky; at each side are festival jars (mahaḷa-kalasa)—“Yes, Vasantasena’s house is a beautiful thing.” In the first court are pāśāda-panti, rows of pavilions, having stairways (sobāṇa), and crystal windows (phaṭi-
vāja = sphāti-kā-vātāyana) with moon-faces (muhe-cande), or probably “faces on the candra,” i.e. gandharva-mukhas framed in the candra-kāla-vātāyana ornamenting the roll-cornece, for which the description “seeming to look down upon Ujjayini” would be very appropriate. In the third court are courtesans carrying pictures painted in many colors, vividhavartikāvalīta citraphala = vividhavartikāvalīta citraphala. In the fourth court, where music and dancing take place, there are water-coolers (salila-pagario = salilagargarayaḥ) hanging from the ox-eye windows (ga векkха = ga vākṣa).

Tisali’s palace in the Kālpa Sūtra, 32, is a vāsa-ghara, dwelling place; it is sacitta-kamme, decorated with pictures, and ulloya-cittiya, has a canopy of painted cloth (cf. Pāli ulloka).

Milindapañha, II, 1, 13 has “As all the rafters of the roof of a house go up to the apex, slope towards it, are joined together at it.” The famous triumph song of the Buddha (Nidānakathā, Jātaka, 1, 76 = Dhammapada, 154) has “Broken are all thy beams (phāsuka), the housetop (gaha-kūta) shattered”: the housebuilder is gaha-kūra ka.

See also Bodhighara, Cetiya-gārā, Dhowala, Kāṭāgāra, Samudrāgarā, Sauthāgāra.

Harmony: ramyam harmyam, a beautiful palace, Vikrama Carita (Edgerton, text and transl. in H. O. S. 28, p. 258, and 27, p. 239) has the following parts: mūlapratisthāna, basement; bhilli-stambha-dvāra-torāṇa, walls, pillars, doorways and arches; śalabhaṃjikā, statues; prāṇaṇa, courts; kapāṇa, folding doors; parigha, door-bars; 4 valabhi, roofs; viṭāṅka, cornices; nāga-danta, pega; matta-vāraṇā, turrets; gavākṣa, ox-eye windows; sopāṇa, stairs; nandyāvariādi-gṛha, pavilions (1) (see Dictionary, s. v.). Harmikā, the little square structure on the top of a stūpa (Divyavādāna). A cross reference to rāja-harmyā should be given in the Dictionary.

Harmya, dwelling, Atharva Veda, XVIII, 4, 55; RV. I, 121, 1, 1, 166, 4, VII, 66, 16, etc.

Savitāna-harmya, Raghuvamsa, XIX, 39, “palace with an awning” ; or perhaps vītāna = modern chajja.

Hasti-hasta, gaha-hasta: amongst innumerable examples might be cited one at Nārāyanpur, Burgess, A. S. W. I., III, pl. XXXI, 3. Elephant-trunk balustrades in Ceylon are ṣṭ-hoṇḍa-ṛṭi, with the same sense as hasti-hasta.

Hasti-nakha: literally “elephant’s nail.” In Cullavagga, VI, 1, 1 a pāśūda having an ṛṣiṇda (balcony, gallery), qualified as hathi-nakha-kāraṇa, is a permitted monastic residence. According to Buddhaghosa’s gloss this means hathi-kumbha patiṭhitaṃ, literally “supported on elephants’ frontal globes,” and so to be rendered “supported by pillars having elephant capitals”; and this is plausible enough,

4 But see Parikhā, usually, and perhaps here also, a moat.
Entrance of *sela-cetiya-ghara* at Bejsā:

*hasti-nakha* column on left supporting *āśīra.*
RATHA OF NAKULA AND SAHADEVA, MĀMALLAPURAM.

*Hasti-prśtha* construction (cf. back of elephant on left): shows also *pañjaras*, and *kapotas* with *kūḍus*.
as pillars with elephant capitals, supporting galleries and upper storeys, are highly characteristic of early Indian architecture. It is true that one hesitates to accept nakha in any other sense than that of "nail" or "claw." But it is possible to retain the interpretation "elephant capital" without supposing that nakha = kumbha, for in fact the observer, standing at the foot of such columns, e.g. at Bejsâ (see accompanying Plate), and looking upwards, sees nothing of the actual capital, except the under sides and nails of the fore feet of the elephants, which project beyond the edge of the abacus, and this may well have given rise to the term "elephant's nail" as applied to elephant capitals.

On the other hand, hasti-nakha occurring in the śisūpālavadha, III. 68, sanairaniyanta rayāpatanto rathāḥ kpitih hastinakhat ... turangaih, "the swift chariots are slowly brought down from the hastinakha to earth by the horses," seems to refer to a place or structure on the rampart. Amara's gloss is pūrdvāri mythūjāḥ "a kūṭa made of earth at the city gate."

The word also occurs in Kaṇṭiliya Arthaśāstra, p. 53 of Shamasasṭry, the Dictionary citing only Shamasasṭry's translation s. v. grha-vīn-yaśa. Here too, hasti-nakhas are connected with the gate and rampart of a fort. Meyer's version, p. 71, given here with slight modification, is much to be preferred: "For access, an 'Elephant's nail,' level with the opening of the gateway, and a drawbridge (samkhramaḥ samhāryo); or in case there is no water {for a moat}, a causeway made of earth." The hasti-nakha is here then presumably a pillar with an elephant capital, standing in the moat, to receive the drawbridge when the latter is let down upon it, or pushed out onto it. It is not impossible that the term hasti-nakha, by an extension of the original and strict meaning, had come to be applied also to the drawbridge itself, and even to the causeway.

The śisūpālavadha passage would then imply simply the bringing of the chariots across the drawbridge, or, as understood by Amara, across the causeway of earth which takes its place when there is no water; and thence onto the solid ground.

Cf. Kesānakha-stāpa, s. v. Stāpa, not explained (Feer, Avadāna śataka, p. 487), but possibly with some reference to a lion capital.

Hasti-prākāra, see Prākāra.

Hasti-prṣṭha, gaja-prṣṭha: this appropriate name is applied to the buildings with apsidal structures, common in Pallava, Cola, and later Dravidian work (see accompanying Plate). The reference on p. 159 to Indian Antiquary XII should be corrected to XL. On p. 398 hasti-prṣṭha single-storeyed buildings are said to have an "oval steeple"; read instead "apsidal roof." The Professor elsewhere often refers to oval buildings, perhaps meaning apsidal; an oval plan is unknown to Indian architecture.

Or, if we read asamhāryo, then supporting a fixed bridge.

Kaṭāṅkaṇa, Pāli kaṭāṅgarā: plank of a stairway, sopāna, Cullavagga, V, 21, 2.

Kaḷā: no reference to the kaḷās; see Venkatasubbiah, A., The Kalās, Madras, 1911, and do, with E. Müller, in J. R. A. S., 1914. The lists include such items as nagaramāṇam, vatthunivesam, dārūkriyā, etc.

Kaḷābhara: artist, expert. According to the Gautama Dharma-sūtra, VI, 16, the kaḷābhara who is five years older than oneself should be greeted with respect as bhoṅ or bhavān. Haradatta explains kaḷābhara as one who lives by the kaḷās, i.e. the knowledge of music, painting, leaf-cutting and the like.

Kaṇcukas: kaṇcukas ... sīlānayam of Mahāvamsa, XXXIII, 25, is evidently rightly translated by Geiger as “a mantling made of stone” (for the Khandhathūpa). This must be the correct designation for the “casing” and “casing slabs” of archaeologists.

Kapota: should be translated “roll-cornice,” “larmier.” It is the main cornice of a building, derived from the edge of the thatch and the primitive drip-stone cut above cave dwellings to prevent the rain from running in. The synonyms of kapota, candra, lūpā, gopāna, are significant; see candra-sālā. The rendering of kapota by “spout” should be avoided. As pālikā is abacus, kapota-pālikā should be a fillet above the kapota. Kern is undoubtedly right in rejecting the meaning “dove-cot,” so also in the case of viṭṭāṅka. Mrcohakaṭika, I, 51 has kavālapa-viṭṭāṅka, glossed kapota-pālikā uparīgyha and translated in H. O. S. “dove-cot”; “dove-ridge” would be better. In reliefs, birds are commonly represented as perched on roofs and moldings. Utpala’s definition of kapota-pālikā quoted on p. 111 of the Dictionary, amounting to “corbel-ended timbers above the kapota” is quite intelligible, as these being seen end on, and coming between the top of the kapota, and the bottom of the next member above (as often represented in the early reliefs), are related to the kapota precisely as the abacus is related to the rest of the capital below it and the entablature above it.


Karṇa-kīla, “the ear rod, fastened with iron (nails), along the sides of a house, and according to which the house is to be built,” Arthasastra, III, 8. Probably the frame-work of four beams which rests on stone supports, cf. Medieval Sinhalese Art, Pl. VII, fig. 7, at the level of the man’s waist.

Kajaka: add, a position of the fingers used in dancing, and seen in the hands of images holding flowers. See Rao, Elements of Hindu Iconography, I, p. 16; and Mirror of Gesture, p. 31. In this sense, synonymous with śīṃhakarṇa.


Khaṇḍa, door (the actual leaf or leaves), Arthasastra, III, 8. Meyer makes it a single leaf. Shamasasty renders as equivalent to kaṭṭāṭa; the choice depends on the meaning assigned to apidēvra in the same passage. The door in any case would open inwards, hence Meyer’s rendering with reference to the obstruction of space between two houses cannot be quite correct.

Kiśicika-pāsāṇa: Mahāvamsa, XXXIV, 69, stones apparently used as paving slabs round a stūpa, probably so called as being very smooth (cf. Skt. kiśājika, filaments of a lotus). Childers gives the form kiśājikha-pāsaṇa.

Kiṅkini-jalaya: network of bells adorning a vedikā, Mahāvamsa, XXVII, 16. Often seen on Bharhut and other early rail-copings.

Kirti-vaktra: add synonyms kirti-mukha, makara(i)-vaktra, makara-patra, śīṃha-mukha; and Sinhalese kibiki, and kāla-makara of Dutch archaeologists. The inclusion of the term in the Mānasāra shows that the text cannot antedate the Gupta period, for the makara face as the crowning element of a toraṇa is not developed before that time at the earliest, the crowning element in earlier types being plain or having the form of a triśāla or śrivatsa.

Koṣa-grha, store room, treasury: has triple underground cellar with many chambers, amongst which is a devatā-vidhāna, or chapel, with images of the Vāstu-devatā, Kubera, etc., Arthasastra, II, 5.

Koṣṭhāgāra: a pair of storehouses are referred to by this name in the Sohagaura plaque inscription, and illustrated on the same plaque (Fleet, in JRAS, 1907). They are described as trigarbhā, having three rooms; Fleet discusses this at length, but it is evident from the illustrations that these rooms are on three storeys, for the storehouses are represented as small three-storeyed pavilions; it is true that the roof of the top storey is “out of the picture,” but its supporting pillars can be clearly seen. For another use of garbhā as designating chambers of a many-storeyed building see under Prāsāda, the Lohapāsāda. See also prakosṭha, s. v. grha, dvāra-kosṭhaka, and kunda.
Kādu, see s. v. candra-sālā.

Kumbha (and kalaśa): I cannot see any evidence in the texts cited to justify the translation “cupola.” The jar in question has actually always the form of a jar, and is placed above the dome, cupola, spire, āmalaka, roof-ridge, or whatever otherwise forms the top of a building. Kumbha also = temples of an elephant, see s. v. hastā-nakha.

Kunda: a bowl used as a rain-gauge (varṣamāna) and placed in front of a granary (koṭhāgāra) (Kautūlya, Arthaśāstra, II, 5).

Kuṇḍika: should be equated with kamaṇḍalu (not in the Dictionary) and explained as the water-pot carried by Brahmanical hermits and Buddhist monks, and provided with two openings, one a funnel at the side for filling, the other at the top of the neck, which is also the handle. Many examples have been found on Indian Buddhist monastic sites. The kuṇḍika is carried only by deities of ascetic type especially Brahmā and Śiva, and by jīv, and should not be confused with the āmyra-kalaśa, which has only one opening, and is carried by other deities, especially Indra and Maitreyā. A full discussion of the Indian and Chinese forms by the present writer and F. S. Kershaw will appear in Artibus Asiae.

Kūṭāgāra: regarding the kūṭāgāra-sālā in the Mahāli Sutta of the Dīgha Nikāya, Buddhaghosa, Sūmaṅgala-Vilāsini, p. 309, has the following, which I quote here from a letter received from Mrs. Rhys Davids: “In that wood they established a Saṅgha-park. There, having joined the kaṇṭikā (ear-thing, corner of the upper storey) of the pillars (thambha, lit. supports) above by the saṃkhepa (holding together, fastening together) of the kūṭāgāra-sālā, they made the pāsāda (terraced or balconied mansion) like to a mansion of devas. With reference to this the Saṅgha-park was known as the Kūṭāgāra-sālā.” Here, cf. samkhepa with keśapana in the sense of corncob; but I suspect a reference to brackets connecting pillars and kaṇṭikā (the Dictionary has karṇikā = upper part of the entablature); such brackets are very frequently represented in the early reliefs (Bharhut and Sānet). Acharya’s Index has no entry under “bracket,” but there must have been a word or words in use for so common a structural feature.

Geiger’s “balconed windows” for kūṭāgāra in Mahāvamsa, Ch. XXVII, is scarcely satisfactory; the pāsāda of nine storeys has 100 kūṭāgāras on each storey, and little pavilions, paṅjara or (candra)-sālā seem to be meant, such as are very common in Pallava architecture; e. g. at Māmallapuram, and cf. Jouveau-Dubreuil, Dravidian Architecture, fig. 4. The pavilion occupied by the Bodhisattva while in his mother’s womb is called a kūṭāgāra (Lalita Vistara, Ch. VII).

As Pāli paṇṇa-kuji and paṇṇa-sālā are synonymous designations of hermits huts, and as these are always single-storeyed cells, it follows that kūṭa-sālā need not be a room on the top of a building.

I am inclined to suppose that kūṭāgāra generally means simply “a
house with a finial (or finials).” Cf. kāṭa, “finial” (vase) in inscriptions cited in Dict., p. 708. Gaha-kāṭa, Jātaka, I, 76. In Ceylon in the eighteenth century the use of such finials was permitted only in the case of devāles, vihāres, resthouses, and the houses of chiefs of Divāwa or higher rank. On this analogy the ultimate meaning of kūṭāgāra would be “honorable building.” In all the early reliefs, palaces, city gates, temples, etc., are duly provided with finials, while village houses lack them.

Kuṭi: not in the Dictionary as a separate word, but cf. gandha-kuṭī.

In the śāilagāva (＝īśānabali) ritual of the Gṛhya Śātras (citations in Arbmann, Rudra, pp. 104 ff.) kuṭī = āyatana in the sense of shrines erected for Īsāna, Miśhuṣṭi and Jayanta.


In the Maṅimekhalai the small temple of Campāpati, patron deity of Pulhār, is called a guṭikā.

Kappiya-kuṭi, vacca-kuṭi, Cullavagga, VI, 4, 10.

Lepa: medium, glue, should be distinguished from sudhā, plaster. Vajra-lepa, “adamantine medium,” actually glue, see recipe in the Śīlpatatna, Ch. 64 (my translation in Sir Ashutosh Mookerjee Memorial Volume); Mediaeval Sinhalese Art, pp. 118, 119. Cf. Uttara Rāmacarita, III, 40.


Likh: additional to the common meanings is that of “turning” (wood, etc.). S. B. E., XX, 78, note 3, is wrong in supposing that turning was unknown to ancient India. Metal, wood, and ivory are all turned at the present-day by means of hand-power devices quite unlike the European lathe (see Mediaeval Sinhalese Art, Pl. VI, fig. 4, for ivory, and remarks ib. p. 141); turned stone pillars are highly characteristic of Cāḷukya architecture (cf. Rea, Cāḷukya Architecture, p. 5); and turning is certainly involved in the manufacture of many objects represented in early reliefs. It is significant that the Sinhalese name of the grooved spindle used in turning is iiyana kanda, and the word iiyana corresponds to likhitum used in Cullavagga, V, 8, 1 and V, 9, 2 with reference to turned wooden bowls and bowl-rests. A meaning, “to turn wood, etc.” should therefore be given in Pali and Sanskrit dictionaries under likh. S. B. E., loc. cit., trying
to escape the meaning "turning" goes so far as to speak of using an adze on metal; a comical idea, if regarded from the standpoint of practical craft.

Another reference to turning will be found in the Mahāsatipaṭṭhāna Suttanta (D. N. II, 291 = Dialogues, 2, p. 328), "even as a skilful turner (bhāmakāra)"; the simile, ("drawing his string out at length," etc.), implies the actually surviving Sinhalese technique.

Steatite boxes "turned on the lathe," found at Bhīṭā and assigned to the eighth century B. C., are described in A. S. I., A. R., 1911-12, pp. 43, 93. For some other references to early turned objects see Rāpam, 32, pp. 122-123.

Līṅga: the following references are of interest in connection with the Deva-Rāja cult in Java and Cambodia: Simpson, in JRAS, 1888 cites numerous instances and regular practice of erecting lingams over the burial places of dead sannyāsīs. In A. S. I., Southern Circle, 1911-12, p. 5 "sannyāsins are not cremated, but buried, linga shrines or brindāvana being raised to mark the spot." Ib. 1915-16, p. 34, quoting S. I. Ep., 1914, "In the case of Sannyāsins ... a raised masonry platform is sometimes set up over the place of burial, on which a tulsi plant is grown, or a stone lingam is set up as though to proclaim to the world that the body buried below has attained to the sacred form of śiva-līṅga." E. Carpenter, Light from the East, being Letters ... by the Hon. P. Arunachalam, 1927, p. 63, quoting a letter from the latter regarding the tomb of his guru, "On the site where his body is interred is a līṅgam to which the worship is offered as to the Master." For the Deva-Rāja cult and its supposed South Indian origin see F. D. K. Bosch, "Het Linga-helligdom van Dinaja," Tijdschr. T. L. en Volkenkunde, LIV, 1924.

Loha: is not iron, but brass or copper, bronze, etc. I do not think that any example of an Indian image made of iron could be cited. The roofing of the Lohapāśāda (Mahāvāneśa, Ch. XXVII) was of copper or bronze. In Mahāvāneśa, XXIX, 11, loha-paṭṭa is a sheet of copper used in the foundations of a stūpa, but we find ib. 12, ayo-jāla when an iron trellis is designated. One of the most important architectural references to loha is Mahendravarman I's inscription at Maṇḍagapattu (Jouvean-Dubreuil, Conjeevaram Inscription of Mahendravarman I, Pondicherry, 1919); here brick, timber, loha, and mortar are mentioned as customary building materials. Copper nails are common finds on ancient sites. Other examples of loha will be found in the Dictionary under ābhāsa (!). Cf. also Sinhalese pas-lo, an alloy of five metals.

Loṭa: the use of loṭa, probably slag, in preparing a kīṭa-lekhanī, should be noted (Silparatna, Ch. 64).

Makara-torāya: hardly an arch "marked" with a makara, but one springing from two makaras, and usually crowned by a full-faced makara or makari.
Mañca: cf. taṅkhita mañca, stone couch, the altar of a yakkha-cetiya, viz. the bhavana of the Yaksha Suciloma (Sanyutta Nikāya, X, 3, P. T. S., ed. p. 207), glossed pāsāna-mañca, thus synonymous with śīla-patja, see my Yakṣas, p. 20, note 3 (vevyadī).

See also S. B. E., XX, 87, note 2, ib., 168, note 3; and 278, note 3; Mahāvaṃsasa, XXVII, 39. Also Geiger, Mahāvaṃsa, translation, p. 204, note 3; the text has bodhiṁ uṣsisakam . . . sayanaṁ but this means the vajrāsana at the foot of the Bodhi tree (the description is of the Māradhāraṇa), certainly not the Parinibbāṇa mañca. Heṭṭhāmañca, Jātaka, 1, 197, probably the earthen bench outside a hut. Mañcaṭṭhāna, space for a couch, Cullavagga, VI, 11, 3 (Commentary). Cf. s. v. Paṭṭa, Sthāna and Vedikā. Re S. B. E., XX, 278, note 3, I see no reason why the paṭṭipādaṇa of a mañca should not be fixed legs; no ancient representations or modern examples have trestles. The only legs occur in connection with tables (hattha-piṭha of Sumahgala Pāla, II, 20, text 1, 163, and as seen on early reliefs) and modern duṇḍāsana (Medieval Sinhalese Art, Pl. X, 1). Piṭha of the Cullavagga may include both hattha piṭha and pāda", tables and footstools, hardly "chairs."

The fact that mañca and piṭha were cleaned by beating does not prove that they were stuffed or upholstered: the actual support may have been made then as now of plaited cane or plaited webbing and anyone who has had experience of such beds will realise that they frequently need airing and beating.


Nāga-bandha: is said to be a kind of window, and this would evidently be a perforated window with a design of entwined serpents; there are some in the early Cālukyan temples, and one more modern is illustrated in the Victoria and Albert Museum, List of Acquisitions, 1929, fig. 74. Cf. Sinhalese nāga-dangaya. But nāga-bandha also means both in Ceylon and in southern India, the stop of a chamfer (Medieval Sinhalese Art, pp. 88, 129, and Jouveau-Dubreuil, Dravidian Architecture, pp. 10, 25, 42 and fig. 17); this stop often approximates in shape to a cobra’s hood. Cf. nāga, s. v. candra-bāllā.

Nagara: add reference to the detailed description of a city in Milinda-panha, V, 4 (also ib. I, 2 and II, 1, 9); the terms nagara-vadgahakī, dajha-gopura, gopur-attāla, kotṭhaka, devaṭṭhāna occur. Another good description of a city is cited in Barnett, Antagāda Dasā, p. 1, from the Aupapātika Sātra.


Nāraca: etc.: the Dictionary has only “a road running east.” In the
Sthānānga Sūtra⁶ we have vajja-riṣha-nārāyaṇa-saṅghayāṇe = vajra-ṛṣha-nārāca-saṅghayāṇe, meaning “with joints firmly knit as if by mortise, collar, and pin.” Hoernle, Ucāsagadasāo cites Abhayadeva’s Sanskrit commentary, according to which vajja = kīlika, riṣha = pariveṣṭana paṭṭa or encircling collar, nārāya = ubhayato-markatapandha = double tenon and mortise joint, and saṅghayāṇa = scarf-joint, five kinds being enumerated (for illustration of one see Mediæval Sinhalese Art, fig. 75). One would have thought that vajja simply meant “firmly.” As regards pariveṣṭana paṭṭa cf. Mahāvagga, V, 11, “Now at that time the Vihāras were bound together by thongs of skin,” explained by Budhadhghosa (cited S. B. E., XVII, p. 31) as referring to the tying together of bhitti-danṇakādi “wall posts, etc.” This would seem to have been natural in the case of the wattle and daub walls of the simple paṇa-sālās; but we do also find early pillars decorated with designs of interlacing ropes or thongs which may be vestigial ornament, and the roof of the shrine of the Turkish relic at Sāṇeś (south gate, left pillar, inner face) is bound by crossing ligatures which could only be described as pariveṣṭana paṭṭa. Atharva Veda, IX, 3 refers to the parts of a house that are knotted and tied (naddha). A house (śalā) with grass sides has beams (vaṅkā), ties (nāhana) and binding (prānāha), clamps (sādhāna) and “paladas” and “pariṣvoṇjalaya.” See also Upamit.

 Cf. Mediæval Sinhalese Art, p. 114, “Nails were not used in ordinary building, but everything was fastened with rattans and other jungle ropes.” This refers to modern village practise.

Nayanonmilana: p. 88 in Indian Architecture: my detailed account of the netra-maṅgaliya ceremony should be cited, Mediæval Sinhalese Art, p. 70 f.

Pāḍuka: should be cited also in the sense of sacred footprints, used as a symbol (Śripāda, Viṣṇupāda, etc.). The vacca-pāḍuka of a latrine are also of interest, see S. B. E., XVII, p. 24; good examples have been found on monastery sites in Anurādhapura. Cf. vacca-kuṭi. Numerous lavatory sites are illustrated in Mem. A. S. C., Vol. 1.

Pālikā: should be translated “abacus,” with references to Tamil palagaṭ Jouveau-Dubreuil, Dravidian Architecture, pp. 10, 25, 42, and fig. 17. See also kapota (-pālikā).

Pāṃsū: not in the Dictionary. Not translated where it occurs as a permissible building material, Budhadhghosa, Comm. on Cullavagga, VI, 1, 2, cited S. B. E. XIII, 174; the other permitted materials being brick, stone, and wood. Pāṃsū, taking all its uses into consideration, should here be rendered “laterite,” a common building material especially in Ceylon. In Mahāvagga XXX, 7-9, where pāṃsū is used in making bricks, the word is rendered “sand” by Geiger; but “de-

⁶Benares edition, p. 413a, cited by Hoernle, Ucāsagadasāo, II, Appendix, p. 45.
composed rock;" "grit," would be preferable. True sand (vālikā) would need only sifting, not crushing and grinding as well. In rendering such words some regard must be had both to practical considerations and to the materials actually available in a given locality. In the tropics the country rock decomposes either into true laterite (Sinhalese "cabbage") which is soft when cut, but hardens on exposure; or into a friable sandy grit; both of these have their use in building. Of course, there are many places where pañsu means simply earth, dust, refuse, etc., cf. pañsu-kūla, rags from a dust-heap. See also sārkara, s. v. in Dict. and under ābhāsa.

Pañśāṅgula: hattha-bhittī of Cullavagga, VI, 2, 7 explained by Buddhaghosa as pañśāṅgula bhittī: pañśāṅgulika-pantiṇī, Mahāvaṁsa, XXXII, 4; pancangulitale, Aupapātika Sātra, § 2. Possibly colored impressions of the human hand such as one not uncommonly sees on house walls, more likely a five-foliate design such as the palmettes which are so characteristic of early Indian decoration. In all the above passage we have to do with ornament applied to walls or to cloth. Cf. the "three-finger ornament" of Ammāndale, N., Plant and animal designs . . . of an Uruya village, Mem. A. S. B., VIII, 4, fig. 2.

Pañjara, which has, like candra-sāla-vātāyanā, the double significance of "attic" and "dormer window" (see Jouveau-Dubreuil, passim), occurs in the latter sense in Jātaka, III, 379, "looking down from an open window (vājasihapañjarena)." Cf. Mahāvaṁsa, XXVII, 16.

Ratha-pañjara, the body of a carriage, Jātaka II, 172, IV, 60.

Parikāṭhā: Mahāvaṁsa, XXV, 48 timahāparikātha, "having a great triple moat." See also under Hārmya.

Paṭṭa: no reference to the meaning "frontlet," except that under virapatta we find "front-plate." In the story of Udayana, Jacobi, Aus- gogühte Erzählungen, p. 32, a sovaṇṇo paṭṭo is used to cover the brand on a man's forehead and is contrasted with māvāda, a turban or crown. In Ceylon the gold forehead plate used in investiture is called a nala-paṭṭa, those thus honored being known as paṭṭa-bendi. In Prabhavaciṇṇāmāṇi we get paṭṭa-hostin, state elephant; now elephants do not wear turbans, but do wear jewelled bands round the temples. In Bṛhatārāhitā the section on paṭṭas, which are not worn by those of the highest rank, seems to imply the meaning frontlet. Even Mahāvaṁsa, XXIII, 38, dukuḷapaṭṭena veṭṭhavāṇa may refer only to the tying on of a fillet, though "turban" seems plausible. No reference to paṭṭa in the sense of stone slab, etc. See Mālavikāg- nimitra, III, 79 (silāpaṭṭasāni), and Hoerle, Uvaśagadāsā, II, p. 107; sthala (sthāla) as synonym, Mālavikāg-nimitra, IV, 132. Loka- and sajjha- paṭṭa, sheets of copper and silver, Mahāvaṁsa, XXIX, 11-12. Paṭikā, stone slab at the foot of the steps, Mahāvaṁsa, XXXI, 61; other terms current in Ceylon for "moonstones" are kanda-kaḍa-pahana (≡ candra-khaṇḍa pāsāna), and iri-handa gala (≡ sūrya-
Candra kala). Ordhva-patta, "stela," should also be noted. Yoga-
patta is the braid used by hermits to support the knee when seated on the ground. Cullavagga, V, 11, paśca-paṭika, perhaps a "cupboard with five shelves." See also under nārdeca.

Phalaka: commonly a panel for painting on. Add: appasena, a board to lean against, when seated on a couch, to protect the walls, Cullavagga, VI, 20, 2, and VIII, 1, 4. Phalakattharasaśayana, a wooden bed, Jātaka, I, 304. A kind of cloth, Mahāvaṇga, VIII, 28, 2 (see note in S. B. E., XVII, 246), and Cullavagga, V, 29, 3. See also s. v. Arghya and Pralamba.

Prākūra: an important reference is misplaced under prāśāda, Dictionary, p. 419. The Bassanagar inscription (Mem. A. S. I., No. 4, pp. 128, 129) should be cited (pājā-silā-pākūra); also Khārvela’s inscription at the Hāthigumpha, Udayagiri. The Mahāvanśa, XXV, 30, has ucca-pākūra, rampart; ib. XXXIII, 5, hattthi-pākūra in the sense of the basement retaining wall of the platform of a stūpa, with the foreparts of elephants projecting in relief (see also Parker, Ancient Ceylon, p. 284). Cullavagga, V, 14, 3 and elsewhere has itṭha-, silā-, and dāru-pākūras. Other references, Mysore A. S. Reports, 1913-14, pp. 8, 14 and 1919-20, pp. 2, 3, 5. In Kauśikīya Arāhasāstra, 53, “rampart” rather than “parapets.” Pākūra = wall round a park, Buddhaghosa, Sumanagala Viśāsini, I, p. 41.

Pralamba (=phalaka): reference should be made to the illustration of a pralamba-phalaka, fig. 94 in my Medialval Sinhalese Art, and the full explanation of its use there given according to the Sāriputra, as the Bimbamāna (see Dictionary, p. 768) is called in Ceylon.

Pramāṇa: the single meaning given, “measurement of breadth” is insufficient. Pramāṇa in the sense of “ideal proportion” appropriate to various types is one of the saḍaṅga of painting, given in Yaśodhara’s Commentary on the Kāmasūtra. See also Masson-Oursel, “Une connexion dans l’esthétique et la philosophie de l’Inde, La notion de Pramāṇa,” Revue des arts asiatiques, II, 1925 (translated in Rāpas, No. 27/28). Pramāṇa = land area specified in grants, see Thakur in Sir Ashutosh Mookerjee Memorial Volume, 1928, p. 80.

Prāśāda: No reference to the Bharhut relief with inscription Vijayanta pāśāda, the only early prāśāda identified as such by a contemporary inscription; it is a three-storeyed palace (see HIIA, fig. 43); we possess so few positive identifications of this kind that none should be omitted. The Lohapāśāda described in Mahāvaṇsea, Ch. XXVII, was an uposatha house of nine storeys each with 100 kāṭāgāras “provided with vedikās, and it contained 1000 chambers (gabba). It was covered with plates of copper, and thence came its name” (ib. XXVII, 42); it was of wood, as it was later burnt down (ib. XXXIII), and rebuilt with only five storeys; the stone pillars on which the superstructure was erected are still standing at Anurādhapura. The Sat-
mahal-pāśāda at Poḷonnāruva should also be mentioned (HIIA. fig. 287). See also under ṣrīha.

Punya-śālā, -ṣrīha: not in the Dictionary. Both have been thought to refer to temples, but the meaning dharmaśālā is far more probable, as pointed out by Hopkins, Epic Mythology, p. 71 (ib., 70-73 contains a very valuable discussion of images and temples as referred to in the Epics).

Raṅga, raṅga-bhāmi, nāṭya śālā, prekṣa-ṣrīha, etc.: not in the Dictionary. No citation in the Dictionary of the Nāṭya-śāstra, where the construction of theatres is described at some length, with much use of technical architectural terms. A raṅga-bhāmi, stage, set up, Mahāvaṁśa, XXXI, 82. Raṅga, Jātaka II, 152.


Rāpakāra: sculptor, not in the Dictionary. But the Śiśin Rāmadeva, son of the rāpakāra Suhaka, inscription at Dhar, A. S. I., A. R., 1903-04, p. 240, is cited under Rāmadeva. Reference should be given to Śivamitra, a ēla-rāpakāra of Mathurā, mediaeval inscription at Śrāvasti, A. S. I., A. R., 1908-09, p. 133. For Buddha-rakkhita, a rāpakāraka, see Cunningham, Bharhat, inscription No. 42.

Sabhā: the Bharhat relief with inscription Sudhammā Deva-sabha, a pillarared circular shrine with cornice and dome is not cited (HIIA, fig. 43). See also Samyutta Nikāya, XI, 3, 5 = Kindred Sayings, I, p. 307, and Dīgha Nikāya, II, 207-209.

In Jātaka VI, 127, the Sudhammā-sabhā of Indra has octagonal columns (aṭṭhamasa sukata thambhā). The description of the heavenly sabhās in Mbh. II, 6-11, is altogether vague.

Sahasra-līṅga: not a "group" of a thousand phalli, but one liṅgam with a thousand facets, representing a thousand lingas. A good example at Śrīśailam, A. S. I., Southern Circle, 1917-18, Pl. V.

Samudrāgāra: a summer house by a lake, Mālavikāgnimitra, Act IV. Samuddāvihāra, a monastery on a river-bank, Mahāvaṁśa, XXXIV, 90. Samuddapaṇṇa-sālāya, ib. XIX, 26, a hall built on the sea-shore. Cf. the pavilions on the bund at Ajmer, and the island palaces at Udaipur.


Śilpa: in the Atharva Veda, a "work of art" (Bloomfield, Atharva Veda, p. 70).
śilpa-śāstra: Hsian Tsang's reference to five vidyās, of which the śilpa-sthāna-vidyā is one, is important as proving the existence of technical works on śilpa in his day (Beal, Records, I, p. 78). The much earlier Sulva Sūtras are effectively śilpa-śāstras, though not actually so designated.

śivikā-garbha, śivikā-gabhha: an inner room shaped like a palankee, Cullavagga, VI, 3, 3. Glossed by Buddhaghosa as caturassā, four-sided. What may be meant may be gathered from the elaborate śivikās represented in Amarāvatī reliefs, where their design is quite architectural (Burgess, Buddhist stupas of Amaravati and Jaggayya-peta, Pl. XI, 2 and p. 55, and Pl. XI, 1).

Sopāna: see s. v. alamba-būha, karmya, hastī-hasta, kaḍāṅkara, paṭṭa.

sreṇī: that painters were organised in guilds is apparent from Jacobi, Ausgewählte Erzählungen in Māhārāṣṭrī, p. 49, where the painter Cittaṅgaya, "working in the king's citta-sabhā" belongs to a sreṇī of cittagaras. It is of interest that his daughter Kanyamañjadi also paints. See also list of 18 guilds in Jātaka, VI, 22: other references s. v. sreṇī in P. T. S. Pali Dictionary.

Śrīvatasa (śrīvacoha): also characteristic for Mahāvīra. The cruciform flower is the later form only; in the Kuśāna period it is what numismatists have called a nāga or shield symbol (good illustration on a coin, Ranson, Coins of the Andhra Dynasty, pl. VIII, 207, reverse, and on Mahāvīra's breast, Smith, Jaina Stupa of Mathurā, pl. XCI, right); the development of the early form into the later can be traced. Also cf. Hopkins, Epic Mythology, p. 205.


Stūpa: no description of the component parts is given: they are sopāna, aṇḍa, madhi or garbha, harmikā, yaṣṭi, caturvāla, varṣa-sthāla or amrita-kalaśa. There should be mention of the synonym dāgaba (dhātu-garbha), and of cīka and jāluka by which names Buddhist relic shrines are referred to in the Mahābhārata (3, 190, 65 and 67). The detailed description of a stūpa in the Divyāvadāna, p. 244, summarised by Foucher' L'Art gréco-bouddhique . . . l, p. 96, and the detailed account of the building of a stūpa in Mahāvaṃsa, Chs. XXVIII, seq. should be referred to; also the full account in Parker, Ancient Ceylon. The latter quotes a Sanskrit-Pali text defining the shapes and proportions of dāgabas, from the Waiddyaṇa-pota (or Vājąayantaya) a śilpa-śāstra well known in Ceylon, but not mentioned in the Dictionary. The Avadāna Sataka mentions three kinds of stūpas—gandhastūpa, keśanakhaṭṭa, and stūpa—the latter being
the regular dhātu-stūpa for funerary relics. The Dhammadāpada Atthakathā, XXI, 1-290, H. O. S., Vol. 30, p. 175, has a thūpa built over the body of a Brahman’s son who had become a Buddhist monk. Were stūpas ever erected by others than Buddhists or Jainas? In Kāśyapa’s Conversion at Sānci (east gate, left pillar, inner face, third panel) a railed stūpa forms part of the Jātīla arāma: so also at Amarāvatī, Fergusson, Tree and Serpent Worship, Pl. LXXVII.

Stūpikā: oṣṇyasāsa kīrīṭaṁ viṣya kanakamayāṁ thāpikaṁ ca yojetva (Attanagulavānsa, Alwis, IX, 7). Dome of a palace, Mahāvamsa, XXXI, 13, with above reference (Geiger).

Cf. silāthūpaka, Mahāvamsa, XXXIII, 24, “a little stone stūpa,” probably actually the stūpa of H. I. I. A., fig. 292. But the usual meaning of stūpikā (as given in Dict.), is “dome.” I do not think this terminology implies a derivation of the dome from the stūpa, but only a resemblance of form. Granting the recognized resemblance, however, the point is of interest in connection with the origin of the bulbous dome, for many early stūpas are markedly bulbous. Some Pallava temples have bulbous domes, and even the dome of H. I. I. A. fig., ca. 200 A. D. almost exactly follows the shape of the slightly swelling aṇḍa of the stūpa of ib. fig. 146.

Śulka-śāḷā: a toll-house, Divyavādana, 275, seq. Śulka-sthāna, Arthaśāstra, II, 3.

Tāla-māna: here reference should be made to many published accounts, e. g. Rao, Tālamāna, my Mediaeval Sinhalese Art, Ganguly, Orissa and her Remains. On pp. 230, 233, what part of the body is the “hiccough?”

Ṭrṇacchadana, Pali tiṇa-ochadana: “thatch,” Cullavagga, passim. In Atharva Veda, IX, 10, 11, the thatch is called a thousand-eyed net stretched out like an opaśa on the parting (viṣṇunt, here = ridge-pole). See also Upamit.

Tulā: the meaning “well-sweep” should be added (Cullavagga, V, 16, 2); two other means of raising water are mentioned, loc. cit., viz. karaka-ṭāka literally “pot-edge” or “pot-ridge,” probably the “Persian” water-wheel, and cakkavatīṭaka, wheel and axle. All three are still in common use.

But is karaka-ṭāka really distinct from kara-kaṭaka, a hand wheel for drawing water?

Upamit, etc.: RV. I, 59, 4 and IV, 5, 1; AV, IX, 3, 1. See Bloomfield, Atharva Veda, II, 185, 195; Whitney, Atharva Veda, 525; Zimmer, Altindisches Leben, Ch. V; etc.

The whole terminology of the śāḷā is difficult, but the rendering of upamit as (sloping) buttress (by Bloomfield and by Zimmer) is extremely implausible and almost certainly an error. I suggest upamit = plinth or pillar base; such bases were probably, as at the present day, of stone, as a protection against white ants.⁷ Then pratimit

⁷ Cf. Mediaeval Sinhalese Art, p. 129, fig. 72, and pl. VII, fig. 7, “Wooden pillars often rest on a stone base as a protection against white ants.”
(= sthāpa) are the main upright wooden pillars (corner pillars) set up on the upamit; parimit, the horizontal beams of the framework, connecting with the pratimit by means of mortices or dovetails (sañdahā); 8 paka, perhaps the wall plates; vamā, the bamboo rafters. The roof (chanda) is thatched with straw or reeds (tyga): the cut ends of the reeds may have given rise to the designation “thousand eyed” of AV. IX, 3, 8. Palada (bundles of grass or reeds, according to Zimmer) and pariśvayālaya I cannot explain.

The sīkyāṇī, ropes “tied within for enjoyment,” may have served as partitions, to be hung with cloths so as to divide the interior into separate rooms; the Sinhalese piḷēvāla is used in this way, and I remember to have seen an ornamental example carried by a party of travellers in a public resthouse to secure privacy.


Vāna-laṭṭi, rafters or reapers? As a protection against the rain, the vānalāṭṭi (of a house, grha, here thatch rather than straw mats), Arthaśāstra, III, 8. Cf. Yaṭṭhi-vana.

Vapra: in Kaṭṭiliya Arthaśāstra, 51, 52, vaprasyopari prakāraḥ; “glacis” rather than “rampart,” which latter rises above the vapra.

Vardhaki: I cannot think of any case where the vardhaki, Pali vadgāhaki, is specifically a painter. The usual meaning is architect, artisan. Cf. nagara-vadgāhaki, the architect of a city, Miśindastra, II, 1, 9. In Mahāvaṃsa, XXX, 5, the 500 itṭhāka-vadgāhaki are certainly not all “master-builders” as rendered by Geiger, but rather bricklayers or bricklayers; even the vadgāhaki who is their spokesman, ib., 12 is hardly more than primus inter pares. Vadgāhaki, architect, one of the 14 ‘jewels’ of a Cakravartin, Uttarādhayāyanasūtra commentary, cited Charpentier, p. 321. Numerous designations of craftsmen will be found in the stātadhāra Brāhmaṇa list of symbolic victims of the Puruṣamedha (S. B. E., XLIV, 413-417).

8 Mediaeval Sinhalese Art, loc. cit. (p. 129), “where the whole building rests on low stone pillars, the wood pillars are mortised into huge beams forming the framework of the floor.”

Vedic parimit and Sanskrit kṛṣṇa-kīla seem to designate such foundation beams; Vedic paka and Sanskrit kṛṣṇikā the wall plates forming the framework of the roof. Where we have to do with a colonnade rather than a wall, kṛṣṇikā is of course ‘entablature.’

Vastra-nip(y)a: is not “a jar-shaped ornament of a column,” but the knotted band or ribbon which so often encircles the pūrpa-kumbha which forms the base or capital of a column, and the Mānasāra text cited (kumbha-madhye, etc.) is perfectly explicit on this point, “and in the middle of the pot (i. e. round the belly) let there be added a colored band of cloth as a protection.” This use of a string or band as protecting charm or “fence” is of course well known in many other connections.

Vāstu, add the meaning “real estate” (Meyer, “Liegenschaft”): “Vāstu includes houses, fields, groves, bridges (or ghāṛs, setu-bandha), ponds, and reservoirs,” Arthaśāstra, III, 8.

Vatāyana: the Dictionary citations show that in the āśīpa-sāstras types of vatāyana are differentiated by preceding qualifying adjectives denoting the pattern of the grille or openwork screen. In the light of this fact, and of the varieties of windows represented in reliefs and the types still in common use, the three designations in Cullavagga, VI, 2, 2 are perfectly intelligible: vedikā vatāpāna is a window with a rail-pattern grille; jāla-vatāpāna is one with a trellis grille, lattice; salāka vatāpāna, one provided with upright turned pillars or bars (not “slips of wood”). Buddhaghosa glosses salāka as thambaka. For turning, s. v. likh.

Vedī, vedikā, etc.: veiyā of Jacobi, Ausgewählte Erzählungen, p. 49, must be marriage pavilion rather than balcony, as marriages always take place in special temporary pavilions erected ad hoc.

In the common sense of railing, the Mahāsudassana Sutta, I, 60, gives the component parts, viz. stambhā (uprights), sāci (cross-bar), uprīṣa (coping), and these words often occur in Prakrit forms in the early inscriptions: also plinth, ṣambana. In Mahāvaṅga, XXXV, 2, muddhavedi is the railing of the harkikā, pādavedi the railing on the basement level of a stūpa; ib. XXXVI, 52 and 103 has pāsāya- and ṣilā-vedi, “stone railing” (round the Bodhi-tree) rather than “stone terrace” as interpreted by Geiger, p. 296.

Mahāvaṅga, XXXII, 4, vedikā represented in a painting. Ṣambabāha, the vedikā of a sopāna, Cullavagga, V, 11, 6 etc. See also kinkini-jālaya. Cross references to p(r)ākāra and bhitti, should be given; cf. bhitti-vedikā of Mālavikāgnimitra, V, 1, where it is built round an adoka tree.

The very curious use of vedikā to mean a mode of sitting (āsana) is noted by Charpentier, Uttarādhyayasāstram, p. 371.
Vidyut-lata: Pali, vijjul-latā, Mahāvaṃsa, XXX, 96, the Commentary having megha-latā nāma vijju-kumāriyo, "the cloud-vines called lightning maidens." Real lightnings are evidently intended, not mere zigzag lines as rendered by Geiger. Representations of clouds and lightning are very characteristic of Indian painting; certain rooms in the old palace at Bikanir, entirely decorated with a frieze of clouds, lightning, and falling rain may be cited (see my Rajput Painting, Pl. VII). The form vijju-kumāriyo is interesting, as the lightning is similarly always feminine in relation to clouds in rhetoric, and cf. Yajur Veda, IV, 1, 11, Jātaka, V, 407 and Myochakaṭika, V, 46.

Vimāna: reference should be made to the long and excellent discussion of this word in the P. T. S. Pali Dictionary.

Viṇā: as this word and also karuṇa-viṇā are separately rendered "flute," there can hardly be a misprint; the proper word is, of course, lute. Two forms are found in the early reliefs, one like a harp, the other like a Japanese biwa. So far as I know the southern viṇā with two large gourds as sounding boxes can be seen first in the paintings at Elura. The parts of a viṇā are named in Milindapañcha, II, 3, 5; see also P. T. S. Pali Dictionary s. v.

Historical Architects, add:

Ānanda, son of Vasiṣṭhī, as above, s. v. āvessaṅin.

Balaka, pupil of Kaṇha, maker of a dālikā at Kondase, and one of the earliest craftsmen known to us by name (Burgess, Report on the Buddhist Cave Temples, 1883, p. 9).

Bammoja, western Cālukya inscription. Bammoja was "a clever architect of the Kali age; the master of the 64 arts and sciences; clever builder of the 64 varieties of mansions, and the inventor (?) of the four types of buildings called Nāgara, Kāḷīṅga, Drāvida, and Vesara" (A. S. I., A. R., 1914-15, Pt. I, p. 29). The description of Kāḷīṅga as a style is cited in the Dictionary from the Mānasāra.

Dīpa, builder of the Caumukh temple at Rānpur; belonged to the Sompura class of Brahman architects, whose ancestor is said to have built the temple of Somnāth-Mahādeva at Prabhās-Paṭṭan. The Sompuras, not mentioned in the Dictionary, are said to have built many temples in Gujarat, to have been at Ābu, and to possess MSS. on architecture. One, Nannā-khummā, was in charge of repairs at Rānpur; another, Keval-Rām constructed temples at Aḥor (D. R. Bhandarkār, "Chauμukh Temple at Rānpur," A. S. I., A. R., 1907-08).

Jaita, etc.: an inscription on the window of the second storey of Rāna Kumbhā's kirtistambha at Chitor (A. D. 1440-49) mentions the architect of the building, and his two sons Napa and Puṣja. On the fifth storey are effigies of the two last, and a third son, Pama.
Another inscription at Chitor mentions the fourth son, Balrāja. See A. S. I., A. R., 1920-21, p. 34.

Sidatha (Siddhārtha), son of Nāgacana, as above, s. v. āveṣapāṇa.

Śivamitra, as above, s. v. rāpakāra.

Mallikārjuna Chinnappa, builder of the Virabhadra temple at Chikkaballapura, Mysore, died 1860; there is a tomb (gaddīge) in a building to right of the temple.

Treatises on architecture:

Bimbamāṇa: known in Ceylon as Sāriputra. Add reference to translated passages in my Mediaeval Sinhalese Art.