AN ENCYCLOPAEDIA
OF HINDU ARCHITECTURE
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BY

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Volume II—Indian Architecture according to Mānasāra Silpa-śāstra (1927).
Volume III—Mānasāra—Sanskrit Text with Critical Notes (1934).
Volume IV—Architecture of Mānasāra—Translation in English (1934).
Volume VI—Hindu Architecture in India and Abroad (1946).
FOREWORD

This is the seventh and the last volume of the Mānasāra series so far as the present writer is concerned. A few more volumes are, however, required to complete the work. Those new volumes will have to deal with the practical conclusions and workable plans and designs. This remaining work will involve an additional expenditure and an engineering study and draughtsmen's survey, estimate, calculations and comparisons with the few extant structures referred to in the writer's sixth volume, the Hindu Architecture in India and Abroad. In fulfilment of the fateful prediction of the late Professor E. J. Rapson of Cambridge University, the whole of the official career of the present writer commencing from the eventful year of 1914 has been fully occupied in preparing and seeing through press some 5,000 pages of these seven volumes. As the decree of fate would have it the war of 1914–18 caused from the very beginning of this task all possible interruption, risk and inconvenience while the work was carried out in London, Oxford, Cambridge, and Leyden. The difficult Indian conditions presented the familiar dilemma either to give up the self-imposed task altogether as is usually done by us after securing a degree and an appointment to a permanent post, or to carry it through, without much encouragement and assistance from any quarter, shoulder in addition to the peculiar duties of an occasionally unfortunate Professor of an Indian University the heavy burden of research. The unusual exigencies of the reconstructed Allahabad University demanded of the writer preparation and delivery of lectures to B. A., M. A., and Research classes up to 30 times per week and never less than 18, and also to do the departmental administration, and the routine work of various committees and examinations.

Contrary to the Sadler Committee's policy recommended for the new type of Indian Universities research activities even for the professors of the highest rank became practically of no importance, the teaching and social activities, as in schools and colleges, being much better appreciated by the authorities. Thus for instance our autonomous University considered it a useless waste of public funds to include a few pages in its annual report in order to give publicity to the mere titles of papers and books written and published by their teachers. Our non-interfering Government authorities also ceased to take any notice of their own servants who were sent on 'foreign service,' or rather banished to the universities.
The great educationist Governor, late Sir Harcourt Butler, sanctioned the cost of publication of these volumes to be advanced from the public funds before the delegation of the writer to the Allahabad University. But he left to Sir Claude de la Fosse, who was the first Vice-Chancellor of the reconstructed Allahabad University for a few months, to settle the terms of the publications including the author’s royalty and reward. Sir Harcourt was sorry to learn of the changes which had taken place since his retirement from India and was 'shocked' when he was told in London in 1933 that an Indian successor of Sir Claude, as the Head of the Education Department of the Government, actually questioned in an official correspondence 'the public importance of printing Indian Architectural researches.'

The commitment of his predecessor had, however, to be carried out, and the Government, at the suggestion of again an Indian Adviser to the Governor, have since decided that after the realization of the full sum of money advanced by the Government for the cost of printing and publishing through the Oxford University Press, the further sale-proceeds, if there be any, will go to the successors of the writer. This is certainly a business arrangement. But the question of profits was not unfortunately considered when the first five volumes were published, for, the first two volumes published in 1927 actually gave a small profit to the Government of Rs.300 to Rs.400 despite the fact that only 250 copies were then published for circulation among scholars and that the prices of those volumes were fixed not as a business proposition, but merely to realize the cost of publication.

Naturally under such circumstances one would not feel encouraged to put in further labour and incur enormous expenditure, which are needed for the preparation of the remaining volumes and completion of the series. And there is not much hope either that the Governments and the various corporations, municipal boards, and other authorities who sanction the plan of a private building or erect a public structure will interest themselves in introducing an Indian policy in architecture until the new order following the present devastating war comes into being and until the new nations are able to rebuild and repair the reckless destruction. In the pre-war and peaceful times, however, facilities were freely provided by the State,
especially in the big European and American cities like London, Leyden, Paris, Berlin, Rome, Washington, New York, etc., to hold extramural evening classes and deliver popular lectures on architecture. Cities like Milan used to hold perpetual exhibition of model houses in order to educate the public in the construction of suitable dwellings. Perhaps a time will come even in countries like India, when it may be considered barbarous to question the public importance of architectural researches. The common sense of civilized and progressive peoples has recognized that residential buildings are more important in some respects than even food and clothes. It is well known that among the amenities of life, houses afford in a large degree not only comfort and convenience but also health and longevity of life, safety, and security. Nomads are not considered civilized; they are not attached to any locality; they have no fixed hearth and home; they are not inclined to spend their fortune in erecting dignified edifices, everlasting ancestral residences, memorials, monuments, temples, churches, mosques, mausoleums, towers of silence, monasteries and pagodas. The art and culture of a people are reflected and preserved in such monuments. They sustain and stimulate national pride. Thus the architectural structures differ in various countries to suit their economic and climatic conditions, weather and soil, taste and aspiration, and material, moral and spiritual progress. It is, therefore, necessary to set the architectural policy of each country in its own way. For India no better authority containing the experience of generations and experiments of centuries will ever be available than what is revealed by the Mānasāra series.

Apart from supplying cultural and historical information these volumes contain a key which when understood may help the tackling of Indian housing problems. It has been shewn and recognized by discerning authorities that whatever elements have been introduced to India by the Persians, Moghals, Pathans, and the Europeans, have failed to suit the Indian climatic and soil conditions. Neither the desert houses of Arabia nor the rain-coats and the snow covers of European countries can ever suit the peculiar conditions of India. Experience of generations and experiments of centuries are contained in our Vāstu-śāstras (science of architecture). Like the Indian dietary of predominantly vegetarian dishes and Indian clothes of loose types,
Indian houses of our Śāstra (scientific) styles are naturally more suitable for us. A wide dissemination of an accurate knowledge of true Indian architecture as revealed for the first time in these volumes must be the first step of the housing reform in India.

The present volume is a revised and enlarged edition of the writer’s *Dictionary of Hindu Architecture* which was published in 1927, without any plates. Its change of title to *An Encyclopaedia of Hindu Architecture* was originally suggested to the London University and missed by several learned scholars. A respected one commented in his review of the *Dictionary* on this point very strongly: ‘The *Dictionary* is a book which is so well done that it appears to be no exaggeration to say that for many decades it cannot be improved upon unless, of course, the South reveals to us more hidden treasures. If there is anything to object to, it is the title of the book, which does less than justice to it. “Encyclopaedia” would be a fitter title. The term “Dictionary” is associated in our minds with word-meanings, while Dr. Acharya’s work is very much more than “word-meaning.” Each term is followed by its meanings, mostly technical, an exhaustive account of the subject, and references to standard works of a wide range of literature. Thus, it will be seen, the work deserves a better title than “Dictionary.” In fact Dr. Acharya himself suggested to the London University the compiling of “An Encyclopaedia of Hindu Architecture,” and it appears to have been a mere freak of fortune that when the University decided to entrust the learned Doctor with the work of compiling, they chose the term “Dictionary.” They appear to have been led to do this by the nature of the usual run of work done by modern scholars who in many cases have the unhappy knack of “shirking work”; but in being led away by the prejudice, the University were unfair to their alumnus, who has, by this work, more than justified the title that he had himself suggested. . . . It is a matter of special gratification to us of the Allahabad University that we have at the head of our Sanskrit Department a scholar capable of doing work which, as a monument of industry and patience, compares favourably with the best of that class of scholarly work which has hitherto been regarded as *German*.”

2 For similar comments by several other Reviewers, please see the concluding appendix of this volume and also pp. 1a to 11a of the writer’s *Architecture of Mānasāra* (Volume IV of the Mānasāra Series).
The distinguished artist, Dr. Abanindra Nath Tagore, C.I.E., observes also that the Dictionary is 'in the nature of an Encyclopaedia embracing all the existing treatises on Indian art. He (the author) has herein presented before us all the information that so long lay hidden and scattered all over the world . . . it may be appropriately called the Mahābhārata of the literature on Indian art, for, in it we find all that there is to know about Indian art. . . . Hitherto it has been extremely difficult to be able to read all the connected literature that is to be found in libraries whether in India or outside. Everyone of us does not know the language in which the treatises are written. Moreover, most of the original texts are preserved in distant lands. In the circumstances, a volume of this nature, written in English and containing as perfect a compendium as is possible, of all the existing treatises on art, came to be a necessity, not only for us but for foreign artists as well. . . . I cannot adequately express the extent to which I shall be able to make use of it . . . and the profit which my pupils will derive from it.'

'Students of Indian architecture should be grateful to him (author) for accomplishing with such thoroughness a task which has been long overdue, and which must have entailed a tremendous amount of patient and often disinteresting work, in a number of different languages. The Dictionary of Hindu Architecture contains all the architectural terms used in the Mānasāra and in the known Vāstu-sāstras, published inscriptions and other archaeological records with full references and explanations.'

'Professor Acharya's Dictionary of Hindu Architecture is a monumental work, the first of its kind. It deals with three thousand words relating to architecture and sculpture and cognate arts. Under each term is brought together all the necessary information in the form of a short article illustrated with copious quotations from the ancient printed books, as well as manuscripts, the general literature and the archaeological records. And this has been done with a thoroughness and accuracy which are the author's own. Full quotations for bringing out each and every shade of the meaning of a word are

1 Translated by Mr. B. N. Lahiri, M.A., I.P., from the Pravāṣi, April, 1928.
2 The Times Literary Supplement, May 31, 1928.
given. In effect the Dictionary becomes more of an Encyclopaedia rather than a dictionary. ¹

In consideration of such comments and in view of the fact that illustrative plates containing measured drawings and photographs have been added, the Government and the Oxford University Press have agreed to the present title. But 'the freak of fortune' truly designated by Sir Ganganatha has continued to the very end in other respects as referred to in the opening paragraphs and mentioned later on.

The prediction that 'for many decades it cannot be improved upon' has also proved literally true. 'No hidden treasures' have been revealed in any quarter. All the new publications including all archaeological explorations and reports which came out between 1928 and 1943 have been closely searched. The very extensive volumes, reports, and explorations relating to Central Asia which have been largely due to Sir Aurel Stein, as well as the voluminous publications of the Dutch, the French and lately of the Indian scholars relating to the Far East and Insulindia have also been patiently gone through.² But not many new 'terms' have been discovered. The new terms added in this volume will be hardly one or two per cent, of the original list. But a number of new 'articles' under the old and the new terms have been added. Articles like the playhouse (under Rānga) and Svastika symbol, etc., contain all information which is at present available. Articles on fine arts (under Kālā) and Indo-Persian Architecture, and Maya Architecture of Central America, etc., are also new.³

Thus although the matter has largely increased, Lt.-Col. D. W. Crighton decided to reduce the unwieldy bulk of the volume by the device of smaller types, larger pages, and closer printing, which, it is hoped, will not cause any inconvenience to the readers. Colonel Crighton and Mr. M. G. Shome, his successor, as the Superintendent of Government Press, have endeavoured to produce a faultless volume comparable with the best of European publications.

¹ The Pioneer, February 13, 1928.
² See further reference to these works under "Sources" in the Preface which follows this Foreword (pp. xvii–xviii) and also the Bibliography, pp. 679–84.
³ Another additional and very expensive effort, which is not directly concerned with the present volume, has been made in erecting a residential house for a demonstration, the result of which is elaborated in the Preface of Volume VI (Hindu Architecture in India and Abroad).
The original plan and scope as well as the ideal and general method followed in the *Dictionary*¹ have been retained in this *Encyclopaedia* also.²

What remains to be added refers to further instances of the 'freak of fortune.' Under the war conditions of 1914-18 the work was commenced and under the present devastating war conditions it is completed. Among various other disappointments it is painful to recall that in April, 1939, Lt.-Col. D. W. Crighton took to England about 250 pages manuscripts of the present volume and after the declaration of the war in the fateful month of September, the Colonel wrote that he would send back the manuscripts together with his suggestions for printing. His suggestions were received and have been followed but the original manuscripts never came back. They had to be prepared again with all the annoyance and labour involved in such a process. Some of the new entries and additions and alterations made in the missing pages during the past twelve years may have been, however, lost altogether. Those who work along this line may share the writer's disappointment and will recognize the fact that it is hardly possible for a writer to re-write an article in the same spirit, with the same fulness and satisfaction as at the first inspiration.

Another unfortunate incident alluded to in the Preface refers to the eye-trouble which started as the result of a very close examination and decipherment for several years of a huge quantity of very badly preserved old manuscripts on 'Silpa-sāstras written in five different scripts, and of some 50,000 lines of inscriptions.' Over and above this the eyes were severely exercised by the reading of three proofs of some 5,000 pages of these seven volumes, of which not only every word but also every letter and every line thereof had to be minutely scrutinized at least three times each. All this strain for the past thirty years aggravated the ailment to such an extent that the proofs of this last volume had to be read, despite medical advice, with one eye only, the other being unserviceable and requiring a risky and expensive operation which had to be postponed with a view to completing this work.

¹ See pp. x-xii. 2 For details, see pp. xx-xxii.
I take this occasion to record my most respectful thanks to the Government of the United Provinces for generously advancing the cost of publication of all the seven volumes. My respectful acknowledgments are also due to the Government of India, especially to the Department of Archaeology whose Directors General and Provincial Superintendents very generously supplied all the necessary photographs of the extant monuments and reprints from the Government publications. I also take this opportunity to express my indebtedness to the Governments of Siam, Netherlands (Java and Sumatra), and French Indo-China for supply of photographic views of Indian monuments in Insulindia and for permission to reprint certain plates from their official publications. Mr. S. C. Mukerjee, B.A., C.D., A.R.C., A.I.I.A., and his draughtsmen have supplied all the measured drawings and the plates for the illustration of certain objects of which no extant examples are available. These drawings and plates had to be prepared from the description found in the texts and required great skill in representation. Thus they have earned my gratitude.

Lt.-Col. D. W. Crighton, and, after his retirement, his successor, as the Superintendent of the Government Printing and Stationery, Mr. M. G. Shome, and their staff have endeavoured to produce a faultless volume. Colonel Crighton’s plan and arrangement of the matter has been strictly followed. In his great wisdom he cast the new types for the last two volumes of the series and stocked the required amount of paper excepting those for plates before the war of 1939 was declared. I shall always remain grateful to Colonel Crighton, Mr. Shome and their staff for all they have done to bring out these volumes and to mitigate my drudgery for more than a quarter of a century during which these volumes passed through the Press.

My thanks are due to Mr. M. S. Sharma, M.A., L.T., who assisted me substantially in preparing the Index of the modern architectual terms as translated in the body of the work together with their Sanskrit equivalents.

I am also thankful to Mr. M. G. Nayar, Senior Reader of the Government Press, for arranging the plates and the final revision of the last proof.

Allahabad University:
April, 1944-46.

P. K. Acharya.
PREFACE TO THE FIRST EDITION

Origin and scope of the work—This Dictionary (encyclopædia) 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 a half years to edit for 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 connexion there arose an occasion for me to express to the University the opinion that an encyclopædia of Hindu architecture was badly needed. Architectural expressions appear throughout the whole field of general Sanskrit literature and epigraphical records, as well as in the extensive special branch of literature known as Vāstu-śāstras, more familiarly called Silpa-śāstras. Existing dictionaries, in Sanskrit, English or any other language, do not elucidate architectural expressions; and the texts of the Vāstu-śāstras 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.

Thus the terms included in this encyclopædia are primarily those found in the Mānasāra. But all the new architectural terms of

1 It has developed out of a Thesis, which was accepted by the University for the D. Lit. degree. See the Foreword for the change of title to ‘Encyclopædia.’

2 Grantha, Tamil, Telugu, Malayalam, and Nagari.


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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.\textsuperscript{1} 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.

\textit{Extent of architectural terms comprehended}—In the \textit{Vāstu-śāstras} architecture is taken in its broadest sense and implies what is built or constructed in lasting materials and with a design and an ornamental finis. 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, \textit{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.

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

\textit{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 \textit{Vāstu-śāstras}, mostly in manuscript, which are avowedly architectural treatises, such as the \textit{Mānasāra}, etc.; architectural

\textsuperscript{1} See the Foreword for a reference to the further additional terms discovered since 1928 and incorporated in this volume.

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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 (first 13 volumes); Indian Antiquary (first 44 volumes); Corpus Inscriptionum Indicarum (2 volumes); Epigraphia Carnatica (12 volumes, in 15 parts); South Indian Inscriptions of Dr. E. Hultsch, late Rai Bahadur V. Venkayya, and Rao Sahib H. Kṛishna Śāstri (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, XXI, XXIII, XXIV, XXXIII, XXXIV); and Mysore Archaeological Survey Reports (Vols. I, II, III), [Serindia, by Sir Aurel Stein; Report on Archaeological Tour with Bunar Field Force (1900), by Stein; Ancient Khotan (Vols. I, II), by Stein, Ville de Khotan, by Remusat; L’Art de Gandhara, by M. Foucher; Notes Chinoise, by M. S. Levi; Fa-hien’s Travels, by Legge; Asiatic Researches (Vols. I—XIV); Marco Polo (Vols. I, II), by Yule; Ancient Colonies in the Far East, by R. C. Mazumdar; History of Siam, by Wood; History of Burma, by Phare; Inventaire Descriptif des Monuments Chams de L’Annam (Vols. I, II), by M. H. Parmentier; Cambodge (Vols. I, II, III), by E. Aymonier; Le Cambodge, by M. L. Delaparte; Java and Her Neighbours, by A. S. Walcott; De Sutrantraasche Period der Javansche Geschiedenis (1922), by Krom; Bijdragen tot-de Taal-Land en Volken-Kunde van Nederlandsche Indie (1918); Buddhist Records, translated by Bill; History of Art in Persia, by Perrot and Chipiez; Etudes Iraniennes, by Darmesteter; Scritores rerum Alexandri Magni, by C. Müller; Architectural Remains: Anuradhapur (Ceylon), by Smitter; etc.1].

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

1 See further details under Bibliography.

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alphabetical list of the historical architects mentioned in the archaeological records, together with short notes on their works and dates, where available. This list does not include those names which are casually mentioned without a reference to their works in the general literature, Purāṇas, Āgamas, and in the Silpa-śāstras.

Ideal and general method—Dr. F. W. Thomas was the first to suggest the idea of compiling such an encyclopaedia 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. 319-20), 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 Brihat-saṃhitā (Ind. Ant., Vol. XXII, p. 169). This was followed by a similar list of words from the Bhāgavata-Purāṇa, by Revd. 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.¹

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 indices 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

¹Dr. A. K. Coomaraswamy published a short list after the publication of my Dictionary referring to a few new terms from the Buddhist literature and the writer's Indian Architecture (1927).
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 re-

searches, 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 therein. For instance, from the illustrations like ‘prāsādāruḍha’ and ‘prāsādāṅgana’ (see *St. Pet. Dict.*, under Prāśāda), 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 unavoidably necessary to cite long passages, in text or translation, or sometimes both, to illustrate the particular bearing of a term. ‘Piṭha,’ 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 līṅga, etc.; these different shades of meanings cannot be made clear by such quotations as ‘piṭhopari’ or ‘piṭham ashtāṅgu-

lam.’ 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. Sörenson'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 Sans-

krit 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 (encyclopedia.) 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 typewritten 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 'varsha,' and 'sanku' are given not before 'vakra,' and 'saka' (as in the St. Pet. Dict., M. W. Dictionary and the Vedic Index), but after 'vahana' and 'sashpa.' The anusvāra is derived from at least four nasal characters of the Sanskrit alphabet (ṅ, ň, n, m). Logically the anusvāra should follow the order of the original letters: 'sanku' should be where 'sanku' would be placed; but this is an extremely confusing arrangement (see Apte's Dictionary). There is no reason why 'sanku' should be read before 'saka,' there is also no reason for its being placed after 'sashpa,' 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 ē, o and ō, 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,'

1 Four copies of the Thesis referred to above had to be submitted to the University of London.
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 'Inscription from Nepal, no. 15, inscription of Jayadeva, verse 25, Ind. Ant., 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 Śaṅkhāyana Srauta-sūtra is quoted in the St. Petersburg Dictionary, but the full context is given in our encyclopaedia, and it is stated thus: Śaṅkhāyana Srauta-sūtra, 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 Silpa-sāstra-sāra-samgrahaḥ Śivanārāyaṇatmajena prāchīna-granthebyah sāram uddhṛitya prakāśitah—Silpa-sāstra-sāra-samgraha, compiled by collecting essential portions of the ancient treatises by a son of Śivanārāyaṇa' ; again, Viśvakarmanājñāna, corrected (śaṁśodhita) by Krishṇa-saṅkara-sāstri; 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 encyclopaedia, 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.1 But the

1 See the 'Extracts from Opinions and Reviews' at the end of this volume, also of the Architecture of Mānasārā, Volume IV (1934), by the writer, and 'What Others Think' in the writer's Hindu Architecture in India and Abroad, Appendix III, pp. 422-49.
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 'copy,' till reams upon reams of paper have been filled, putting the eyesight, 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 of 1914–18. I take this opportunity to offer my respectful thanks in particular to late Sir Austen Chamberlain, late Sir T. W. Arnold, C.I.E., and late Mr. N. C. Sen, O.B.E. Words fail me to express adequately my gratitude to Professor Dr. F. W. Thomas, C.I.E., 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 the 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 then 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 to advance 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 those great lovers of oriental scholarship, Rai Rajeshwar Bali Sahib, O.B.E., the then Minister of Education; Kunwar Jagdish Prasad, C.I.E., O.B.E., I.C.S., the Education (then Chief) Secretary; and late 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 the 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 late Professor E. J. Rapson, of Cambridge University, who examined the whole manuscript before it went to press. I am thankful to Professor J. P. 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 Zootomical Laboratory, Leiden, I owe many friendly services in connexion with this work, but for which it would have been impossible for me to get on in Holland. To another talented lady friend, late Miss E. J. Beck, who took the trouble of putting in the diacritical marks to a duplicate typewritten 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 an encyclopaedia like this.

P. K. ACHARYA.

Sanskrit Department, University of Allahabad:
August, 1927.
The Order of the Roman Characters and the Method of Transliteration adopted

a, ā; i, ī; u, ū; ri, rī; e, ai; o, au;
k, kh; g, gh; ū; ch, chh; j, jh; ū;
t, th; d, dh; n; t, th; d, dh; n;
p, ph; b, bh; m; y, r, l, v;
s, sh, s; h; m; h.
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AN ENCYCLOPAEDIA OF HINDU ARCHITECTURE

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

(1) The base of a column:

Athavāṅkaśaṁ (=adhishṭhānam) navāṁsāccham janna chaikena
kārayet! (Mānasāra, xiv, 17, note.)

(2) The eye:

Asyāyāmāṁ tri-mātram syād vistāram chaika-mātrakam!
Akṣhāyāmārdha-mātram syād vistāram yuktito nyaset!

(M., lx, 29–30)

(3) A die:

Akshaiḥ sphatiḥ-saṁyuktam tulā-bhājanam eva cha!

(M., lxviii, 28.)

(4) Referring to the window-like part of a dolā (swing, hammock, palanquin), and of a chariot:

Purataḥ prishṭhato madhye parva(darpa)ṇam bhadra-saṁyutam!
Pārśvayor vā(dvā)raṇam kuryāt tasyādhō'kṣham susaṁyutam!

(M., l, 165–166)

Tasyādhaḥ karṇanaṁ kuryād akshotsedhārdham eva cha!

(M., xli, 51, see further context under AKSHA-BHĀRA.)


Akshaḥ pāda-stambhayor upari-nivishṭa-tulādhāra-patīṭhaḥ!
Akṣhāgra-kila!
Pushkarāksha (see Paṇini, 5, 4, 76).
Dhārābhīra aksha-mātrādhiḥ (Arjunasamāgama, ed. Bopp, 8, 4.)

AKSHA-BHĀRA—A lower part of a chariot.

Tasyādho (below the pāda or pillar) karṇaṁ kuryād akshotsedhārdham eva cha!
Tat-tad-deṣe tu chhidram syād aksha-bhāre rathāntakam!
Chhidre praveśayet kilam yuktyā cha paṭṭayojitam!

(M., xli, 51–53.)
AKSHI-REKHĀ—The eye-lines.

Akshi-rekhāṁ samālikhya savye'kshi kṛishṇa-maṇḍalam

(M., l.xx, 69.)

AKSHI-SUTRA—The line of the eyes.

Mukhāyāmam tridhā bhavet
Aksī-sūtra-vāśānāṁ cha tasyādhas tat-padaṁtakam
Hīkka-sūtra-rd adho bhāhu-dīrghaṁ rikṣāṅgulam bhavet

(M., lxv, 12–13.)

AGNI-DVĀRA—The door on the south-east.

Chatur-dikṣu chatush-kone mahā-dvāraṁ prakalpayet
Pūrva-dvāraṁ athaśāne chāgni-dvāram tu dakshaṁ ā
Pitṛ-dvāraṁ tu tat-pratyag vāyau dvāraṁ tathottaram

(M., ix, 292, 294–295.)

AGRAHĀRA—A village inhabited by the Brāhmaṇas.

Viprair vidvadbhir abhogyam mangalam cheti kṛttitām
Agrahāras tad evam uktam viprṇdrāḥ Kāmikāgame

(Kāmikagama, xx, 3.)

Aggrāraṁ vināyeshu sthāntyādīshu vāstumu
Prāg-adīshu chatur-dikṣu vāyau śe śivālayaḥ

(ībid., xxvi, 32.)

Nīlakaṇṭha, 16, 3—(Pet. Dict.):

Agrāhaṁ brāhmaṇa-bhojanaṁ tad-arthaṁ hriyante rāja-dhanāt prīthak
kriyante te agrahāraḥ kṣetṛadayaḥ ā

AGHANA—Not solid, a hollow moulding, column or pillar.

Ghanāṁ-chāpy aghanāṁchaiva vinyāsam atha vakṣhyate ā
(Vistārāyāma-sobhādi-pūrvavad-gopurāntakam) ā
Yaṁ mānaṁ bahir anyena chūlikā-māna-saṁmitam

(M., xxxiii, 290–292, see also 293–309.)

Refferring to windows (or rather window-post):

Tad-vistārā-ghanāṁ sarvaṁ kuryaṁ vai śilpi(a)-vit-tamaḥ ā
Gopure kūṭa-koshti(h)ādi-grīve pādāntare tatha ā
Ghane vāpy aghane vāpi yathā vātāyanair-yutam ā—(ībid., 592–594.)

Cf. Vistārāṁ cha dvi-mātraṁ syād agrām ekāṅgulaṁ bhavet ā
Ghanāṁ ekāṅgulaṁ chaiva ā (M., lx, 17–18.)

Refferring to the image of a bull:

Ghanāṁ vāpy aghanaṁ vāpi kuryāttu śilpi(a)-vit-tamaḥ ā

(M., lxii, 17.)
HINDU ARCHITECTURE

AṆKA(GA)ṆA

AGHANA-MĀNA (see GHANA)—Measurement by the interior of a structure.

Evāṁ tatt(d) ghana-mānam uktam aghanāṁ vakshyate' dhunā II
Vistārayāma-bhaktih syād uktavat(d)yuuktito nyaset i
Dvi-tribhāga-visāle tu āyataṁ tat prakalpayet i
Bhakti-tri-bhāgam ekāṁśaṁ bhitti-vistāram eva cha i
Śeṣaṁ tad garbha gehaṁ tu madhya-bhāge tu veśanam i

(M., xxxiii, 331–335.)

AṆKA(GA)ṆA (see PRĀNGAṆA)—Same as Aṅgaṇa, a court, a courtyard.

Yathā madhye'ṅkanāṁ kuryāt paṅcha-bhāgena vistṛtam i

(M., xxxiv, 143.)

Kalpa-drumasya purato bahir aṅkanam syāt i
Athātaḥ sañpravakshye'ham aṅgaṇasya tu lakṣaṇam i
Aṅgaṇaṁ dvaja-yonih syān mukhāyāmbhisamanyutam II
Pādukānaṁ bahir-bhāgam aṅgaṇaṁ tat vidur budhāh i
Dvajāḥ sarvatra sampanna iti śāstra-nidārasanam i

(Vāstu-vidyā, ed. Ganapati Śāstri, vi, 1–2.)

Madhye tu prāṅgaṇaṁ kāryaṁ viśālenaika-paṁktikam i
Ardha-paṁkti-vivṛidhya tu trimśat paṁkty antam ishyate i
Āyame chaika-paṁkty ādi tri-guṇāntam viśālata i
Evāṁ brahmāṅgaṇaṁ kāryaṁ jala-pāta-yutam navā II
Madhyamaṁ chaṅgaṇa-sthānaṁ maṇḍapena yutaṁ tu vā II
Prāg aṅgaṇaṁ pradhānaṁ syāt prāgavāṅgaṅaṁ jvaraḥ i

(Kāmagama, xxxv, 40, 41, 66, 131.)

Ujataṅgaṇa-bhūmishu i —(Raghunāṁśa, ed. Cal. i, 52, Pet. Dict.).
Vimānaṁ haṁsa-yuktam etat tisṭḥati te'ṅgaṇe i

(Devimahātaṁya, ed. Cal. 5, 50.)

Nṛpāṅgaṇa—(Kāya chandrikā, 166, 15 ibid.).
Nṛpāṅgana—(dental n, Bhartṛihari, 2, 46, ibid.).
Mahārājaṅgaṇaṁ sūrāḥ praviśāntu mahodayam i

(Rāmāyaṇa, II, 3, 19, ibid.)

Matsya-tīrthada sannidhānadalī Lingaṇṇa bagitinda doḍḍa-asvāthada balīge aṅgaṇa 12 māḍida sēvā—'Lingaṇṇa with devotion erected (a maṇṭapa of) 12 aṅgaṇas near the big asvattha tree in proximity to the Matsyatīrtha, on the bank of the Arkapushkarini.' (Ep. Carnat., Vol. iv, Edatore Taluq, no. 3, Roman text, p. 84, Transl., p. 52).
AṅGa-DūSHAṆA—The defects of the limbs; the penalties for a
defective construction.

Mānasāra, Chap. lxix, 1–73:
The chapter is named Aṅgadūśaṇa 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 hinādhyiṣyam bhaved yadi
Rāja-rāśhtṛādi-kartṛṇāṁ dosha-prāptim(-r)iḥoḥcyate (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-saṁprāptiḥ śilpidṛṣṭiḥ 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. Thus it is stated that if the altar (vedikā) be
defective, the master would lose his eyesight (26); 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 architec-
tural or sculptural object is divided for proportional measurement.

(1) Mānasāra, Chap. ii:
The definition of paramāṇu or atom:

Munināṁ nayanodvikṣhya(s) tat paramāṇur udāḥritam (40).
Cf. Brīhat-Saṁhitā (below).
(Paramāṇu or atom is the lowest measurement.)
The details of the aṅgula-measure (41–46):

8 Paramāṇu (atoms) = 1 Ratha-dhūli (car-dust),
8 Car dusts = 1 Vālāgra (hair's end),
8 Hair's ends = 1 Likshā (nit),
8 Nits = 1 Yūkā (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 Āṅgulas = 1 Vitasti (span).
2 Spans or 24 āṅgulas = 1 Kishku-hasta (smallest cubit).
25 Āṅgulas = 1 Prājāpatya-hasta.
26 „ = 1 Dhanur-muṣṭhi-hasta.
27 „ = 1 Dhanur-graha-hasta.
4 Cubits = 1 Dhanuḥ or dāṇḍa (bow or rod).
8 Daṇḍas (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 āṅgulas, buildings in general (vimāna) in the cubit of 25 āṅgulas, the ground or land (vāstu) in the cubit of 26 āṅgulas, and the villages, etc. in the cubit of 27 āṅgulas. The cubit of 24 āṅgulas can, however, be employed, as stated in measuring all these objects.

Chap. L.V:
Three kinds of the āṅgula-measure:
Mātrāṅgula-gataṁ proktam āṅgulaṁ tri-vidham bhavet (53).
The māṇāṅgula is the standard measure; it is equal to 8 barley corns:
Yava-tārāśṭa-mātraṁ syāṁ māṇāṅgulam iti śṛṇām (56).
The mātrāṅgula is the measure taken in the middle finger of the master:
Kartur daksinā-hastasya madhyamāṅgula-madhyame (57).
Parva-dṛghaṁ tan-nāḥam mātrāṅgulam udāhrāt (57-58).
The details of the deha-labdhaṅgula are left out; but this measure is frequently referred to:
Trayas-trīṁsach cchhatāntam 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 āṅgula-measures, as well as for the term mātra. Compare, for example, Chap. LXV:

Mūrdhi(n)ādi-pāda-parvantaṁ tuṅga-mānaṁ prāṣasyate (2).
Chatur-viṁśach-chhataṁ kṛtvā tathaivāṁśena māṇayet (3).
Uṣṇiṣhāt keśa-parvantaṁ chatur-mātraṁ prāṣasyate (4).
Ardhāṁśaṁ gala-mānaṁ syād vedāṁśaṁ gala-tuṅgakam (6).
Sa yava-tryaṁśakaṁ chaivāṁśimāṁ kāyaṁ ishyate (26).
Meḍhrāntam ūru-dṛghaṁ syāt saptavaṁśaṅgulaṁ bhavet (9).
The deha-labdhaṅgula is also called the bera- (idol) āṅgula and the liṅga- (phallus) āṅgula, Chap. LXIV, 49-53:
Aṁśakaṁ mānam evaṁ praktaṁ āṅgulaṁ mānam uchyate (53).
Yal-liṅga-tuṅgaṁ saṁgrāhyam chartra-viṁśach-chhataṁ (56).
Liṅgaṅgulam iti praktaṁ beraṁ tālavaśād api (6).
Kṛtvā beraṅgulaṁ proktam mānaṅgulam ihochyate (66).
Yava-tārāśṭa-mātraṁ syād devānāṁ āṅgulaṁ bhavet (66).
The deva- (god's) aṅgula mentioned in the last line (53) is apparently the māna- (standard) aṅgula.

(2) Brihat-Saṃhītā, LVIII, 1–2:

Jālāntarage bhānau yad-anuṭaraṁ daraṇaṁ rajo yāti
Tad vindiyaṁ paramāṇum prathamaṁ tad-dhi pramāṇanāṁ
Paramāṇu-rajo-vālāgra-liṅkha-yūkā yavo’ṅgulaṁ cheti
Ashṭa-guṇāni yathottaram aṅgulam ekaṁ bhavati mātṛā

Commentary: quotes a parallel passage, the former stanza of which recurs in Manus, viii, 132 (cf. below), whereas the latter wholly differs:

Tathā cha jālāntara-gate bhānau yat sūkshmaṁ dṛṣṭaye rajaḥ
Prathamaṁ tat pramaṇānāṁ trasa-reṇum prachakṣhate
Tasmād rajaḥ kacchāgraṁ cha likhā yukā yavo’ṅgulam
Kramād ashta-guṇāṁ jñeyaṁ jina-saṃkhyaṅgulaiḥ samāḥ

From an unknown author are the verses quoted by

(3) Bāpū-Deva in his edition of the Siddhānta-śiromani, p. 52:

Veśmāntaṁ patiteshu bhāskara-kareshvālokaye yad-rajaḥ
Sa proktāḥ paramāṇur ashta guṇitaṁ tair eva reṇur bhavet

Tair vālāgram athāṣṭabhiḥ kacchā-mukhair likāḥ cha yūkāṣṭabhiḥ
Syāt triṣṭhiṣca tadasaṅketaṁ cha yavo’sṭiḥbhiṣa cha tair aṅgulaṁ

‘Digit (aṅgula) has here (B.S., LVIII, 4) no absolute, but a relative value; it is the module and equal to $\frac{1}{15}$ of the whole height of the idol, or $\frac{1}{16}$ of idol and seat together.’

Commentary: yasmāt kāśṭhāt pāśhānādikād vā pratimā kriyate tad
dairghyaṁ pūṭha-pramāṇa-vesvarjitaṁ dvādaśa-bhāgavibhaktāṁ kṛtvā
tatraiko bhāgo navadha kārayaḥ, so’ṅgula-sajñako bhavati, yasmād
asṭṭādhikam aṅgula-ṣatam pratimā pramāṇaṁ vakṣhyati—(Kern, J.R.A.S.
N. S., Vol. vi, p. 323, notes 1, 2).

(4) Introduction (pp. 8–9) to Rājawallabha Maṇḍana, ed. Nārāyaṇa Bhārati and Yaśovanta Bhārati:

| 1 Aṅgula = mātrā. | 11 Aṅgulas = go-karṇa. |
| 2 Aṅgulas = kalā. | 12 „ = vītastī (span). |
| 3 „ = parvan. | 14 „ = anāha-pada. |
| 4 „ = mushṭi. | 21 „ = ratni. |
| 5 „ = tala. | 24 „ = aratni. |
| 6 „ = kara-pāda. | 42 „ = kishku. |
| 7 „ = dṛṣṭi. | 84 „ = purusha |
| 8 „ = tūṃ. |
| 9 „ = prādeśa. | (height of a man). |
| 10 „ = saya-tāla. | 96 „ = dhanus. |
| 106 „ = daṇḍa. |

This is apparently taken from the Brahmāṇḍa-Purāṇa (see below).
(5) *Brahmāṇḍa-Purāṇa*, Chap. vii (Vāyu-prokte pūrva-bhāge dvitiye anushaṅga-pāde) gives a curious origin of the aṅgula measure:

It is stated (in vv. 91–95) that people at first used to live in caves, mountains, rivers, etc. They began to build houses in order to protect themselves from cold and heat (śītoshaṇa-vāraṇā). 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 (sanniveṣa) the people instinctively (yathā-jñānam) employed their own fingers. Thence forward the aṅgulas are used as standards of measurement.

Then follow the details of the aṅgula measurement (vv. 96–101):

Jayāṅgula-pradesāṁs trin hastaḥ kishkuṁ dhanūṁshi cha!
Daśatvaṅgula-parvāṇi pradeśa iti saṁjñitaḥ II (96).
Aṅgusṭhāsya pradesinīyā vyāśa(h) pradeśa uchyatē
Tālāḥ śmrīto madhyamayā gokarnaḥ chāpyanāmayā II (97).
Kaṇiṣṭhāyā vitastis tu dvādaśāṅgula uchyatē
Ratnir aṅgula-parvāṇi saṁkhayas ā tvekaṁśatiḥ II (98).
Chatvāri-vaṁśatiḥ chaiva hastaḥ syād aṅgulāni tu!
Kishkuḥ śmrīto dviratnis tu dvi-chatvāriṁśad aṅgulaḥ II (99).
Chatur hasta dhanur daṇḍo nālikā yugam eva cha!
Dhanuḥ sahasre dve tatra gavyūtis tātī kṛtā tadā II (100).
Ashtau dhanuḥ sahasraṁ yojanaṁ tair vibhāvitam
Etena jojanenecha sanniveśas tataḥ kṛtāḥ II (101).

(6) *Matsya-Purāṇa*, Chap. cclviii, vv. 17–19:

Jālāntara-pravishtānāṁ bhānūnāṁ yad rajaḥ shuṭam!
'Trasa-reṇuḥ sa vijñeyo vālāgram tair athāśṭhabhiḥ II (17).
Tad-āṣṭākena tu likhyātu yūkā likhyāṣṭākair matā!
Javo yūkāṣṭhākam tad-vad aṣṭābis tais tad aṅgulaṁ II (18).
Svaktyāṅguli-mānena mukhaṁ syād dvādaśāṅgulam!
Mukha-mānena kartavyā sarvāvavaya-kalpaṇā II (19).

(7) *Vāstu-vidyā*, ed. Ganapati Śāstri, 1, 3–5 f:

Tatrādu saṁpravakṣhyāmi sarvēśāṁ māna-sādhanam!
Mānenaivākhiḍam loke vastu sāṁsādhyate yataḥ II
Paramāṇuḥ kramād vṛddho māṅgula iti śmrītaḥ!
Paramāṇuḥ iti proktro yogināṁ dṛṣṭī-goccharaḥ II
Paramāṇuḥ asḥṭābis trasra-reṇur iti śmrītaḥ!
Trasa-reṇuḥ cha romāgram likṣhā-yūkā-yavās tathā II

and so forth (*see Mānasaṇa*).
(8) *Bimbamāṇa, MS. (British Museum 558, 5292), v. 9:
Yad-bimba-pramāṇena mānāṅgula(m) vibhājita
Tena bimbasya mānām tu tatra(m) āyāmam ishyate

(9) *Suprabhedāgama, Paṭala, xxx, vv. 1–9:
Athaṭāḥ sarṇpravakṣhayāṁ aṅgulānāṁ tu lakṣaṇam
Māṅgulaṁ tu prathamaṁ syāt māṁrāṅgulaṁ dvīttyakam(1)
Deha-labdha-pramāṇam tu trītyam angulam śrītam
Yasmāt param anūr nāsti paramāṇus tad ucyate(2)
Paramāṇur adhāś chaiva pi keśāgra eva cha
R(l)ikṣā-yūkā-yavāḥ tatra kramasōṅsha-guṇair matam(3)
Māṅgulaṁ iti proktam tato māṁrāṅgulaṁ śṛṅu
Āchārya-dakshiṇe haste madhyamāṅguli-madhyame(4)
Parva(m) māṁrāṅgulaṁ jāyeyam deha-labdhāṅgulaṁ śṛṅu
Pratimāyās tathotsedhe tāla-ganvyena bhājite(5)
Teshvekāṁ bhāga-van-mānāṁ deha-labdhāṅgulaṁ śrītāṁ

The objects measured in the three kinds of angulas:
Prāsāda-manḍapānāṁ chaiva prākārān gopurān api(6)
Grāmādyā-kṣetra-ganvāyeshu māṅgula-vidhānataḥ
Āchārya-dakshāṅguliḥ bhir mite vyāsā-mītaḥ-hikaiḥ(sic)(7)
Kūrche pavitrake chaiva suve sruve bhūbhīr athānyakaiḥ
Yāge prayojitāntha māṁrāṅguli-vidhiḥ charet(8)
Atha māṅgulaṁ vāpi kārayed yāga-karmaṇi
Deha-labdhāṅgulenaiva pratimāṁ kārayed budhaṁ(9)

Then follow the technical names of the aṅgulas (vv. 10–16):
One aṅgula is called bindu, moksha.
Two aṅgula are kalā (elsewhere it is the name of one aṅgula), kolaka, padma, akshi, aśvini.
Three rudrākshi, agni, guṇa, sūla (and) vidyā.
Four yuga (and) bhāga, veda, and turtya.
Five rudrānana, indriya, bhūta, and vāṇa.
Six karman, āṅga, ayana, and rasa.
Seven pāṭāla, muni, dhātu, and abdhi.
Eight basu, lokeśa, and mūrṭi.
Nine dvāra, sūtra, graha, and śakti.
Ten diś, nādi, āyudha, and prādurbhāva.
Twenty trishu (and) vishku.
Thirty gati.
Forty trijagat (?).
Fifty šakvari.
Sixty atišakvari.
Seventy aṅgulas are called yashti.
Eighty " " " atyashti.
Ninety " " " dhṛiti.
Hundred " " " atidhṛiti.

The cardinal numbers are described (vv. 17–20):
Ekāṁ daśāṁ śaṭāṁ chaiva sahasram ayutaṁ punah II (17).
Niyutaṁ prayutaṁ chaiva koṭīṁ chaiva yathārbudam I
Brindaṁ kharvam nikharam cha śaṅkham padmam ataḥ param II (18).
Samudra-madhyāntarākhyāṁ aparāṁ tathā I
Parārdham evākhyātaṁ daśa-vṛitt(-ddh)yuttarottaram II (19).
Evam etāṁ choktāṁ saṁkhyā-sthānam viṁśatī I

Three kinds of the vitasi (span), which is equal to 12 aṅgulas, are distinguished by their technical names:
Tālaṁ yamam tri-bhāgaṁ cha shat-kalāś cha vitastakam II (20).
Shat-kolakām mukhaṁ chaiva dvādaśaṅgula-saṁjñākam I
Aṅgushṭha-tarjani-yuktaṁ prādeśam iti kīrtitam II (21).
(Madhyaṁaṅgushṭha-saṁhyūktaṁ tāla-mānām iti smṛtām I)
Aṅgushṭhānāmikā-yuktaṁ vitastir iti chochyate II (22).
Kanishṭhāṅgushṭhayor yuktaṁ go-karṇam iti saṁjñikam I

The correct reading of the last two lines should be:
Aṅgushṭhānāmikā-yuktaṁ go-karṇam iti saṁjñikam II (22).
Kanishṭhāṅgushṭhayor yuktaṁ(-tā) vitastir iti chochyate I

_Cf. Brahmanda-Purāṇa, i, vii, 97, 98._
(See under Gokarna and Vitasti.)

Prādeśaṁ cha vitastiś cha gokarnaṁ cha ime trayaḥ II (23).

The two kinds of the measure by the fist:
Jajñādike prayaoktavyaṁ prāsdādau na maḥpayet I
Ratniḥ saṁvrita-muṣṭiḥ syād aratiḥ prasṛṭaṅguliḥ II (24).

Different kinds of the hasta or cubit measures:
Kishkus cha prājāpatayaśa cha dhanur-muṣṭi-dhanu(r)grahau I
Aṅgulas tu chatur-vaṁśat kishkur ityuchyate budhailḥ II (25).
Paṅcha-vaṁśatibhiḥ chaiva prājāpatyam udāḥṛitam I
Shaḍ-vaṁśati-dhanur-muṣṭiḥ sapta-vaṁśad-dhanu(r)grahaḥ II (26).

The objects measured in these cubits:
Kishku-hastāḍi-chatvāri-māṇaṅgula-vaṁśa-tamaḥ (?) I
Ebhir hasta-pramāṇais tu prāsdādžini kārayet II (27).
Sayanaṁ chāsanaṁ chaiva kishku-māna-vaṁśa kuru I
Liṅgaṁ cha piṇḍikāṁ chaiva prāśadaṁ gopuraṁ tathā II (28).
Prākāra-maṇḍapaṁ chaiva prājāpatya-kareṇa tu I
The higher measures:
Dhanu(r)'grahaḥ chatushkaṁ yad daṇḍa-mānaṁ prakīrtitam II (29).
Sahasra-daṇḍa-mānena kroṣa-mātraṁ vidhiyate I
Gavyūtīr ṛṣi-guṇaṁ jñeyam tad-dhi(ṛvi)-guṇaṁ cha ghātakam II (30).
Ghātakasya chatushkaṁ tu yojanā parikīrtitā II (31).

(10) Manu-Saṁhitā, VIII, 271 (cf. under Bṛihat-Saṁhitā above):
Nikshepyo'yomayaḥ śaṅkur jvalannasye daśāṅgulaḥ I

(11) Rāmāyaṇa, VI, 20, 22:
Na hyaviddhaṁt ayor gātre babhūvāṅgulam antaram I

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

(13) 'Prādeṣa frequently occurs in the Brāhmaṇas (Vedic Index II, 152), (Aitareya, VIII, 5: Satapatha, III, 5, 4, 5, Chhāndogya Upani-shad, v. 18, 1, etc.,) as a measure of length, a span' (ibid., II, 50).

(14) The Satapatha-Brāhmaṇa, 10, 2, 1, 2: Tasy-aish-āvamā mātrā yad āṅgulayāḥ, 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 āṅgulas. But the Sulvasūtra of Baudhāyana defines it as equal to 2 prādeṣa, each of 12 āṅgulas, and so agrees in making it equal to 24 āṅgulas. In any case, our present point is that the Kauṭilya-Artha-sāstra gives its value as 24 āṅgulas.' (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 (Kauṭilya-Artha-sāstra) starts (p. 106, line 3) with the paramāṇu or 'most minute atom.' It takes its measures up to the āṅgula, through four intermediate grades, by eights; it defines the āṅgula (line 7) as being equal to 8 yava-madhyā, 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 āṅgulas are 1 vitasti or span, and (line 13) that 2 vitastis are 1 aratni; here, by its aratni of 24 āṅgulas it means the measure which in other tables is usually
called hasta or kara, the forearm, the cubit; and, in fact, it adds prājāpatya hasta as another name of the its aratni.

'The regular course of the table it tells us next (line 20) that 4 aratnis (i.e. 4 hasta or cubits) are 1 danda, staff or dhanus, bow (from which it follows that 1 dhanus = 96 aṅgulas).'

'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 aṅgulas. At any rate, the hasta is the practical measures 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 large one, or in the upper parts of a storey, and pilaster; a turret.

Tad-dvayaṁ chāṅghri-tuṅgaṁ syād ekāṁśaṁ prastarāṅvitaṁ

\( (M., xii, 35.) \)

Chatuspādam tri-pādaṁ cha dvī-pādaikāṅghrim eva vā

\( (M., lxvii, 8.) \)

Tatra hīnādhiḥ kām chet pāda-sthānāṅghrikāśrayam

Sarvēśhāṁ bhitti-māneshu tatra dosho na vidyate

\( -(M., lxix, 60-61.) \)

As a synonym of the pillar:

Jaṅghā cha charaṇaṁ chaiva sthali stambhaṁaṅghrikam

\( (M., xv, 4.) \)

As a pillar of the first floor:

Tādūrdhvēṅghri  śrāmbhaṁ syāt

\( -(M., xx, 16.) \)

Adri-sopāna-pārṣve tu na kuryāt pārṣvayor aṅghrikam

\( (M., xxx, 163.) \)

As a dwarf pillar placed upon a larger column:

Athavā sapta-saptāṁśaṁ vibhajet triatalodaye

Chatur-bhāgam adhishṭhānam tad-dvayaṁ pāda-tuṅgakam

Adbhishṭhāna-saṁmaṁ maṅchāṁ maṅchordhvērdhena vapra-yuk

Sa-tripāda-shaḍaṁśena chordhvē pādodayaṁ bhavet

Tādūrdhvē prastarottuṅgaṁ sa-tri-pādaṁ tri-pādakam

Tādūrdhvērdhena vapraṁ syāt tādūrdhvēṅghri shaḍ-āṁśakam

\( -(M., xxi, 12-17.) \)
A subordinate pillar:
Mūla-pāda-visālam vā tat-tri-pāda-visālamakam
Etat kumbhāṅghrikaṁ proktam antarālaṁ cha yojayet

(M., xv, 228-29.)

AṆĞHRIKĂ-A VĂRİ—A moulding of the lamp-post (dīpa-danḍa) of the shape of a water-pot, a rope, a trap, a cover, or a band.
Agrē cha phalakāṁtha cha tāṭikādyair vibhūṣhitam
Athavāṅghrika-vārīṁ syād ūrdhve cha kuṭmalāṅvītam

(M., l, 78-79.)

AĈHALA-SOṆĀNA (see SōṆĀNA)—A flight of stationary or immovable steps.
Achalaṁ cha chalaṁ chaiva dvīdhā sōṆānam īritam—(M., xxx, 90.)
See the contents of lines 93-124 under SōṆĀNA.
Cf. Evaṁ tu chala-sōṆānam cha chalaṁ tat pravakhyate—(151)
Then follows the measurement (152-54).

AṬṬA, AṬṬALĀ—High, lofty.
AṬṬALĀKA—An apartment on the roof, an upper storey, a tower, a military post.
AṬṬALIKĀ—'A house of two or more storeys, a lofty house palace.'—(M.W.Dict.)

(1) Kaṭuḷīya-Arthā-sāstra:
Vishkambha-chaturāsaṁram aṭṭalakam uتسedaḥ-samāvaśkeśa-sōṆānam kārayet.
Trimsad-daṇḍāntaram cha dvayor aṭṭalakayor madhye sa-harmyā.
dvi-talām dvīyardhāyāmāṁ pratolīṁ kārayet.
Aṭṭalaka-pratolī-madhya tri-dhānushkādhishṭhānaṁ sāpididhāna-chch-
hidra-phalaka-sāmhatam itīndrakośāṁ kārayet.—(Chap. xxiv, 52.)

(2) Kāmikāgama, xxxv:
Agrato’rindakopetam aṭṭalāṁ sālakāntare
Gopurasya tu . . . 11 (126).

(3) Rājaratanaṅgini:
I. 274: prākārāṭṭāla-maṇḍalam . . kinnara-puram
I. 301: nagaryāḥ . . truṭyād aṭṭāla-mekhalaḥ

(4) Mahābhārata (Cock):
II. 80, 30: prākārāṭṭalakeshu
III. 15, 16: purī . . sāṭṭαlakāgopurā
III. 160, 30: Vaiśravaṇāvāsam . . prākārena parikshiptam
. . chāyāṭṭalaka-sobhinam

III. 173, 3: puram . . gopurāṭṭalakopetam
III. 207, 7: Miṭhilām . . gopurāṭṭalakavatim
XV. 5, 16: puram aṭṭalaka-saṁbādhham (with very high storey).
XVI. 6, 24: nagarīm . . prākārāṭṭalakopetām
(5) Rāmāyaṇa:

I. 5, 11: Uchchāṭṭāla-dhava-jatīṁ śataghni-sāta-samkūlam
Commentary: atṭāla upari griham (lit. house at the top).

II. 6, 11: Chaityeshvaṭṭālakeshu cha
Commentary: atṭālakaḥ prākāroparitana-yuddha-sthānam (atṭālakas imply the military towers built on the top of the enclosure walls).

V. 3, 33: laṅkām . . . sattā-prākāra-toraṇām
V. 37, 39: sattā-prākāra-toraṇām laṅkām
V. 55, 32: laṅkā sattā-prākāra-toraṇā
V. 51, 36: purīṁ sattā-pratoliṅgam
V. 58, 158: purīṁ sattā-gopurām
V. 2, 17: laṅkām . . . atṭālaka-satākīrṇām
V. 2, 21: purīṁ . . . vapra-prākāra-jaghaṇām
śataghni-sūla-keśāntām atṭālakāvataramśākām

VI. 75, 6: gopurāṭṭa-pratoliṅgau cha vidhidhāsu cha

(6) Turrets:


AṆDA—A cupola.


Sobhanaiḥ pātra-vallibhir aṅḍakaiś cha vibhūshitaiḥ

(Matsya-Purāṇa, Chap. cclxix, v. 20, see also v. 37.)

ATI-BHAṆGA (see BHAṆGA)—A pose, in which the idol is bent more than two or three places.

Sarveshāṁ deva-devināṁ bhaṅga-mānam ihocyate
Ābhaṅgaṁ sama-bhaṅgaṁ cha ati-bhaṅgaṁ tridhā bhavet

(M., lxvii, 95-96.)

Evaṁ tu sama-bhaṅgaṁ syād ati-bhaṅgaṁ ihocyate
Parshyangantarāṁ sārāṅgulyaṁ tat-pāḍāṅgushṭhayor antare
Tad dvayor madhyame vimsad aṅgulyaṁ dvyanタraṁ bhavet
Taj-jānu-dvayor madhye dvyanタraṁ dvādaśaṅgulaṁ
Ūru-mūla-dvayor madhye sārdha-dvyaṅgula-kāntakam
Evaṁ ati-bhaṅgaṁ syād etāṁ yuktīn nyaset

(ībid., 117-22.)
ADBHUTA (see Utsedha)—One of the five proportions of the measurement of the height; in this proportion the height is twice the breadth.

(1) Mānasāra:
Pañcachadhotsadham utkṛishṭaṁ mānāt pañcha-vidham nāma I
Śaṁtikāṁ paush̥ṭikaṁ śreshṭham pārsh̥ṭikaṁ (also, jayadam)
madhyā-māne tu I
Hinam tu dvayaṁ ta(d)-dvi-guṇoṁ chāḍbhutaṁ kathitam I
Karā(samā)dhikodayam-harmye sarvakāmikam udiritam I

(M., xi, 20–22.)
Śaṁtikāṁ paush̥ṭikaṁ jayadam chāḍbhutaṁ uttuṅguṁ sarvakāmikam I —(M., xi, 76).

A clear statement of the rule:
Tad-vistāra-samottuṅgaṁ sapādārdham tu tuṅgakam I
Tri-pādāhikam utsedham vistāraṁ dvi-guṇadayam II
Prathamam śaṁtikotsadham dviṁiṭhām paush̥ṭikodayam I
Tritīyaṁ jayadottuṅgaṁ chaturtham dhanadodayam (i.e. sarvakāmikam) I
Pañcamaṁ chāḍbhutotsadham janmādi-stupikāntakam I

(M., xxxv, 21–25.)

(2) Kāmikāgama, L, 24–28:
A measurement of the height:
Śaṁtikāṁ pushi-jayadam adbhutaṁ sarvakāmikam I
Utsedhe dvi-guṇa-vyāsaṁ pādādhikyaṁ cha sammatam II (24).
Vistāra-dvi-guṇād ashtāṁśādhīkaṁ vādhīyojayaṁ I
Kshudraṇāṁ evam uddiśṭaṁ kanishṭhaṁ athoṣchyaṁ II (25).
Śaptāṁśe tu krite vyāse saptāṁśaṁ vā shaṅ-āṁśaṁ I
Vistāra-adhikas tuṅgo madhya-mānaṁ athoṣchyaṁ II (26).
Vistāraṁ pūrvavat kṛitvā chatusṭ-pańchādhīkaṁ tu yat I
Mahdyā-mānaṁ idam proktair uttamāṇaṁ trayāṁśaṁ II
Pūrvam uḍḍēśa-mānaṁ syād etaṁ nirddeśa-mānaṁ II (27).
Eka-dvi-tri-karayar yuktaṁ māna-hiṁaṁ tu vādhīkaṁ I
Utsedham kalpayed dhīmān sarveshāṁ api sadmaṇaṁ II (28).

(3) A class of the two-storied buildings.
(See M., xx, 94, 28–33, under Prasāda.

A class of buildings—(See Kāmikāgama, xlv, 61a, under Mālikā.)

ADRI-SOPĀNA (see SOPĀNA)—A flight of steps for a hill:
Adri-sopāna-pārśve tu na kuryāt pārśvayo anāghrikam I

(M., xxx, 163.)
Adri-sopāna-deśe tu dirgha-mānaṁ yatheshṭakam I —(ibid., 136.)
Adri-deśe samārohya yatra tatraiva kārayet I —(ibid., 118.)
ADHIMANDAPA—A pavilion built over and above another, a double-storeyed pavilion. (Pavilions are generally single-storeyed buildings, see MANDA.)

Kshudra-devālayaṁ sarvaṁ pūrvavaj janmādīm uditam
Maṇḍapaṁ nava-talaṁ kuryād bhavanam anya(madhya)-raṅgam
vādhamanḍapākāram—(M., xi, 143-44).

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) Kāmikagāma, xxxv :

Yajamānasya jānvantaṁ nāvyantaṁ hṛidayāvadhi
Galāvadhi śiro'ntaṁ cha pādārdhaṁ vā tri-bhāgikam II (22).
Tri(tra)yādi-shoḍaṣa-bhāgānām adhikaṁ vokta-mānataḥ
Adhishthānasya mānem syāt ... II (23).
Talādhishthāna-pādebhyaṁ kiṁcchid-una-pramāṇakam II (114).
Mūla-dhāma-talottuṅgādhishthāna-tala-saṁyutam
Tad-vihinā-talaṁ vāpi sama-sthala-yutaṁ tu vā II (116).
Adhishthānādi shaḍ-vargaṁ tan-mānem upaśīhake
Dvārōtsedhāya dātavyāṁ samaṁ vāpyadhikam tu vā II (122).

Ibid., LV, 202 :

Masūrakam adhishthānaṁ vastvādhāraṁ dharātalām
Talaṁ kuṭṭimādyāṅgam adhishthānasya kārtitaṁ II
These are stated to be the synonyms of adhishthāna. But they appear as the component parts of it.

(2) Suprabhedāgama, xxxi :

Tato jāṅgala-bhūmiś ched adhishthānaṁ prakalpayet
Tach-chatur-vidham ākhyātam iha śāstre viśeshataḥ II (16).
Padma-bandham chāru-bandhaṁ pāda-bandhaṁ prati-kramam
Vistārasya chaturthāmśam adhishthānochchhrayam bhavet II (17).
(See the mouldings of these four bases under those terms.)
Pāḍāyāmam adhishthānaṁ dvi-guṇam sarva-sammatam II (28).
Twelve kinds of heights (from one large span to four large cubits) to be employed in twelve storeys, one above the other:

Trayodasaangulam arabhya shaat-shaad-aangula-vardhanat
Chatur-hastavasanaam syat kuttima (= adhishthana)-dvadaasonnatam
Eka-dvadaasa-bhumyantam harmyaantaam tat kramat nyaset

These heights vary in buildings of the different castes and ranks:
Vipraanaam tu chatur-hastaam bhupatinam tri-hastakam
Sardha-dvi-hastam utsedham yuva-rajasya harmyake
Dvi-hastaam tu viisaam proktam eka-hastaam tu sudrake

These heights are stated to be proportionate to the heights of the buildings:
Harmya-tunga-vasat proktam tasya mazu(ù)rakonnatam
Janmadhi-vaanantaam syat kuttimodayam iritam

The height of the base as compared with that of the pedestal:
Adhishthanananta dehe chopapithaam hi saamsritam
Etamm tat-tvam adhishthanaam tùngaam tach chatur-amsakam

(M., 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 Mayamata (? 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.’—(Râm Râz, Ess. Arch. of Hind., p. 26.)

According to Râm Râz, the passage, M., 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 M nasara (xxi, 13, see below) and the Suprabhedagama (xxxi, quoted above) the base is half of the pillar (pada). The Kamikagama 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 (kiinchhid ùna) than the pillar or shaft (pada).

Compare also verses 22, 23 of the same Ægama quoted above.

The height of the base is sometimes included in that of the pillar:
Padaayamavasanaam cha adhishthanodayena cha

(M., xv, 9.)
Further comparative measurement of the base:
Athavā sapta-saptāṁśāṁ vibhajet tri-talodaye
Chatur-bhāgam adhishṭhānam tad-dvayam pāda-tuṅgakam
Adhishṭhāna-samaṁmañchaṁ maṅchordhvēṛdhena vaprayuk

(M., xxi, 12-14.)

Adhishṭhāna implying the basement of a building:
Garbhāvataśya (of the foundation pit) nimnam syād
adhishṭhāna(m)-samonnatam
Išṭakair api pāšāṇaiṁ chaturāśraṁ samaṁ bhave

(M., xii, 6-7.)

The employment of various bases recommended, referring to
the building of three storeys:
Nānādhishtāna-saṁyuktaṁ nānā-pādaṁ alaṅkṛitam
Nānā-gopāna-saṁyuktaṁ kshudra-nāsyair vibhūṣitam

(M., xx, 65-66.)

The penalty for having a disproportionate base:
Adhishṭhānottūṅga-hinaṁ syāt sthāna-nāsaṁ dhana-kshayam

(M., lxix, 20.)

The 64 types of bases:
Evarī chatuḥ-shashti-maṅrakāṁ (=adhishṭhānam) śaṅstraka-
māṇena vibhājitāṁ
Jnātvā prakurvan iha śilpi-varyas tad vāstu-bhartuḥ pradātī
saṅpat (M., xiv, 393-96.)

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

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 (plinth)  ..  ..  ..  8
(2) Kumuda (astragal) ..  ..  ..  7
(3) Kampa (fillet) ..  ..  ..  1
(4) Karṣa (ear) ..  ..  ..  3
(5) Kampa (fillet) ..  ..  ..  1
(6) Paṭṭikā (band, fillet) ..  ..  3
(7) Kampa (fillet) ..  ..  ..  1

(b) 29 parts:
(1) Janman (plinth)  ..  ..  ..  2
(2) Padma (cyma) ..  ..  ..  2
(3) Kampa (fillet) ..  ..  ..  1

The rest as before.
(c) 29 parts:
   (1) Janman (plinth) ........... ........ .. 1
   The rest as before.

(d) 28 parts:
   (1) Janman (plinth) ........... ........ .. 2
   (2) Kampa (fillet) ........... ........ .. 1
   (3) Vapra (cavetto) ........... ........ .. 1
   (4) Kandhara (dado) ........... ........ .. 2
   The rest as before.

II.—Uraga-bandha (23–43):

(a) 18 parts:
   (1) Vapra (plinth) ........... ........ .. 7
   (2) Kumuda (astragal) ........... ........ .. 6
   (3) Kampa (fillet) ........... ........ .. 1
   (4) Kandhara (dado) ........... ........ .. 1
   (5) Paṭṭa } (fillet) ........... ........ .. 2
   (6) Paṭṭikā } (fillet) ........... ........ .. 1
   (7) Kampa (fillet) ........... ........ .. 1

(b) 20 parts:
   (1) Vājana (fillet) ........... ........ .. 1
   (2) Kandhara (dado) ........... ........ .. 2
   (3) Vājana (fillet) ........... ........ .. 1
   The rest as before.

(c) 22 parts:
   (1) Kampa (fillet) above kumbha (pitcher) ........ ... 1
   (2) Kṛṇa (ear) ........... ........ .. 1
   (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) Prati-vājana (cavetto) ........... ........ .. 11

(d) 24 parts:
   (1) Vapra (plinth) ........... ........ .. 7
   (2) Kumuda (torus) (the peculiarity of this part is that it is decorated with makara or shark), etc. .. 6
   (3) Vājana (fillet) ........... ........ .. 1
   (4) Kampana (fillet) ........... ........ .. 1
   (5) Kampa (fillet) ........... ........ .. 1
   (6) Prati-vājana (cavetto) ........... ........ .. 8
HINDU ARCHITECTURE

ADHISHTHĀNA

These four types of bases are shaped like the face of a snake and furnished with two pratis or . . . at the top: and their kumbha (pitcher) is circular. These are employed in the buildings of gods (i.e. temples), Brāhmans, and kings.

III.—Prati-krama (44–64):

(a) 21 parts:

1. Kshudropāna (small plinth)
2. Padma (cyma)
3. Kampa (fillet)
4. Vapra (cavetto)
5. Dhāra-kumbha (supporting pitcher)
6. Āliṅga (fillet)
7. Antarita (fillet)
8. Padma (cyma) or Kampa (fillet) Paṭṭa (band)

This base is decorated with elephants, horses, and makaras (sharks), etc. (xiv, 53).

(b) 22 parts (kumbhe kumudordhve viśeshataḥ, specially above the pitcher and torus):

1. Āliṅga (fillet)
2. Vājana (fillet)
3. Kandhara (dado)
4. Paṭṭika (band)
5. Vājana (fillet) (this part is decorated with the carvings of trees and all ornaments)

The rest should be as before.

(c) 23 parts (Kumbhāntam pūrvavat sordhve):

1. Kampa (fillet)
2. Kandhara (dado)
3. Kampa (fillet)
4. Karpa (ear)
5. Vājana (fillet)

The rest should be as before.

(d) 24 parts:

1. Kampana (fillet) (upper and lower)
2. Antara(rita) (intervening fillet)
3. Tripaṭṭa (three bands)
4. Antara (intervening fillet)
5. Pratima (? Prati-vājana=cavetto)
6. Vājana (fillet)

The rest should be 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. Karna (ear) ........................................... 1
7. Ariṣu (filmament) ........................................... 1
8. Padma (cyma) ........................................... 1
9. Kumuda (astragal) ........................................... 3
10. Padma (cyma) ........................................... 1
11. Padma (cyma) ........................................... 1
12. Karna (ear) ........................................... 1
13. Kampa (fillet) ........................................... 1
14. Abja (cyma) ........................................... 1
15. Paṭṭa (band) ........................................... 2
16. Abja (cyma) ........................................... 1
17. Kampa (fillet) ........................................... 1

(b) 27 parts (paṭṭike tu viśeshataḥ):

Gopāna (beam) ........................................... 2

Some authorities recommend Tripaṭṭa in place of kumuda (astragal)
which should be equal to the nāga or snake.

Paṭṭas (bands) in the middle are decorated with flowers and jewels.
It is supplied with a declivity (kaṭaka) or it may be circular.
Kumuda (astragal) may be triangular or hexagonal.
In this way, eight kinds of (such) bases should be made: Evam ashta-
vidham kuryāt.

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

(a) 19 parts:

1. Janman (plinth) ........................................... 2
2. Vapra (cavetto) ........................................... 4
3. Padma (cyma) ........................................... 1
4. Kandhara (dado) ........................................... 1
5. Ardha-padma (half cyma) ........................................... 1
6. Kumuda (astragal) ........................................... 1
7. Padma (cyma) ........................................... 1
8. Kampa (fillet) ........................................... 1
9. Karna (ear) ........................................... 2
HINDU ARCHITECTURE

ADHISHTHĀNA

(10) Kampa (fillet) 
(11) Padma (cyma) 
(12) Paṭṭika (band) 
(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 (cyma) 
The rest should be as before.

(d) 19 parts:
In this last sort of this base, there is a slight difference (kiḻchit śeshaṁ viśesātah). 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) Karṇa (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) Āliṅga (fillet) 
(14) Antarita (fillet) 
(15) Prati-mukha (a face-like ornament) 
(16) Vājana (fillet) 

(b) 32 parts:
Padma (cyma) above the large portion is one part more and the rest should be as before.
(c) 32 parts:
The cyma above the plinth is one part and the rest should be as before.

(d) 32 parts:

1. Kampa (fillet) below mahāmbuja (large cyma)  1
2. Mahāmbuja (large cyma)  . .  6

The rest should be as before.

VII.—Śri-bandha (suitable for the palaces of emperors and the temples of Vishnu and Śiva) (109–22):

(a) 26 parts:

1. Janman (plinth) . . . .  1
2. Vapra (cavetto) . . .  6
3. Kumuda (torus) . . . .  6
4. Karṇa (ear) . . . .  1
5. Karṇa (ear) . . . .  4
6. Kampa (fillet) . . . .  1
7. Padma (cyma) . . . .  1
8. Gopāna (beam) . . . .  1
9. Āliṅga (fillet) . . . .  1
10. Antarita (fillet) . . . .  1
11. Prati-vakra (a face-like ornament) . . .  2
12. Vājana (fillet) . . . .  1

(b) 26 parts:
1. Janman (plinth) . . . .  2
2. Pratika (= Prati-vakra, a face-like ornament) . . .  1

The rest should be as before.

(c) 26 parts:

1. Kshepaṇa (above Janman or plinth) (projection)  1
2. Gopāna (beam) . . . .  1
3. Āliṅga (fillet) . . . .  1
4. Antarita (fillet) . . . .  1
5. Prati-vakra (a face-like ornament) . . .  1
6. Ardha-vājana (half fillet) . . .  1

The rest should be as before.

(d) 26 parts:
1. Janman (plinth) . . . .  1
2. Abjaka (small cyma) . . . .  1
3. Kampa (fillet) . . . .  1

The rest should be as before.
VIII.—Mañcha-bandha (for temples and palaces) (123–143):

(a) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1/2</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>2</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>6</td>
<td>Vapra (cavetto)</td>
</tr>
<tr>
<td>4</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>2</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Paṭṭa (band)</td>
</tr>
<tr>
<td>1</td>
<td>Kshepaṇa (projection)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Āliṅga (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Prati (fillet)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Vājana (fillet)</td>
</tr>
</tbody>
</table>

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

(b) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>2</td>
<td>Ambuja (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kshepaṇa (projection)</td>
</tr>
<tr>
<td>6</td>
<td>Vapra (cavetto)</td>
</tr>
<tr>
<td>4</td>
<td>Kumuda (torus)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>2</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>2</td>
<td>Paṭṭikā (band)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Vājana (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Prati (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Vājana (fillet)</td>
</tr>
</tbody>
</table>

(c) 26 parts:

The Kumuda and prati are furnished with a tripaṭṭa (threelfold band); and the rest as before, and the ornaments also are the same.

(d) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Paṭṭika (fillet) same as before;</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
</tr>
</tbody>
</table>

The rest as before.
(e) 26 parts:

The Paṭṭika is the same but the Kandhara above is one part, and the rest as before. The ornaments should be discreetly made (148).

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

(a) 18 parts:

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>1½</td>
</tr>
<tr>
<td>2</td>
<td>Kshudra-kampa (small fillet)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Abja (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kumbha (pitcher)</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Āśāvāgī (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Prati (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

(b) 22 parts:

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Kshudra-kshepaña (small projection)</td>
<td>1½</td>
</tr>
<tr>
<td>3</td>
<td>Ambuja (cyma)</td>
<td>4½</td>
</tr>
<tr>
<td>4</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Abjaka (small cyma)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kumbha (pitcher)</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>Kshepaña (projection)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Paṭṭikā (band)</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

(c) 23 parts:

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pāduka (plinth)</td>
<td>2½</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kumuda (astragal)</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
</tbody>
</table>
(8) Kampa (fillet) .......... .......... 1
(9) Kandhara (dado) .......... .......... 1
(10) Vājana (fillet) .......... .......... 1
(11) Antarita (fillet) .......... .......... 3
(12) Prati (fillet) .......... .......... 2
(13) Vājana (fillet) .......... .......... 1

(d) 24 parts:
(1) Janman (plinth) .......... .......... 1
(2) Kshudra-padma (small cyma) .......... 1
(3) Vājana (fillet) .......... .......... 1
(4) Mahā-padma (large cyma) .......... .......... 5
(5) Dala (petal) .......... .......... 1

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) | .......... | .......... | 1 |
| (2) Padma (cyma) | .......... | .......... | 1 |
| (3) Kampa (fillet) | .......... | .......... | 1 |
| (4) Kumbha (pitcher) | .......... | .......... | 1 |
| (5) Kshepaṇa (projection) | .......... | .......... | 1 |
| (6) Adhaḥ-padma (lower cyma) | .......... | .......... | 3 |
| (7) Karṇa (ear) | .......... | .......... | 1 |
| (8) Kampa (fillet) | .......... | .......... | 2 |
| (9) Patṭikā (band) | .......... | .......... | 2 |
| (10) Kampa (fillet) | .......... | .......... | 1 |
| (11) Kandhara (dado) | .......... | .......... | 1 |
| (12) Paṭṭa (band) | .......... | .......... | 2 |

(b) 21 parts:

| (1) Upāna (plinth) | .......... | .......... | 3 |
| (2) Padma (cyma) | .......... | .......... | 1 |
| (3) Kumuda (astragal) | .......... | .......... | 5 |
| (4) Kampa (fillet) | .......... | .......... | 1 |
| (5) Padma (cyma) | .......... | .......... | 4 |
| (6) Kampa (fillet) | .......... | .......... | 1 |
| (7) Gala (dado) | .......... | .......... | 2 |
| (8) Kshepaṇa (projection) | .......... | .......... | 1 |
| (9) Padma (cyma) | .......... | .......... | 1 |
| (10) Kapota (dove-cot) | .......... | .......... | 2 |
| (11) Kampa (fillet) | .......... | .......... | 1 |
(c) 21 parts:
   (1) Abja (cyma) as before;
   (2) Kampa (fillet)   ..   ..   ..   1
   (3) Karna (ear) ..   ..   ..   2
   (4) Kampa (fillet) ..   ..   ..   1
   (5) Antarita (fillet) ..   ..   ..   2
   (6) Prati (fillet) ..   ..   ..   1
   (7) Vajana (fillet) ..   ..   ..   1
   The rest as before.

(d) 19 parts:
   (1) Janman (plinth) ..   ..   ..   3
   (2) Padma (cyma) ..   ..   ..   1
   (3) Kandhara (dado) ..   ..   ..   1
   (4) Padma (cyma) ..   ..   ..   1
   (5) Kumbha (pitcher) ..   ..   ..   5
   (6) Padma (cyma) ..   ..   ..   1
   (7) Kampa (fillet) ..   ..   ..   1
   (8) Karna (ear) ..   ..   ..   1
   (9) Padma (cyma) ..   ..   ..   1
   (10) Kapota (dove-cot) ..   ..   ..   1
   (11) Alinga (fillet) ..   ..   ..   1
   (12) Antarita (fillet) ..   ..   ..   1
   (13) Prati-vajana (fillet) ..   ..   ..   1
   These are discreetly adorned with grahas (sharks), lions, etc. (203).

XI.—Kumbha-bandha (195–239):

(a) 24 parts:
   (1) Janman (plinth) ..   ..   ..   2
   (2) Padma (cyma) ..   ..   ..   2
   (3) Kampa (fillet) ..   ..   ..   1
   (4) Karna (ear) ..   ..   ..   3
   (5) Kampa (fillet) ..   ..   ..   1
   (6) Patikā (band) ..   ..   ..   1
   (7) Kampa (fillet) ..   ..   ..   1
   (8) Padma (cyma) ..   ..   ..   1
   (9) Karna (ear) ..   ..   ..   1
   (10) Padma (cyma) ..   ..   ..   1
   (11) Kumbha (pitcher) ..   ..   ..   3
   (12) Padma (cyma) ..   ..   ..   1
   (13) Nimna (drip) ..   ..   ..   1
   (14) Kampa (fillet) ..   ..   ..   1
   (15) Nimna (drip) ..   ..   ..   1
   (16) Prati (fillet) ..   ..   ..   1
### (b) 24 parts:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Nimnaka (drip)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>3</td>
<td>Janman (plinth)</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Padma (cyma)</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Nimna (drip)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kumbha (pitcher)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Kapota (dove-cot)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Vajana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Padma (cyma)</td>
<td>1$\frac{1}{2}$</td>
</tr>
<tr>
<td>14</td>
<td>Nimna (drip)</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Padma (cyma)</td>
<td>1$\frac{1}{2}$</td>
</tr>
<tr>
<td>16</td>
<td>Kumbha (pitcher)</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Padma (cyma)</td>
<td>1$\frac{1}{2}$</td>
</tr>
<tr>
<td>18</td>
<td>Nimna (drip)</td>
<td>1</td>
</tr>
<tr>
<td>19</td>
<td>Kshepana (projection)</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>Nimna (drip)</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Prati (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

### (c) 24 parts:

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<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>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Kumbha (pitcher)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Nimna (drip)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kshudra-paṭṭa (small band)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Abja (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Kapota (dove-cot)</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>Kshepana (projection)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td>1$\frac{1}{2}$</td>
</tr>
<tr>
<td>11</td>
<td>Kandhara (dado)</td>
<td>1$\frac{1}{2}$</td>
</tr>
<tr>
<td>12</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Kumbha (pitcher)</td>
<td>3</td>
</tr>
<tr>
<td>14</td>
<td>Adhaḥ-padma (lower cyma)</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Kshudrābja (small cyma)</td>
<td>1$\frac{1}{2}$</td>
</tr>
<tr>
<td>18</td>
<td>Kapota (dove-cot)</td>
<td>2(?)$\frac{1}{2}$</td>
</tr>
<tr>
<td>19</td>
<td>Prati-vājana (fillet), the remainder.</td>
<td></td>
</tr>
</tbody>
</table>

27
(d) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Janman</td>
<td>2</td>
</tr>
<tr>
<td>2. Padma</td>
<td>2</td>
</tr>
<tr>
<td>3. Kampa</td>
<td>1</td>
</tr>
<tr>
<td>4. Kandhara</td>
<td>2</td>
</tr>
<tr>
<td>5. Kampa</td>
<td>1</td>
</tr>
<tr>
<td>6. Padma</td>
<td>1</td>
</tr>
<tr>
<td>7. Paṭṭikā</td>
<td>2</td>
</tr>
<tr>
<td>8. Padma</td>
<td>1</td>
</tr>
<tr>
<td>9. Āliṅga</td>
<td>1</td>
</tr>
<tr>
<td>10. Padma</td>
<td>1</td>
</tr>
<tr>
<td>11. Kumbha</td>
<td>3</td>
</tr>
<tr>
<td>12. Padma</td>
<td>1</td>
</tr>
<tr>
<td>13. Padma</td>
<td>1</td>
</tr>
<tr>
<td>14. Kendra</td>
<td>2</td>
</tr>
<tr>
<td>15. Kampa</td>
<td>1</td>
</tr>
<tr>
<td>16. Abja</td>
<td>1</td>
</tr>
<tr>
<td>17. Kapota</td>
<td>1</td>
</tr>
<tr>
<td>18. Kampa</td>
<td>1</td>
</tr>
</tbody>
</table>

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 kaṭakas. These are suitable for temples and palaces (248).

XII.—Vapra-bandha (240–248):

(a) 31 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Janman</td>
<td>2</td>
</tr>
<tr>
<td>2. Kampa</td>
<td>1 ½</td>
</tr>
<tr>
<td>3. Padma</td>
<td>1 ½</td>
</tr>
<tr>
<td>4. Vājana</td>
<td>1 ½</td>
</tr>
<tr>
<td>5. Vapra</td>
<td>3 ½</td>
</tr>
<tr>
<td>6. Padma</td>
<td>1 ½</td>
</tr>
<tr>
<td>7. Kampa</td>
<td>1 ½</td>
</tr>
<tr>
<td>8. Kandhara</td>
<td>2 ½</td>
</tr>
<tr>
<td>9. Kampa</td>
<td>1 ½</td>
</tr>
<tr>
<td>10. Padma</td>
<td>1 ½</td>
</tr>
<tr>
<td>11. Paṭṭikā</td>
<td>1 ½</td>
</tr>
<tr>
<td>12. Padma</td>
<td>1 ½</td>
</tr>
</tbody>
</table>
HINDU ARCHITECTURE

ADHISHTHANA

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(13) Vājana (fillet)</td>
</tr>
<tr>
<td>(14) Karṇa (ear)</td>
</tr>
<tr>
<td>(15) Kshepara (projection)</td>
</tr>
<tr>
<td>(16) Ambuja (cyma)</td>
</tr>
<tr>
<td>(17) Kapota (dove-cot)</td>
</tr>
<tr>
<td>(18) Prati-vājana (fillet)</td>
</tr>
</tbody>
</table>

XIII.—Vajra-bandha (249–259):

(a) 31 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
</tr>
<tr>
<td>(2) Kampa (fillet)</td>
</tr>
<tr>
<td>(3) Padma (cyma)</td>
</tr>
<tr>
<td>(4) Kampa (fillet)</td>
</tr>
<tr>
<td>(5) Kandhara (dado)</td>
</tr>
<tr>
<td>(6) Kampa (fillet)</td>
</tr>
<tr>
<td>(7) Padma (cyma)</td>
</tr>
<tr>
<td>(8) Vajra-kumbha (round pitcher)</td>
</tr>
<tr>
<td>(9) Saro-ruha (cyma)</td>
</tr>
<tr>
<td>(10) Kampa (fillet)</td>
</tr>
<tr>
<td>(11) Karṇa (ear)</td>
</tr>
<tr>
<td>(12) Kampa (fillet)</td>
</tr>
<tr>
<td>(13) Ambuja (cyma)</td>
</tr>
<tr>
<td>(14) Kapota (dove cot)</td>
</tr>
<tr>
<td>(15) Prati-vājana (fillet)</td>
</tr>
<tr>
<td>(16) Kandhara (dado)</td>
</tr>
<tr>
<td>(17) Kampa-padma (fillet and cyma)</td>
</tr>
<tr>
<td>(18) Vajra-patṭa (round band)</td>
</tr>
<tr>
<td>(19) Padma-kampa (cyma and fillet)</td>
</tr>
</tbody>
</table>

XIV.—Sri-bhoga (260–280):

(a) 27 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
</tr>
<tr>
<td>(2) Kshudra-kampa (small fillet)</td>
</tr>
<tr>
<td>(3) Ambuja (cyma)</td>
</tr>
<tr>
<td>(4) Kshudra-padma (small cyma) (it is attached to the small karna, line 275);</td>
</tr>
<tr>
<td>(5) Karṇa (ear)</td>
</tr>
<tr>
<td>(6) Kampa (fillet)</td>
</tr>
<tr>
<td>(7) Kshudrabja (small cyma)</td>
</tr>
<tr>
<td>(8) Kumuda (astragal)</td>
</tr>
<tr>
<td>(9) Padma (cyma)</td>
</tr>
</tbody>
</table>
(10) Kshepaṇa (projection)  ...........................................  ½
(11) Karna (ear) ................................................................  1
(12) Kampa (fillet) ..........................................................  ½
(13) Padma (cyma) ...........................................................  ½
(14) Paṭṭikā (band) ............................................................  1
(15) Padma (cyma) ...........................................................  ½
(16) Kampa (fillet) ............................................................  ½
(17) Kandhara (dado) .......................................................  2
(18) Kampa-padma (fillet and cyma) ...................................  1(½ + 1)
(19) Kapotaka (dove-cot) ................................................  2
(20) Āliṅga (fillet) ............................................................  2

(b) 27 parts:

(1) Janman (plinth) ..........................................................  2
(2) Kshudropāna (small plinth) .........................................  1
(3) Mahāmbuja (large cyma) ............................................  3
(4) Kshudra-paṅkaja (small cyma) ...................................  ½
(5) Kampa-karna (fillet and ear) .......................................  ½
(6) Kampa-padma (fillet and cyma) ..................................  1
(7) two Kapotas (dove-cots) ..........................................  2
(8) Gala (dado) ..............................................................  1
(9) Prati-vājana (fillet) ...................................................  1
(10) Gala (dado) .............................................................  ½
(11) Padma-kampa (cyma and fillet) .................................  1
(12) Paṭṭikā (band) ..........................................................  2
(13) Gala (dado) .............................................................  ½
(14) Vājana (fillet) ..........................................................  ½
(15) Kampa (fillet) ...........................................................  ½
(16) Padma (cyma) ..........................................................  2½
(17) Kapota (dove-cot) ...................................................  2½
(18) Prati(ma) (fillet) .......................................................  2

XV.—Ratna-bandha (281–296):

(a) 26 parts:

(1) Janman (plinth) ..........................................................  1½
(2) Kshudra-vājana (small fillet) .....................................  ½
(3) Vapra (cavetto) ..........................................................  1(½)
(4) Padma (cyma) ...........................................................  1
(5) Āsana (seat) ..............................................................  1
(6) Ratna-vapra (jewelled cavetto) ..................................  4½
(7) Kampa (fillet) ............................................................  4½
(8) Nimna (drip) .............................................................  ½
<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1/3</td>
<td>Abja (cyma)</td>
</tr>
<tr>
<td>2</td>
<td>Ratna-kampa (jewelled fillet)</td>
</tr>
<tr>
<td>1/2</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1/3</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>2</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa padma (fillet and cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Ratna-paṭṭa (jewelled fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Padma-kampa (cyma and fillet)</td>
</tr>
<tr>
<td>1 1/3</td>
<td>Karṇa (ear)</td>
</tr>
<tr>
<td>1/3</td>
<td>Vājana (fillet)</td>
</tr>
<tr>
<td>1/3</td>
<td>Abja (cyma)</td>
</tr>
<tr>
<td>2</td>
<td>Kapota (dove-cot)</td>
</tr>
<tr>
<td>1 1/3</td>
<td>Āliṅga (fillet)</td>
</tr>
<tr>
<td></td>
<td>Prati-vājana (fillet), the remainder.</td>
</tr>
</tbody>
</table>

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 Viṣṇu (lines 307–309).

XVI.—Paṭṭa-bandha (297–304):

- 26 parts:
<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
</tr>
<tr>
<td>1/3</td>
</tr>
<tr>
<td>2 1/3</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>Prati-vājana (fillet), the remainder.</td>
</tr>
</tbody>
</table>

This is adorned with all ornaments (line 318).

XVII.—Kaksha-bandha (305–346):

- (a) 18 parts:
<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
</tr>
<tr>
<td>1/3</td>
</tr>
<tr>
<td>2 1/3</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

31
(6) Antarita (fillet) .. .. 1
(7) Prati (fillet) .. .. 1/3
(8) Vājana (fillet) .. .. 1
(9) Kandhara (dado) .. .. 1
(10) Kampa-padma (fillet and cyma) .. .. 1
(11) Vṛitta-kumbha (round pitcher) .. .. 2
(12) Padma-kshepaṇa (cyma and projection) .. .. 1
(13) Karna (ear) .. .. 1
(14) Kampa-padma (fillet and cyma) .. .. 1
(15) Kapota (dove-cot) .. .. 1 1/3
(16) Vājana (fillet) .. .. 1/2

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

(b) 19 parts:

(1) Janman (plinth) .. .. 1
(2) Padma (cyma) .. .. 1/2
(3) Kampa (fillet) .. .. 1/3
(4) Mahāmbuja (large cyma) .. .. 2
(5) Padma-nimna (cyma and drip) .. .. 1
(6) Abja (cyma) .. .. 1/3
(7) Kumuda (astragal) .. .. 1 1/3
(8) Abja (cyma) .. .. 1/3
(9) Karna (ear) .. .. 1/3
(10) Abja (cyma) .. .. 1/3
(11) Paṭṭikā (band) .. .. 1 1/3
(12) Padma-kampa (cyma and fillet) .. .. 1
(13) Nimnaka (drip) .. .. 1 1/3
(14) Antarita (fillet) .. .. 1/3
(15) Prati (fillet) .. .. 1
(16) Vājana (fillet) .. .. 1/3
(17) Kandhara (dado) .. .. 1
(18) Kampa (fillet) .. .. 1/3
(19) Padma (cyma) .. .. 1/3
(20) Kapota (dove-cot) .. .. 1 1/3
(21) Vājana (fillet) .. .. 1
(22) Prati-bandha (fillet and band) .. .. 1

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

(c) 26 parts:

(1) Janman (plinth) .. .. 1
(2) Kampa (fillet) .. .. 1
### Parts

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(3)</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>(4)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(5)</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>(6)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(7)</td>
<td>Argala (bar)</td>
</tr>
<tr>
<td>(8)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(9)</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>(10)</td>
<td>Kapota (dove-cot)</td>
</tr>
<tr>
<td>(11)</td>
<td>Pratī-vājana (fillet), the remainder.</td>
</tr>
</tbody>
</table>

**Paṭṭa-kampa, Kapota, and the two Paṭṭas may be circular (line 348).**

The parts of the two lower karṇas are adorned with images of snakes, etc. (line 349).

#### (d) 24 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>(2)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(3)</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>(4)</td>
<td>Bhadrās (projecting ornaments)</td>
</tr>
<tr>
<td>(5)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(6)</td>
<td>Nimnaka (drip)</td>
</tr>
<tr>
<td>(7)</td>
<td>Antarita (fillet)</td>
</tr>
<tr>
<td>(8)</td>
<td>Prati (fillet)</td>
</tr>
<tr>
<td>(9)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(10)</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>(11)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(12)</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>(13)</td>
<td>Kapota (dove-cot)</td>
</tr>
<tr>
<td>(14)</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>(15)</td>
<td>Prati (fillet)</td>
</tr>
<tr>
<td>(16)</td>
<td>Kumbha (pitcher)</td>
</tr>
</tbody>
</table>

(؟ octagonal).

There should be Bhadra-paṭṭa (front fillet) and Patra-paṭṭa (leaf fillet) in the Kapota part (line 359).

### XVIII.—Kampa-bandha (347–358):

#### 36 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Tuṅga (elevation)</td>
</tr>
<tr>
<td>(2)</td>
<td>Kshudra-upāna (small plinth)</td>
</tr>
<tr>
<td>(3)</td>
<td>Mahābja (large cyma)</td>
</tr>
<tr>
<td>(4)</td>
<td>Kshudrābja (small cyma)</td>
</tr>
<tr>
<td>(5)</td>
<td>Kampa (fillet)</td>
</tr>
</tbody>
</table>

33
(6) Nimna (drip) .......... 1
(7) Vājana (fillet) .......... 1
(8) Padma (cyma) .......... 1
(9) Kumbha-mahābja (pitcher and cyma) .......... 5
(10) Abja (cyma) .......... 1
(11) Kampa (fillet) .......... 1
(12) Āliṅga (fillet) .......... 1
(13) Antarita (fillet) .......... 1
(14) Prati (fillet) .......... 2
(15) Vājana (fillet) .......... 1
(16) Kshepaṇa (projection) .......... 1
(17) Kandhara (dado) .......... 1
(18) Kampa (fillet) .......... 1
(19) Padma (cyma) .......... 1
(20) Kapota (dove-cot) .......... 3
(21) Āliṅga (fillet) .......... 1
(22) Prati (fillet) .......... 1

XIX.—Sri-kānta (359–372) :

36 parts :

(1) Upāna (plinth) .......... 3
(2) Kshudropāna (small plinth) .......... 1
(3) Mahāmbuja (large cyma) .......... 8
(4) Kshudrābja (small cyma) .......... 1
(5) Kandhara (dado) .......... 1
(6) Padma (cyma) .......... 1
(7) Paṭṭikā (band) .......... 3
(8) Kshudra-kampa (small fillet) .......... 1
(9) Padma (cyma) .......... 1
(10) Kshudrābja (small cyma) .......... 1
(11) Nimna (drip) .......... 1
(12) Padma (cyma) .......... 1
(13) Kumbha (pitcher) .......... 1
(14) Kampa (fillet) .......... 1
(15) Kshepaṇa (projection) .......... 1
(16) Kandhara (dado) .......... 1
(17) Kampa (fillet) .......... 1
(18) Padma (cyma) .......... 1
(19) Kapota (dove-cot) .......... 1
(20) Āliṅga (fillet) .......... 1
(21) Prati (fillet) .......... 1
This Śrī-kānta is stated to be of four kinds (line 376) but only one type is illustrated.

In the kumbha-part it should be round or there should be paṭṭa (line 372). These should be constructed in the temples of Śiva and Vishṇu (line 387).

Projections (lines 318–409):

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

Janmādi-vājanāntaṁ cha aṁśānām tad viṣeshataḥ (373)

These projections vary from being equal to one-fourth of the mouldings (lines 376–384):

Tat-samaṁ nirgamaṁ vāpi tri-pādaṁ ardhārdham eva cha
Tad-eva kshepaṇaṁ sarve yathā-sobhaṁ tu kārayet
Upāna-tuṅga-samaṁ vāpi tat-pādaṇa-vivardhanāt
Tuṅgena tri-vidhānaṁ cha tri-pādaṁ nirgamaṁ bhavet
Vaprochchhaṁ tu samaṁ vāpi yāvat kumuda-nirgamaṁ
Kumudochchhaṁ vapra-paṭṭāntaṁ paṭṭikā-nirgamaṁ bhavet
Tat-samaṁ nirgamaṁ vāpi paṭṭaṁ gopāna-nirgamaṁ
Kshudra-paṅkaja-sarveshaṁ tat-samaṁ nirgamaṁ bhavet
Yathā-sobhaṁ balāt sarvam aṅgānaṁ sahito(-aṁ) nyaset

These general rules are illustrated by giving in dānda (rod) and hasta (cubit) measures the projections of some plinth (lines 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:

<table>
<thead>
<tr>
<th>(1) Fillet</th>
<th>..</th>
<th>1</th>
<th>13\frac{1}{2}</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Torus</td>
<td>..</td>
<td>5</td>
<td>16\frac{1}{2}</td>
</tr>
<tr>
<td>(3) Plinth</td>
<td>..</td>
<td>6</td>
<td>16\frac{1}{4}</td>
</tr>
</tbody>
</table>

II.—Doric order (Art. 2565):

Base of the column 12 parts:

<table>
<thead>
<tr>
<th>(1) Apophyge or congé</th>
<th>..</th>
<th>2</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Fillet</td>
<td>..</td>
<td>3\frac{1}{3}</td>
<td>14</td>
</tr>
<tr>
<td>(3) Astragal</td>
<td>..</td>
<td>1\frac{1}{4}</td>
<td>14\frac{3}{4}</td>
</tr>
<tr>
<td>(4) Torus</td>
<td>..</td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td>(5) Plinth</td>
<td>..</td>
<td>6\frac{1}{14}</td>
<td>17</td>
</tr>
</tbody>
</table>
Grecian Doric:
Cornice—15·32 parts; Entablature—Frieze 14·88 parts; architrave 17·10 parts; Capital—11·16 parts.
Column (proper)—Shaft 20·30 modules; 1st step or plinth 6·90; 2nd step or plinth 6·70; 3rd step or plinth 6·90.

III.—Ionic order (Art. 2573):
Base of the column 19½ parts, excluding apophyge 2 parts and projection 18:

<p>| | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>1½</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>20</td>
</tr>
<tr>
<td>(2)</td>
<td>Torus</td>
<td>..</td>
<td>..</td>
<td>5</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>22½</td>
</tr>
<tr>
<td>(3)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>¼</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>20⅔</td>
</tr>
<tr>
<td>(4)</td>
<td>Scotia</td>
<td>..</td>
<td>..</td>
<td>2</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>20</td>
</tr>
<tr>
<td>(5)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>¼</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>22</td>
</tr>
<tr>
<td>(6)</td>
<td>Two beads</td>
<td>..</td>
<td>..</td>
<td>2</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>22½</td>
</tr>
<tr>
<td>(7)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>¼</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>22</td>
</tr>
<tr>
<td>(8)</td>
<td>Scotia</td>
<td>..</td>
<td>..</td>
<td>2</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>21</td>
</tr>
<tr>
<td>(9)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>¼</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>24</td>
</tr>
<tr>
<td>(10)</td>
<td>Plinth</td>
<td>..</td>
<td>..</td>
<td>6</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>25</td>
</tr>
</tbody>
</table>

Projection in parts of a module from axis of the column

Grecian Ionic (art. 2581):
Base of the column 33·27 parts:

<p>| | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Apophyge</td>
<td>..</td>
<td>..</td>
<td>1·080</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>18·960</td>
</tr>
<tr>
<td>(2)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>0·450</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>19·320</td>
</tr>
<tr>
<td>(3)</td>
<td>Bead</td>
<td>..</td>
<td>..</td>
<td>1·080</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>19·320</td>
</tr>
<tr>
<td>(4)</td>
<td>Torus (horizontally fluted)</td>
<td>..</td>
<td>..</td>
<td>6·120</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>22·500</td>
</tr>
<tr>
<td>(5)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>0·450</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>22·500</td>
</tr>
<tr>
<td>(6)</td>
<td>Scotia</td>
<td>..</td>
<td>..</td>
<td>6·000</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>21·840</td>
</tr>
<tr>
<td>(7)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>0·450</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>23·640</td>
</tr>
<tr>
<td>(8)</td>
<td>Torus</td>
<td>..</td>
<td>..</td>
<td>5·760</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>24·960</td>
</tr>
<tr>
<td>(9)</td>
<td>Plinth</td>
<td>..</td>
<td>..</td>
<td>11·880</td>
<td>..</td>
<td>..</td>
<td>..</td>
<td>26·520</td>
</tr>
</tbody>
</table>

IV.—Corinthian order (Art. 2582):
Base of the column 14½ parts:

<p>| | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Torus</td>
<td>..</td>
<td>..</td>
<td>3</td>
<td>..</td>
<td>..</td>
<td>22⅓</td>
</tr>
<tr>
<td>(2)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>¼</td>
<td>..</td>
<td>..</td>
<td>20⅔</td>
</tr>
<tr>
<td>(3)</td>
<td>Scotia</td>
<td>..</td>
<td>..</td>
<td>1½</td>
<td>..</td>
<td>..</td>
<td>20</td>
</tr>
<tr>
<td>(4)</td>
<td>Fillet</td>
<td>..</td>
<td>..</td>
<td>¼</td>
<td>..</td>
<td>..</td>
<td>21⅔</td>
</tr>
</tbody>
</table>
HINDU ARCHITECTURE

ANU-GRIHA

Height in parts of a module | Projection in parts of a module
---|---
(5) Two beads | 1 | 22
(6) Fillet | 1\(\frac{1}{4}\) | 21\(\frac{3}{4}\)
(7) Scotia | 1\(\frac{1}{2}\) | 21\(\frac{3}{4}\)
(8) Fillet | 1\(\frac{1}{4}\) | 23
(9) Torus | 4 | 25
(10) Plinth | 6 | 25

V.—Composite order (Art. 2591):
The base of the column 18 parts:

Height in parts of a module | Projection in parts of a module
---|---
(1) Congé | 2 | 20
(2) Fillet | 1\(\frac{1}{2}\) | 20
(3) Torus | 3 | 22
(4) Fillet | 1\(\frac{1}{4}\) | 20\(\frac{1}{2}\)
(5) Scotia | 1\(\frac{1}{2}\) | 20
(6) Fillet | 1\(\frac{1}{4}\) | 21\(\frac{3}{4}\)
(7) Bead | 1\(\frac{1}{2}\) | 21\(\frac{1}{2}\)
(8) Fillet | 1\(\frac{1}{4}\) | 21\(\frac{3}{4}\)
(9) Scotia | 2 | 20\(\frac{1}{2}\)
(10) Fillet | 1\(\frac{1}{4}\) | 23
(11) Torus | 4 | 25
(12) Plinth | 6 | 25

From the details given above it would be easy to understand and subscribe to the following remark:

'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., pp. 39-40 and see Plate ii.)

ANANTA (see LUPĀ)—A kind of lupā or 'a sloping and projecting member of the entablature representing a continued pent-roof.'

Ambaram cha vyayaṁ jyotir gaganaṁ cha vihāyasi।
Anantaṁ chāntariksham cha prastarāṁ (? pushkalaṁ) cāḥ-
thaṛāṁ lupāḥ।—(M., xviii, 174-175.)

ANU-GRIHA—The roof of a house.

Cf. Karna-kilaya-sambandho'ngrihaṁ setuḥ—'The fastening of the roof of a house to the transverse beam by means of iron bolts is called Setu.'—(Kautiliya-Artha-sāstra, Chap. lxvi, p. 166.)
ANU-ŚĀLĀ (cf. ŚĀLĀ)—An ante-chamber, a hall or room behind or at the side of a main hall.

Mānasāra, xxvi : 9, 19, 23 :
(a) Shoḍaśāṃśakam ādhikyaṁ bhāgaṁ harmya-viśālakam 1 (7)
Ekāṃśam karna-kūṭam syād dhārántara(m) śvāṁśakam 1 (8)
Dvi-bhāgena-śālā cha tad-arthaṁ chāntarālakam 1 (9)
Saptāṁśena mahā-śālā harmyaṁ etat tu vinyaset 1 (10)
(b) Athavāśīdaśāṃśe tu kūṭa-hārā cha pūrvavat 1 (16)
Shad-bhāgena mahā-śālā charaḥ-śālā tri-bhāgikam 1 (17)
Madhya-śālā yugāṁśena bhadra-śālā cha madhyame 1 (18)
Anusālā cha madhye cha chaikā-bhāgena bhadrakam 1 (19)
(c) Ekona-viṁśad-amśena aṣṭa-bhūmi-viśālakaṁ 1 (21)
Ekaika-kūṭa-vistāraṁ mahā-śālā sarāṁśakam 1 (22)
Anusālā tri-bhāgaṁ vahūh(h)ārāntara(m) dvi-bhāgikam 1 (23)
Mahā-śālā tri-bhāgena bhadra-śālā viśālataḥ 1 (24)

ANEKA-LIŃGA (see LIŃGA)—A class of the phallus, phalli in group as exist in many places.

Vedāśraṁ vasvasrakaṁ vā vṛttataṁ chaivaṁ proktāneka-liṅga-
mūle 1
Ekāneknān chokta-liṅge śvāṁśe kuryād dhārā shoḍaśādi-dvayena 1
(M., lII, 128-129, 132-133.)

ANILA-BHADRĀKA—A kind of chariot.
(See M., xlIII, 114, under RATHA)

ANTARA (see ANTARITA)—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). A moulding of the pedestal and the base.

Shad-amśam chāntare kārne uttarāṁśam tad-ūrdhake 1
(M., xIII, 121.)
Purvottara-pradeśe tu kampanān chāntarāṁśakam 1
Dviṁśakam cha tri-paṭṭam syāt tad-ūrdhve chāntarāṃ bhavet 1
(M., xIV, 59-60.)

ANTARĀLA(KA)—The intermediate space, the interior (=antarā-
laya), corridor.—(M., xxm, 39.)

(1) Intercolumnation :
Mūla-pāda-viśālāṁ vā tāt-tri-pāda-viśālakam 1
Etat kumbhāṅghrikan proktam antarālaṁ cha yojayet 1
(M., xv, 231-232.)
(2) Referring to corridor of the fifth storey:

Tasmät trî-mûla-harmyântaṁ tad-dvâyor mûla-deśake
Antarâlaṁ prakurvita pârśve sopâna-saṁyutam
Sarva-pradakshiṇaṁ kuryād yuktāy dvâraṁ prakalpayet

(M., xxiii, 20-22, see also 23-39.)

(3) Interior parts of a building:

Gopuraṁ maṇḍapâdyaiś cha chântaraţê tvalindake

(M., lxix, 8, see also xxx, 60.)

(4) 'The second maṇḍapa of a temple, between the ardha-maṇḍpa and the shrine, J. B.'

Cf. Gorakshakâm bhairavam ânjaneyaṁ Sarasvatīm Siddhi-vîna-
yâkaṁ cha

Chakâra pañcâyatanântarâle bâlendu-mauli-sthita-manaso yaḥ


(5) 'In the antarâla (or interior), they erected a most beautiful raṅga-
mâṭapa, and a fine chandra-sâla (or upper storey) according to the directions given by the King Timmendra.'—(Ep. Carnat., Vol. xi, Pâvugaḍa Taluq, no. 46, pp. 122; Translation, line 14, 203, Roman Text, v. 9.)


(7) Antarâle yathā yuktāy maṇḍapâkâram vînyaset

(M., xxiii, 39.)

ANTARIKSHA—A quarter.

Jayante tat-pare saumyec antarikshe'ka-pûrvake
Mrige chaivântarikshe vâ bhriṅgarāja-mrishe tathā

(M., vii, 39.)

A synonym of the lupâ or pent-roof:

Ambaram cha vyayaṁ jyotir gaganam cha vihâya
Anantaṁ cha antarikshaṁ cha pushkalam châśhtâdhaḥ lupâḥ

(M., xviii, 174-175.)

ANTARIKSHA-KÂNTA—A class of ten-storeyed buildings.

(M., xxviii, 14-15, see under Prâśâda.)

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

(1) Tad-urdhve'ntaritaṁ chāṁsāṁ tat-samam pravījājanam
    Ekaṁ chāntaritaṁ chordhve sārdhāṁsāṁ pravījājanam
(M., xiii, 58, 69, etc.)

Āliṅgam anśakaṁ chaiva tat-samāntaritaṁ tathā
Āliṅgam anśakaṁ chordhve anśenaṁntaritaṁ tathā
(M., xiv, 51, 101, etc.)

(2) The tenth moulding from the top of the entablature.—(See Kāmik āgama, liv, 2, under Prāśāda.)
(See Rām Rāz, Ess. Arch. of Hind., p. 25.

ANTAR-JANMAN—An inner plinth.
    Antarjanma bahirjanma nimmonnatayā sthitam
    Nirvaṁśameva tat sarvam kartṛ-vaṁsāṁ bhaved dhruvam
(M., lxxix, 16, 17.)

ANTARITA-MAṆḌAPA—The ante-chamber in front of a shrine.
(Chalukyan Architecture, Arch. Surv.,

ANTAR-BHITTI—An inner wall, partition wall, etc.
    Tan-māne tu sālānaṁ vinā-bhittīṁ sabhittikām
    Antar-bhittis tu chaivaṁ syād bahir-bhittis tu sarvadā
(M., xl, 51, 52.

ANTAR-MAṆḌALA—The circular court in the interior of a compound.
    Antar-maṇḍalam ārabhya mahāmāryādikāntakam
    Pañcha-kuṭa(ya) sasya chotsedhaṁ pratyekam pañchadāḥ bhavet
(M., xxxi, 57-58.)

ANTAR-MUKHA—Literally, with face towards the inside.
Cf. Griha-garbhaṁ (=foundations) antar-mukham syād grāma-
garbhaṁ bahir-mukhan—(M., xii, 216.)

ANTAR-VAPRA—The internal rampart, the internal side of the rampart.
Cf. Antar-vapraṁ bahir-bhittis cheshṭāṁ dīrgaṁ cha chūlikā
(M., ix, 362.)

ANTAR-VITHĪ—Internal roads, lanes, in a village or town.
Antar-vithī chaika-pakṣā bāhya-vithī dvi-pakshakā
(M., ix, 396.)

ANTAḤ-PURA—The female apartments.
(1) Rāmāyana (Cock):

II. 3, 13: Antaḥ-purasya dvārāni sarvasya nagarasya cha
II. 14, 29: Dadarsaṅtaḥ-purām śrīmān nānā-dhvaja-gaṇāyutam
II. 14, 66: Nirjagāma...sāgara-hrada-saṅkāśāt sumantro'ntaḥ-purāc chhubbhāt
II. 15, 18: Ityuktvāntahpura-dvāram ājagāma purāṇavit
V. 4, 30: Sa hema-jāmbu-nada-chakravālaṁ mahārha-muktāmaṇi

Parārghya-kālāguru-chandanārhaṁ sa Rāvanāntahpuraṁ
praviveṣa II

II. 15, 47: Saṁriddham antahpuram āviveṣa ha II
Tatodri'-kūta-chala-megha-sannibham mahāvimāno-
pamavēṣma-saṁyutam II

VII. 42, 27: Pūrvāhāçe dharma-kāryāṇi kṛtīvā dharmeṇa dharma-
vit I
Śeshaṁ 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) Pañcāhāntantra, ed. Bombay, I, pp. 38, 58, 61, 168:

Gatvā kanyāntaḥpure...rājā-kanyām...saptabhūmi-ka-
prāsāda prānta-gatām...bhaja II
Iha rājās tu tanayā Pāṭalīyasti kanyakā II
Uparyantaḥ-pure śā cha ratnam ityabhirakshyate II
Praviśya so'drīsriṅgāra-tūṅga-vātāyanena tāṁ I
Antahpure dadarsaṅtha suptāṁ rahasi Pāṭalim II
Pravrājakās cha gatvaiva vātāyana-pathena saḥ I
Praviśyaṁtaḥ-purāṁ prāpa suptāṁ niśi nripātmajāṁ II

(3) ‘When the great minister, Verggađe of the female apartments
(antahpura), great master of robes’...—(Ep. Carnat., Vol. vii, Shikarpur Taluq. no. 144, Transl., p. 107; Roman text, p. 191.)

ANTAḤ-HĀRĀ—The second inner court, internal enclosure in a
temple or house, the whole compound being divided into five courts
or enclosures.—(M., xxxi, 11-14.)

(See under Prākāra.)

ANTAḤ-ŚĀLĀ—Inner rooms, internal portions of a mansion.

Antah-śālā yathā-dvāraṁ danḍakasyoktavat kuru I—(M., xxxv, 281.)

ANTAḤ-ŚĀLĀ—Inner wall, internal partition.

Antaḥ-śālam-iti prāktam bāhya-śālam-ihochyate I

(M., xl, 114, see also xxxvi, 79; xl, 44.)
ANTIKA—A class of the two-storeyed buildings.
(M., xx, 94, 26–27, see under Prāśāda.)

ANTIMA—Limit, boundary, pilaster terminating the side-wall of a temple, and having base and capital generally differing from those of adjacent columns, same as prastara (entablature or plinth).

Tad (=prati)-ūrdhve sārdha-paṁchāṁsaṁ pādāyāmaṁ tritiyakam
Antimam cha dvi-bhāgaṁ syād vedikodayam īritam

(M., xxxiii, 226–227.)

ANYA-RAṆGA—The second court or theatre of a compound.
Maṇḍapaṁ nava-talaṁ kuryād bhavanam anya-raṅgaṁ vádhimaṁ
dāpakāram—(M., xi, 144.)

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

APACHCHHĀṆYĀ—A light shadow.
(See Avachchhāṇyā.)

APASAMCHITA—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.

Pratyekaṁ tri-vidhaṁ proktaṁ saṁchitaṁ chāpy-asaṁchitaṁ upa-
(apa)-saṁchitamityeva

Utsedhe mānaṁ grihyaṁ chet sthānakaṁ tat prakathyate
Vistāre mānaṁ saṁkalpya chāsanaṁ tad udīritam
Pariṇāhe pāde vāpi mānaṁ śayanaṁ īritam
Āsanaṁ saṁchitaṁ proktaṁ sthānakaṁ syād asaṁchitaṁ
Apasarṣchitaṁ śayanaṁ chet tat tat tri-vidha-harmyake

(M., xix, 7–11.)

Saṁchitāsaṁchitānāṁ cha aṁśair āyādibhir yutam
Apasarṣchita-harmyāṇāṁ tithyantaṁ shaḍ grahiṣhyate

(M., xxx, 173–174.)

APOHA (see UHA)—An additional or unprescribed member attached to a structure.

ABJA (see PADMĀ)—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
HINDU ARCHITECTURE

AMBARA

wherein the upper part swells, whilst the lower is hollow. By the
workmen these are called “ogées.”

Compare the lists of mouldings given under ADHISHTHANA and
UPAPITHA.

ABJA-KANTA—A class of the ten-storeyed buildings.

(M., xxviii, 18, see under PRASADA.)

ABHAYA—Fearless, a refuge-offering pose of the hand of an image.

Chatur-bhujam tri-netraṁ cha jaṭā-mukuta-bhūshitam
Varadābhaya-samyuktaṁ krishṇa-parāśu-dhāriṇam

Abhayam dakshine . . .—(M., vii, 159.)
Purve cha tvabhayam . . .—(ibid., 166.)
Varadaṁ chābhayaṁ pūrve vāme tu dvāra-hastakam

(M., xii, 120-121.)

(M., liv, 154.)

ABHAYA-HASTA (see ABHAYA)—With hand in the pose of offering
refuge.

Varadābhaya-hastam cha jaṭā-mukuta-maṇḍitam

(M., li, 30.)

ABHISHEKA-MANḌAPA (see MANḌAPA)—The coronation hall.

Nṛpiṇam abhishekārtham maṇḍapam

(M., xxxiv, 38.)

See Inscrip. of Rajaraja III (no. 39, H.S.I.I., Vol. iii, p. 86) under
MANḌAPA.

ABHYAVAHARA-MANḌAPA—A dining-hall.

See Raṅganātha inscrip. of Sundarapandya (v. 23, Ep. Ind., Vol. iii,
pp. 13, 16) under MANḌAPA.

AMALAŚILĀ—The crowning part of the (Hindu) śikhara.

(Fergusson, History of Indian and Eastern
Architecture, p. 323, note; ii, p. 129.)

AMALASĀRA (see ĀMALAKA)—The flat scolloped cushion or cog-
wheel member surmounting the śikhara (dome or tower).

(Cousens : Somanath and other Medieval
Temples in Kathiavard, pp. 41, 45, 17.)

AMRITA-NANDANA—A pavilion with 58 pillars.

(Matsya-Puruṣa, Chap. ccxx, v. 8, see under MANḌAPA.)

AMBARA—The sky, one of the eight kinds of the lupā or pent-roof.

(M., xviii, 174-175, see under ANANTA.)

Cf. Lupākārādi jaḍānāṁ mānaye mānavit-tamāḥ
Ambarādyashṭadāmāṁ niḍānāṁ lupamānaye

(M., xviii, 329-330.)
AMBUJA—Lotus, the cyma (see Abja and Padma).

Cf. Tad-dvayam chaambujaṁ chordhve kapotochchaṁ guṇāṁśaka ī

(M., xiii, 57.)

(A)RAṆGA—A synonym of harmya (building).

Araṅgam iti chaîtāni harmyaṁ uktam purātanaih ī—(M., iii, 8.)

ARATNI (see under AṆGULA)—A measure.

(1) A cubit of 24 aṅgulas (Introduct., Rājavallabha Manḍana and Brahmaṇḍana-Purāṇa, i, vii, 99, see under AṆGULA).

A measure equal to the length of the forearms with the fingers fully stretched (Suprabhedāgama, xxx, 24, see under AṆGULA).

(2) A measure equal to the first with fully stretched fingers (Suprabhedāgama, xxx, 24, see under AṆGULA).

According to this Agama '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 Rig-Veda onwards. (R.-V., viii, 80, 8; A.-V., xix, 57, 6; Aitareya Brāhmaṇa, viii, 5; Satapatha-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, i, 34.)

Satapatha-Brāhmaṇa also vii, i, 2, 6.

Kauśika-Sūtra, 85 (Pet. Dict.): Bāhur vā aratniḥ ī

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

Evaṁ tu vajra-kāntaṁ syād arka-kāntam ihocahate ī
Tad eva sālā-prānte tu pārśve chaikena sauṣṭikam ī
Tad-dvayor antare deśe tat-samāṁ kshudra-hārayoh ī
Pūrvavat kūṭa-vistāraṁ śeṣam hārāṁśa-paṅjaram ī
Tan-madhya tu tri-bhāgena kshudra-sālā-ciṣālataḥ(tā) ī
Tat-pārśve tri-tri-bhāgena hāra-madhya sa-bhadram ī
Kshudra-sālā-tri-tri-bhāgena madhya-bhadram samanvitam ī
Kshudra-hārā cha sarveshāṁ nāsikā-paṅjarānāvitaṁ ī
Madhye madhye mahānāśī netra-sālā cha pārśvayaḥ ī
Sarvālāṅkāra-saṁyuktāṁ shaḍ-vidham (ekādaśa-talaṁ) parikirtitam ī

(M., xxix, 25-34.)

ARGALA—A bolt or pin for fastening a door.

Argalāṁ dakshīṇe bhāge vāma-bhāge tu talpakam ī
Kavāṭa-yugmāṁ kartavyaṁ kokilārgala-saṁyutam ī

(Kāmikāgama, lv, 49, 52.)

44
A moulding of the base (see Kakshabandha, under Adhishṭhāna).
Kampam ekaṁ tad-ūrdhve cha ekenārgalam eva cha

(M., xiv, 331, note.)

ARDHA-CHITRA (see Ābhāsa)—An image made in half or middle relief.
Ardhāṅga-dṛisyaṁnaṁ cha tad ardha-chitrām iti smṛītam

(M., li, 10.)

Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgaṁ tridhochyate

(M., li, 8.)

Sthāvarāṁ jaṅgaṁ vapi dāru-śāilaṁ cha lohajam
Chitraṁ vā chārdha-chitraṁ cha chitrābhāsam athāpi vā

(M., lvi, 14–15.)

ARDHA-NĀRIŚVARA—A name of Śiva, an image the right half of which is the representation of Śiva and the left half of his consort Durgā.
Paśchima-mūla-tale madhye kosṭhe liṅgam adbhutam
Athaśwaroḥ-nāriśvara(ṁ) sthānakam

(M., xix, 224–225.)

ARDHA-PRĀṆA (see Sandhi-karman)—A kind of joinery resembling the shape of the bisected heart.
Sarveshāṁ api dāruṇāṁ sandheḥ prānte tu yojaṇet
Yathēṣṭaṁ phaṇa(m)-saṁgrāhyaiṁ chodayed vistaraṇtakam
Mūlāgre kilakaṁ yuktam ardha-praṇam iti smṛītam
Tad eva dvi-lalāte cha vistārārdhārdha-chandravat
Madhye cha danta-saṁyuktam agra-mūle tu yojaṇet
Śeshāṁ tu pūrvavat kuryāt mahāvṛītam iti smṛītam

(M., xvii, 97–102.)

ARDHA-MANṆĀPA—A half-pavilion, a vestibule, a court, a porch.

(1) Idam āyādikāṁ chārdha-maṇḍape śīṣṭa-maṇḍape

(Kāmikāgaṁa, 1, 68.)

Ardha-maṇḍapa-dakshāṁśe vighneṣa-nṛṛta-rūpiṇam

(ibid., lv, 73.)

(2) ‘On the west wall of the ardha-maṇḍapa in front of the rock-cut Jambukēśvara shrine at Tiruvellarai.’—(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.).
ARDAH-SALA

Ardha-manḍapa: the enclosed building in front of a shrine.'

(Chalukya Architecture, Rea, Arch. Surv.,

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

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

(H. Krishna Šastri, South Indian Images of Gods
and Goddesses, p. 2. For this reference I
am indebted to Prof. R. W. Frazer.)

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

Ardha-salā viśeṣo'sti chordhva-salā-śamanvitam
Madhya-kosṭhaṁ dvi-pārśve tu chārdha-salā-śamanvitam

(M., xx, 67, 73.)

Netra-salārdha-salā cha bhadrā-salādi-bhūshitam
Bhadra-salā mahā-nāṣi chārdha-salādhyālauṇkṛitam

(M., xxvi, 67.)

ARDAH-HĀRA—A half chain of 64 strings, an ornament, a string
of pearls worn round the neck.

Nakṣatra-mālāṁ api chārdha-hāram
Suvarṇa-sūtram paritaḥ stanābhyaṁ

Cf. Brihat-Samhitā, lxxixii, 32.

ALAKSHA—A member of the entablature, some screen-work with
small (invisible) apertures.

Ettam tu sarvato-bhadram alakṣākṛitīr ihochyate
Tad eva karṇavaśād vaṁśaṁ prastīrṇat tu sarvaśaṁ
Uttaraiṁ prāg-uktāṅghriṁ syāt tad-vaśat parito nyaset
Tad evāntam alaṅkāraṁ cha karṇaṁśo chottaram vinā

(M., xvi, 185–188.)

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

(H. S. I. I., Vol. 1, p. 127, first para., see under Maṇḍapa.)

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

(1) ‘Alinda-sabdena salā-bhitter bahye yā gamanikā jālaṅkāra-vritān-gaśa-
sammukhā kriyante’ (commentary on Brihat-Samhitā or Kiraṇa-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 courtyard. Cf. Amarakōśa (2, 2, 12).

(2) Senāpati-nṛipatnāṁ saptati-sahite dvidha-kṛite vyāse ।
  Śāla-chatur-daśa-hṛite pañcha-triṃśad-vṛite ’(a)lindaḥ ॥
‘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 Viśvak:

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

Pramitām tveka-śālām tu śubhadaṁ tat prakīrtitam ।
Senāpāti-nṛipādināṁ saptatī sahite kṛite ॥
Vyāse chaturdāsa-hṛite śāla-mānaṁ vinīrīṣetegin{figure}
\begin{center}
\includegraphics[width=0.5\textwidth]{image.png}
\end{center}
\caption{A diagram illustrating the structure described.}
\end{figure}
Pañcha-triṃśad-hṛite nyatralinda-mānaṁ bhavech cha tat ॥
‘The word might as well be rendered by balcony, gallery.’

(Kern, Brihat-Saṁhitā, iii, 17; J.R.A.S., N.S., Vol. vi, p. 282, note 3.)

Apratishidhālindaṁ samantato vāstu sarvato-bhadraṁ ॥
‘An edifice with uninterrupted terraces on every side is termed Sarvato-bhadra.’

Nandyāvartam alindaiḥ śāla-kuḍyāt pradakshiṇāntargataiḥ ॥
‘Nandyāvarta is the name of a building with terraces that form the wall of the room extending to the extremity in a direction from east to south (alias 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 (house) is auspicious, if it has 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 (house) has a western and eastern terrace running to the end, and between their extremities two others.’—(Ibid., vv. 31–35, pp. 285–286.)

(3) Agni-Purāṇa, Chap. cxi, vv. 20–24:
Chatuḥ-śālam tri-śālam vā dvi-śālam chaika-śālakam ॥
Chatuḥ-śāla-grihāṇāṁ tu śālālinda-bhedataḥ ॥
47
Sata-dvayaṁ tu jayante pañchāsat-pañcha teshvapi
Tri-śālāni tu chatvāri dvi-śālāni tu pañchadhā
ekā-śālāni chatvāri ekālindāni vachmi cha
Ashṭā-vimśad-alindāni grihāṇi nagarāṇi cha
Chaturbhiṁ satpabhiṁ chaiva pañcha-pañchāsad eva tu
Shaḍ-alindāni vimśaiva ashṭābhiv viṁśa eva hi
Ashṭālindām bhaved evaṁ nagarādau grihāṇi hi

(4) Kāmikāgama, xxxv:
Āśām (=śālānām) agre tu alindāḥ syuḥ pradhāne vā viṁshah ā
Eka-dvi-tri-chatush-pañcha-shaṭ-saptālinda-saṁyutaḥ
(37) Prishihe pārśvē tathaiva syuḥ ishṭa-deśe thavā punaḥ
Prithu-devāraḥ cha dvārāṁś cha evam eva prakālpayet
(38) Alindah prithu-dvāreṇa samo vā chārdha-mānataḥ
(44) Alinde dvāram evam syād anyatraśy-evam eva tu
(49) Alindasya samantāt tu bhāgenaikena-vārakam

See also ibid., l, 74, 75, 87.
Ibid., lv, 201 (the synonyms of alinda).
... āndharaṁ griham ādyakam
Parimaṇḍaṇa(m) sālinḍa vā alindasyābhidānakam

(5) Chāntarāle tvalindake (M., lxxv, 8.)
Urdhvordhva-talānām tu chaika-bhāgenālindakam

(6) See the views of the corridors (Pallaba Architecture, Arch. Surv.,

ALPA—A class of buildings.—(Kāmikāgama, xlv, 53-54, see under Mālika.)

ALPA-NĀSIKA (see Nāsā)—A small nose, a small vestibule.
Chatur-dikṣu chatur-dvāraṁ chatuḥ-shastra-alpa-nāsikam

(A., xxxiv, 166.)

AVACHCHHĀVYA—A dim light, shadowless spot, a light shadow.
Kanyā-vṛṣhabha-māsau cha-avachchhāvya na vidyate
Meshe cha mithune chaiva tulā-sīṁha-chatushtaye
Evaṁ hi dvāraṅgulaṁ nyastaṁ vṛṣikāśadha-minayoḥ
Chatur-āṅgulaṁ prakartavyaṁ dhanaḥ-kumbhau shaḍ aṅgulaṁ
Makareśṭāṅgulaṁ proktam apachchhāvyaṁ viṁshahā
t (M., vi, 31-35.)

Cf. Vitruvius, Book IX, Chap. viii, under Saṅku.

AVALAMBANA—A pendant.
Bāhu-valaya-dāma cha skandha-mālāvalambanam—(M., l, 15.)

AVASATHA (see Pratiśrāya) the rest-house, a house.
Ramyaṁavasathaṁ chaiva datvāmuṁ lokamāśritaḥ
‘Having given away a charming house, he attained the other
world.’—(Hemadri, p. 646.)

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ALINDAKA.
HINDU ARCHITECTURE

ASHTA-TALA

Ramyāṃś chāvasatḥān datvā dvijebhyo divam āgataḥ
d‘ Having given away charming houses to the twice-born and gone
to heaven.’ (Mbh. Anuśāsanika-parvan, Chap. cxxxvii, v. 10).

(Ind. Ant., Vol. xii, p. 142, c. 1-2.)

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

AŚVATTHA-VRIKSHA—The holy fig-tree, carved along with
Buddha images.

Referring to the Baudhha images:
Sthānakaṁ chāsanaṁ vāpi simhāsanādi-sāmyutam
Aśvattha-vṛksha-sāmyuktaiṁ kalpa-vṛksham tathā nyaset

(M., lvi, 3-4.)

ASHTA-TALA—The eighth storey.

(Mānasāra, xxvi, 1-76, see under Prāśāda.)

A description of the seventh floor including the proportion and orna-
ments of the component parts (lit. limbs) from the plinth to the tower:

Evaṁ śreshṭhaṁ tvashṭa-tale sarvālaṅkāra-sāmyutam
Janmādi-stūpi-paryantaṁ chāṅga-māṇam ihochyate
Saikāśtha-paṅchakāṁśa-harmye tuṅgaṁ vibhajite
Ādhāraṁ chāṣtha-bhāgena vedāṁśaṁ charaṇāyatam
Tad-ardhaṁ valabhyaṣedhaṁ sārdhaṁ vahnyāṁśam anghrikam
Sa-tri-pādaṁsakaṁ maṅcham ārdhive pādaṁ guṇaṁśakam
Tad-ardhaṁ chordha-maṅchaṁ syāt tri-pādaṁkshāṅghri-tuṅgakam
Sa-pādaṁsakaṁ prastarottuṅγaṁ dyavṛddhaṁśaṁ charaṇāyatam
Tad-ardhaṁ prastarotsedhaṁ jaṅghāyaṁmaṁ cha sārdhakam
Prastaraṁ chaika-bhāgena dyavṁśa-pādaṁkshāṅghrikam
Urdhva-maṅchaṁ tri-ṛṛadaṁ syāt sa-bhāgaṁ pāda-tuṅgakam
Ekaṁśaṁ prastarotsedhaṁ tad-ūrdhive cha tri-bhāgikam
Tat-tri-bhāgaika(ā) vedīṁ(h) syād dvī-bhāgaṁ gala-tuṅgakam
Sa-pādaṁ chaṁsakaṁ chordhve śīrāḥ śeshaṁ sikhodayam
Kechit tad eva tuṅge tu sapta-bhāgaṁdhiṁ tathā
Urdhvordhaṁ-pāda-mūle tu yuktyāṁśena masūrakam
Talaṇaṁ chaika-bhāgena karṇa-harmyāvṛitaṁ nyaset
Antara(m) prastaropetaṁ sarvālaṅkāra-sāmyutam
Tasyāntasyaika-bhāgena kuryād āvaryāyindakam
Mūle bhāge pādaṁśena chordhve’rdha-talaṁśakam
Netra-sālārdaṁ-sālā cha bhadra-sālādi-bhūshitam
Toraṇair niṅa-sālādi nāsikābhir alaṅkritam
Koshaṁ(s)ī sālādi-madhya ce cha chordhva-sālā cha maṇḍitam
Nāsikā-paṇjara-sālā kūta-kosṭhe tu bhūshitam
Nāsikā-paṇjarādyasya bhadra-sālāyai alaṅkritam
Kshudra-sālā-pradeśe tu sarvālaṅkāra-sāmyutam

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

ASHTA-TRIMSAT-KALAA—Thirty-eight kinds of mystic marks on the body of an image.

(Padadi-murdha-paryanta(m) paryaya-di-chakshara(m) nyaset)
Ashtha-trimsat-kalaa sarvas tat-tad aangani vinyaset

ASHTA-VARGA—The eight component parts of a single-storeyed building, namely, adhishtha (basement), aanghri (dwarf pillar), prastara (entablature), griha (a platform or neck), sikha (tower) stupa (dome), griha-mancha (a projecting seat at the neck) and vedika (a raised platform).—(M., xix, 80-85.)

ASHTASRA—Eight-cornered, a kind of single-stored building which is octagonal in plan and has one cupola.

2) Matsya-Purana, Chap. clxxix, vv. 29, 53 (see under PrAsAda).
3) Bhavishya-Purana, Chap. cxxx, v. 25 (see under PrAsAda).

ASAMCHITA—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 Aapanamchita.)

Pratyekam tri-vidham proktam samchitam chapyasaamchitam upasanamchitam ityevam (Kamikagama, xliv, 6-7.)

AMSA (see SHADVARGA). A part, one of the six varga formulas for ascertaining the right proportion.

AMSRU—The rim, the edge.

Cf. Darpanam suvritta syad amshrU kincid unnatam

(M., l, 117.)

AMSKUKA—A moulding of the pedestal, generally placed between a cyma and a corona (kapota).—(M., xv, 122, see under Upadtha.)
ACHARYA-KULA—Residences of professors, sufficiently comfortable even for princes and ordinary male and female pupils to be in residence for instruction, teachers’ family establishment with pupils’ quarters in separate blocks. These might have supplied the general plan of the later monastic establishments of Buddhists, Jains, Brahmins, comprising a quadrangular structure with cells on all sides and the shrine and abbot’s cell in the centre or the east. These may be looked upon as the beginnings out of which the pre-Buddhist and Buddhistic centres of learning like in Nalanda of the residential university type were evolved.'—(Sarkar, Social History of India, p. 13.)

AGAMA—The scriptures, different from the Agama treatises of Southern India some of which are predominantly architectural texts.

Cf. M., xlix, 176.

AGARA—A house, a room, a cell.

For synonyms, see Amarakosa (II, 2, 5).

Cf. (1) Ramaya (Cock):

V. 3, 18: Koshthaagaravatamshikam... nagarim

II. 3, 44: Koshthaagra-yudhahagraih kritvā saānichayān bahūn

VI. 127, 56: Aneka-sataṁ bhavān kośaṁ koshthaagraṁ gṛiham balam

(2) Mahabhara (Cock):

XII. 69, 54: Bhāḍāgāra-yudhāgāraṁ yodhāgāraṁ cha sarvaśaḥ

Aśvāgāraṁ gajāgāraṁ balādhikaśapāni cha

XII. 86, 121: Bhāṇḍāgāra-yudhāgāraṁ prayatnenaḥbhividhayat

I. 134, 11: Prekshāgāraṁ suvihitam chakrus te tasya śilpināḥ

Rājānaḥ sarvāyuḍhopētam śrīnāṁ chaiva nararshabhā

I. 134, 14: Muktā-jāla-parikshiptaṁ vaidurya-maṇi-śobhitam

Śāta-kumbhamayaṁ divyaṁ prekshāgāram upāgatam

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

Divyā-atra kanyā nrityanti rātrau yānti yathāgriham

(3) Manasa (xxv, 29, etc.):

Tale tale bhadra-koshṭhāśramāgāraṁ parikirtitam
(4) Dharma-sāstra-prachoditam yogi-(ā)gāram idaṁ proktam suribhiḥ pariveshtam ī
‘Āgāra, 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 śāntalākhyā sā Jina-gāram akārayat— The celebrated lady had this Jina temple made.—(Ep. Carnat., Vol. ii, no. 62, Roman Text, p. 59, last line, Translation, p. 148, last line.)

ACHCHHADANA—A roof, the eighth covering moulding from the top of the entablature.

(Kāmikāgama, liv, 2, see under Prāśāda.)

ĀDIKA—Literally first or principal, ? a fast conveyance.
Ādikaṁ syandanaṁ śilpi(n) śibikā cha ratham tatha ī
Sarvair yānām iti khyātaṁ śayanaṁ vakshyate tatha ī

(M., iii, 9-10.)

Ā(R)DRA-PŪSHAKRITI (see under LIŃGA)—A kind of phallus looking like the rising sun.
Liṅgākāraṁ ihoxyate . . .
Daivikaṁ dīṇḍimākāraṁ mānush(ā)(r)dra-pūshakrītī(ḥ) ī

(M., lii, 237, 240.)

ĀDHĀRA—The basement, the plinth.
Dvītalānām alaṅkāraṁ vakhye saṅkshipyate’dhunā ī
Upāṇādi-stūpi-paryantam ashtāvimśad vibhājīte ī
Ādhārochchaṁ guṇāṁśām syāt pāda-tuṅgaṁ shaḍ-aṁśakam ī

(M., xx, 1, 3-4.)

Janmādi-stūpi paryantam chāṅga-mānāṁ ihoxyate ī
Saṅkṣāṭa-paṅchakāṁśām harmye tuṅgaṁ vibhājīte ī
Ādhāraṁ chāṣṭa-bhāgena vedāṁśām charaṇāyatam ī

(M., xvi, 48-50.)

Uttaraṁ vājanādhāram ādheyaṁ śayanaṁ tathā ī
Uddhṛitaṁ cha murdhakaṁ chaiva mahā-tauli svavaṁśakam ī
Prachiḥhaḍanasy(ām) ādhrām etat paryāyam irtat ī

(M., xvi, 56-58.)

Parimāṇa-virodhena rekha-vaishamya-bhūṣhitā ī
Ādhāras tu chatur-dvāraṁ chatur-maṅḍapa-sobhitāḥ ī
Sata-sṛṅga-samāyuunto Meruḥ prāśāda-uttamaṁ ī
Maṅḍapās tasya kārttavyā bhadrains tribhir alaṅkṛitā(ḥ) ī
Gaḥṭanākāraṁ-maṅnaṁ bhinnā bhinnā bhavanti te (prāśādaḥ) ī
Kiyanto yeshu chāḍhāraṁ nirādhāraṣ cha kechana ī

(Garuḍa-Purāṇa, Chap. xlvi, vv. 38-40.)

Valabhi chhadirādhāraḥ ī

(Hemachandra, Abhīdhāna-chintāmaṇi, 1011, Pet. Dict.)

52
HINDU ARCHITECTURE

ĀPAṆA


ĀNDOLA—A swing, a hammock.
Tad-ūrdhve paṭṭikām nyasya kilāgre cha kabandhanam 1
Chaturbhūṭi śrīkhalā-yauktam āndolam chaikatopari 1
Deva-bhū-sura-bhūpānām anyeshāṁ śayanārthakam 1

(M., xliv, 69-71.)

ĀNDHĀRA (-RIKĀ)—A closed verandah, a balcony, a blind screen.

Kāmikāgama, l. :
Paṅjaro(raś) chārdha-bhāgo vā tri-pādo vātha bhāgikāḥ 1
Alindāndhārikāndhāra-hārā bhāgena kalpitāḥ 11 (74)
Nava-bhāga-tri-bhāgo vā vyāsā-nāli-griñhānviṭaḥ 1
Bahir āndhārikāndhāra-hārā bhāgena vistṛitāḥ 11 (76)
Pañchālindaṁ śhat-kuḍyaṁ bahir āndhārikāviṭitam 11 (83)
Āndhārāndhāra-hāroka-khaṇḍa-harmya-viṣeshitam (vimānam) 11 (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 : Nāna-paṇya-samṛiddhesu vānijām āpaneshu 1
II. 14, 27 : Samṛiddha-viṇapāpanāṁ ... (purīm) 1
II. 114, 13 : Saṃśkriptā-viṇapānaṇām (Ayodhyām) 1

VII. 43, 13 : Chatvārāpana-rathyāsu 1
II. 71, 41 : Mālāyaṇapēshu rājante nāḍya paṇyāni va tathā 1
II. 42, 23 : Samvṛitāpana-vedikām ... (purīm) 1
II. 41, 21 : Samvṛitāpana-viṭhikā 1
I. 5, 10 : Su-viṣhaktāntarāpanām ... (purīm) 1
II. 57, 15 : Anvantaraṇāpanām 1
VI. 112, 42 : (Ayodhyām) sīkta-rathāntarāpanām 1
VII. 101, 13 : Ubhe (Takshasīlā and Pushkalāvati) ... suvibhaktāntarāpanė 1

(2) Rājaṭarairginī, I, 201, etc. : Riddhāpanam ... nagaram 1

(3) Mahābhārata (ibid.) :
XII. 86, 8 : Chatvarāpana-śobhitam (puram) 1
XIII. 30, 17 : (Vāraṇaśim) ... samṛiddha-viṇapāpanām 1
II. 21, 25 : Mālāyaṇānāṁ cha dadrisuḥ śriyam uttamām 1
APĀNA

IX. 25, 33: Vipanyāpaṇa-paṇyāṇām ।
Comm. Nilkanṭha: Vipanāṣaḥ paṇya-vithikā ।
Āpanā haṭṭāḥ paṇyāni vikreya-dravyāni ।

(4) Vāpi-kūpa-taḍāga-kuṭṭima-maṭha-prāśāda-satralayān ।
Sauvarṇa-dhvara-toraṇāpaṇa-pura-grāma-prapā-manḍapān ।
... vyadhāpayad ayaṁ Chaulukya-chuḍāmanīḥ ।

(Srīdhara's Deva pattana Praśasti, v. 10,
Ep. Ind., Vol. II, pp. 440-441.)

APĀNA—A tavern, a liquor-shop, a watering station, huts on roadsides where drinking water is distributed gratis.

Devānām-piyē Piyadasi lājā hevaṁ āhā (: magesu-pi me nigohāṇi lopāpitāni (: chhāyopagāni hosamī pasumunīsānaṁ ; ambāvādikyā lopāpitā (: aḍhak(o)s(i)kyāni pi me uda-pāṇāni (2) khānāpītanī (;) nimśidhiya cha kālāpitā (;) āpānān ime bahukāni tatā tatā kālāpitāni paṭibhogāye pasu-munīsānaṁ (:).

'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.

(Pillar edict of Asoka, no. VII, lines 2-3,

ĀBHAṅGA (see under AṬTIBHAṅGA and BHAṅGA)—A pose in which the idol is slightly bent.

Sarvēṣhām deva-devināṁ bhaṅga-manam ihochyate ।
Ābhaṅga-sama-bhaṅgaṁ chaati-bhaṅgaṁ tridiḥ bhavet ।

(M., LXVII, 95-96.)

ĀBHAŚA—A class of buildings, pavilions, doors, etc. One of the nine materials of which idols are made, sand glass, lacquer (M., lxii, 15-16), a marble, bas-relief (M., LI, 11), painting (ibid., 12, LVI, 14-16).

A class of buildings:

(1) Etaj jāti-vāṣāt proktāṁ chhandādīnāṁ śāntikotsedham ।
Nava-tale tri-pañcha-vidham vai vipulaṁ kanyasādi-śreshthām pravakshyate ।
Kramatas tri-pādam ardha-karam pādam cha idam saṁkalpam ābhāṣam idam ।—(M., IX. 103-104.)

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Eka-bhūmi-vidhiṁ vakshye lakṣhaṇaṁ vakṣhyate'dhunāḥ
Jātiś chhandam vikalpaṁ tu chābhāsaṁ tu chatur-vidham
Pūrva-hastena saṁ-yuktam harmyaṁ jātir iti smṛitam
Chhandam tri-pāda-hastena vikalpaṁ syāt tad-ardhakam
Ābhāsaṁ cārdha-hastena harmyādīnāṁ tu mānayet

(M., xix, 1-5.)

Eka-tri-pādam ardhaṁ cha pāda-hastaṁ yathā-kramam
Jātiś chhandam(ā)ṁ vikalpaṁ cha-ābhāsaṁ chatur-vidham
Etat tad eva saṁyuktam harmyānāṁ māna-kalpanam

(M., xxx, 175-177.)

Pavilions of some particular shape:
Devānāṁ bhū-surānāṁ cha maṇḍapaṁ jāti-rūpakam
Bhūpānāṁ maṇḍape sarve chhandā-rūpaṁ iti smṛitam
Vaisyakānāṁ tu sarveshāṁ vikalpaṁ cheti kathyaṁ
Sudrānāṁ maṇḍapaṁ sarvaṁ chābhāsaṁ iti kṛtām

(M., xxxiv, 547-550.)

In connexion with doors:
Saptā-viṁśodayaṁ hy-evāṁ tad-ardham vistṛitaṁ bhavet
Evāṁ jāti-vaśāt proktam chhandādīnāṁ pravakṣhyate
Trayoviṁśa-śatāntāṁ syāḥ chhandā-dvāra-vaśālakam
Paṁcha-viṁśāṅgulum ārabhya dvi-dvyaṅgula-vivardhanat
Eka-viṁśāṅgulum ārabhya dvi-dvyaṅgula-vivardhanat
Eka-viṁśa(ā)ṁ-śatāntāṁ syād vikalpa-dvāra-vistṛitaṁ
Nava-paṁktyāṅgulum ārabhya dvi-dvyaṅgula-vivardhanat
Eka-paṁktyāṅgulādhiṅkyāṁ śatāntam ābhāsa-vistṛitaṁ

(M., xxxix, 28-35.)

In connexion with the phallus:
Jātich-chhandam vikalpaṁ cha-ābhāsaṁ tu chatur-vidham

(M., lxxii, 49.)

A kind of glass of which idols and statues are made:
Brahmā-viṁśu-maheśānāṁ lakṣhaṇaṁ vakṣhyate’dhunāḥ
Hiraṇya-rajaṁtenaiva tāmreṇaiva śile vāpi
Dārve vā sudhe vāpi sarkarabhāsa-mṛtiṅkā(-bhīḥ)
Etais tu navadhiṁ dravyaiḥ chottamādī trayaṁ trayam
Chalāṁ chāpy-achalaṁ chāpi nava-dravyais tu nirmitaṁ
Lohajair mṛit-sudhā chaiva sarpakarabhāsa-mṛtiṅkā
Chala-dravyaṁ iti proktam anyeshāṁ chāchalaṁ viduḥ

(M., l, 1-7.)
Three kinds:
Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgam tridhochyate
Sarvāṅgam dṛiṣya-mānam yat chitram evam prakathyate
Ardhāṅga-dṛiṣyamāṇam cha tad ardha-chitram iti śrītām
Ardhārdha-darsānam(dṛiṣya)-mānam ābhāsam iti kathyate

(Uttamaṁ lohajam bimbam pithābhāsam tu chottamam)

(Cf. Eka-kāle kritaṁ sarvaṁ sudhā-mṛit-kaṭa-sarkaraiḥ
Berāṇāṁ dravyam ityuktam . . . lohajë vā śileṭhavā
Dārvābhāsa-ratnena sudhā-mṛit-kaṭa-sarkara(aṁh)"
Ghanāṁ vāpy-aṅganaṁ vāpi kuryat tu śilp(a)viṭ-tamaḥ"

(Śilodbhavāṇāṁ v(b)imbānāṁ chitrābhāsasya vā punah
Jalādhivāsanāṁ proktāṁ vriśhendraya prakṛtītām

(Liṅga-Purāṇa, Part II, uttara-bhāga
Chap. XLVIII, v. 43.)

(2) Pratimā saptadhā proktā bhaktānāṁ sudhā-vṛiddhaye
Kāṁchaṁ rājatī tāmī pārthivi sālajā śrītāṁ
Vārkṣi chālekhyakā veti mūrti-sthānāṁi sapta vai

‘Ālekhyaka’ and ‘ābhāsa’ seem to have the same meaning and
indicate the same material.—(Bhavishya-Purāṇa, Chap. CXXXI, vv. 2, 3.)

(4) Indhanāni cha vinyasya palālāni cha vinyaset
Tasmin loṣṭāni vinyasya palālaṁi cchādayet punah
Palālābhāsakaiḥ paścād brahyābhāsais tushais tathā
Ačchhādyādbhir atha sīnchech cchākhāṁ prajjvālayet punah

(Vāstu-vidyā, ed. Ganapati Śastri, xvi, 32-33.)

(5) Another class of buildings:
(Jāti) Chhandam Vikalpam Ābhāsam ekaika tu dviṣainkhyakam

(Kāmikāgama, l, 13.)

A class of kūṭa-kosṭha or top-room, being a combination of the chhanda
and vikalpa classes (Kāmikāgama, LV, 130, 123-127, see under Karna-
Kōṭa).

(6) Suprabhedāgama, xxxiv, 3-4 (refers to the image of Iśvara):
Chitrāṁ chitrāṛdhām evaṁ tu chitrābhāsaṁ tathaiva cha
Sarvāvaya-samprāṇam dṛiṣyam tach chitram uchyate
Ardhāvaya-samdrīṣyam ardha-chitram chaiva cha
Paṭe bhittau cha yo(ya) likhyāṁ chitrābhāsam ihochyate

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Exactly similar definitions are given in the Mānasāra, but therein ‘abhāsa’ refers to a material of which an idol is made, whereas in this Āgama, ‘abhāsa’ refers to the image itself made in full, middle or quarter relief, and to the paintings made on cloth and walls.

Materials of which images are made:

Mrīṇmayāṁ yadi kuryāḥ chech chhūlara(m) tatra prakalpayet
Lohajāṁ cha viśeśaṇa madhūchchhishtena nīrmitam—(ibid., 31.)

(7) Lohajatve madhūchchhīṣṭam agnīnārdrikṛitas tu yat
Vastreṇa śodhayet sarvam doshaṁ tyaktvā tu śilpaṁ

(Karaṇāgama, xi, 41.)

(8) Mūrtis tu vṛksha-pāshāṇa-loha-dravyaṁ prakārayet
The image should be made of materials like timber, stone, and iron.

(Silpa-lāstra-sāra-samgraha, xi, 5.)

(9) Sauvarṇi rājatī vāpi tāmṛi ratnamayī tathā
Śaili dārumayī chāpi loha-sīsa-mayī tathā
Ritikā-dhātu-yuktā vā tāmra-kāṁsa-mayī tathā
Sudhā-dāru-mayī vāpi devatārčā praśasyate

(Matsya-Purāṇa, Chap. cclviii, vv. 20-21.)

(10) Mrīṇmayī dāru-ghaṭitā lohajā ratnajā tathā
Śailajā gandhajā chaiva kaumudi saptadhā śṛṣṭa
Kāṁsamayī gandhajā chaiva mṛīṇmayī pratimā tathā

(Agni-Purāṇa, Chap. xliv, vv. 9-10.)

(11) Mrīṇmaye pratīv(b)imbe tu vaset kalpa-yutam divi
Dāru-pāshāṇa-dhātunāṁ kramād daśa-guṇādhikam
Mrīṇmaye vāhane datte yat phalam jayate bhuvi
Dāruje tad-daśa-guṇāṁ śilāje tad-daśaadhikam
Ritikā-kāṁsa-tāmrādi-nirmita deva-vāhane
datte phalam āpnoti kramāt śata-guṇāadhikam

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

(12) Svarṇādi-lauha-bimbe cha deha-garbhāṁ na karāyet (4)
Kāśṭha-pāshāṇa-bimbe cha yat sandhau vidhir uchyaṁ (6)
Yat bimbe cha kṛte dravyām svarṇām tāmraṁ tu mṛīṇmaye
Saile kāśṭhe iṣṭikā-chürṇāṁ bimbaṁ tatra prachakshate (3)

(Bimbamāna, British Museum, MS. 1, 558, 5292, vv. 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., Vol. iii, p. 194, c. 1, last para.)

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AMALAKA

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, ? ābhāsa), they put in images or chaityas two kinds of śarīras (relics)—(1) the relics of the great Teacher, and (2) the gāthā of the chain of causation’.—(Itsing’s work, Record of the Buddhist Religion, Transl., Takakusu, p. 150, quoted by V. A. Smith, Ind. Ant., Vol. xxxiii, p. 175.)

AMALAKA (cf. AMALĀŚIȚA and AMALASĀRĀ)—A massive circular stone supporting a vase known as kalaśa. It figures as the crowning member of śikhara (tower), as the crown of the simulated roofs, and as the cushion-shaped portion of the capital of massive columns (of Aśoka and at Elephanta). In śikhara it has a structural purpose to serve, while in other places it is a mere ornament. It has been frequently referred to by Fergusson, Burgess, Hanell, Coomaraswamy and their followers, but rarely occurs in the Silpa-śastras or other Sanskrit texts. The following line has been quoted by some writer from some text of the Mayamata Silpa-śstra:

Tathāmalaka-pakvābhama dirgha-vṛttama cha golakam
It is held that the term as referring to the crown of a temple ‘must have arisen from a wrong rendering of the Chinese symbols O-mo-lo-kia-ko, describing the great vihāra at Buddha Gaya as Āmalaka.’
Free conjectures have thus been made by modern writers on its origin from the āmalaka, fruit or tree, or from lotus. A writer has referred to the matter in the Calcutta Oriental Journal (1934, Vol. 1, pp. 189–195) and accepts the lotus-theory because of its popularity as a Buddhist and Hindu symbol, and also because it fits in well as a part of the śikhara.

AMALAKA-VANTIKA-PIṬHA—Chairs with many legs.
(Mahāvagga, vv. 10, 2.)

AYA (see under SHADVARGA)—One of the six varga formulas for ascertaining the right proportion of measurement.

AYAKA-SKAMBHA (see under STAMBHA)—A sort of pillar built upon the rectangular projection from the dome and drum-like parts of the Mahāchaityas (of Amaravati and Nagarjunakonda). Their identification has been rendered certain by the inscriptions they contain; therein these pillars are designated as ‘Ayakakhambha.’ According to Vogel (Ep. Ind., xx, p. 2) it ‘had no structural function but utilized for sculpturing in low relief,
Buddhist emblems and dedicatory inscriptions.' Vaddari Apparao thinks that it means 'a pillar erected near the gate.'—(Indian Culture, October, 1936, pp. 389–390.)

AYATANA—An enclosure, earlier an abode, a house, later an enclosed settlement, temples and monasteries, an assembly hall.

(R.-V. iv, 4, 3 ; 37, 1 ; v. 3, 6 ; vi, 21, 4, vii, 56, 22 ; 61, 3 ; x, 91, 2.)

A dwelling, a temple where an idol is installed:

1. Pūrveṇa phalino vṛikshāḥ kṣhtra-vṛikshās tu dakšiṇe 1
   Paśchimena jalaṁ śreṣṭhaṁ padmopotala-vibhūshitaṁ 11
   Uttare saralais tālaṁ śubhāḥ syāt pushpa-vāṭikā 11
   Sarvatās tu jalaṁ śreṣṭhaṁ sthiram asthiram eva cha 1
   Pārśve chāpi kartavyaṁ parivārādikālayam 1
   Yāmye tapovana-sthānaṁ uttare māṭrikā-ghriham 1
   Mahānasaṁ tathāgneye nairṛitye'tha vināyakam 11
   Varuṇe śrīnivāsas tu vāyavye gṛihā-mālikā 1
   Uttare yajña-sālā tu nirmālya-sthānam uttare 11
   Vāruṇe soma-daivatye bali-nirvapānaṁ smṛitam 1
   Pūrto vṛishabhā-sthānaṁ śeshe syāt kusumāyudhaṁ 11
   Jale vāpi tathābhiśe Vighnus tu jala-śayyāpi 1
   Evam āyatanām kuryāt kuṇḍa-maṇḍapa-saṁyutam 11

(Matsya-Purāṇa, Chap. cclxx, vv. 28–34.)

2. Pañchāyatana-madhye tu Vāsudevaṁ nīveśayet 1

(Agni-Purāṇa, Chap. xliii, v. 1.)

3. Devatāyatanā-vāpi-kūpa-taḍāgādi-nirmāṇam 1

(Nārada-Purāṇa, Part I, Purva-bhāga, Chap. xiii, Colophon.)

4. Chatuḥ-shashti-padam kuryāt devāyatanāṁ sadā 1

(Bhavishya-Purāṇa, Chap. cxxx, v. 17 ;
Brihat-Saṁhitā, lvi, 10.)

Pura-madhyam saṁśārtya kuryād āyatanāṁ raveḥ 11

(Bhavishya-Purāṇa, Chap. cxxx, v. 40 ; see also v. 41.)

5. Rāmāyaṇa (Cock):
   I. 5, 13 : pūrtaṁ . . . devāyatanaiś chaiva vimānair api
      śubhitām 1
   I. 13, 37 : yajñāyatanā 1
   I. 77, 13 : devatāyatanāni 1
   II. 6, 4 : śrīmatyāyatane vishnoḥ 1

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II. 6, 11: sitabhra-sikharabheshu devatayataneshu I
II. 3, 18: devayatana-chaityeshu I
II. 25, 4: chaityeshv-ayataneshu cha I
II. 52, 90: tirthany-ayatanani cha I
II. 56, 33: chaityanyayatanani cha I
II. 71, 42: devayatana-chaityeshu I
VII. 101, 15: ubhe purottame ..  sabhite sabhaniyaiś cha
devayatana-vistaraḥ I

(6) Mahabhārata, II, 80, 30, etc. (ibid.):
Devayatana-chaityeshu I

(7) Taittirīya-Saṁhitā, 2, 2, 6, 1, etc. (Pet. Dict.):
Devanām evāyatane yatate jayati taṁ saṁgrāmam I

(8) Śatapatha-Brāhmaṇa, 4, 4, 5, 3; 5, 2, 13; 6, 2, 1, 14; 12, 5, 1, 17.
etc. (ibid.):
Kūpā iva hi sarpānām āyatanāni I
Chhāndogya-upanishad, 6, 8, 2, etc. (ibid.):
Sa yathā sākuniḥ sūtreṇa prabaddho disām disān patitvānya-
trāyatanamaladbhvā bandhanam evopāsrayate I

(9) Śivāyatananm ramyaṁ chakre—' built a beautiful temple of
Śiva.'—(An Abu Inscript. of the reign of Bhimadeva II, Ind. Ant., Vol. xi,
pp. 221, 222.)

(10) Chakārāyatananm śambhor ambhonidhi-samaṁ sarah—' he built
the temple of Śambhu and a tank equal to the sea.'—(Harsauda Inscript. of
Devapaladeva, line 13-14, Ind. Ant., Vol. xx, p. 312.)

(11) Śrī-Nānigavānī devaayatananm kārāpitam I
'S the temple of the illustrious god Nānigavāmin was caused to be
made.'—(Atpur Inscript. of Śakti-kumāra, line 1-2, Ind. Ant., Vol. xxxix,
p. 191.)

(12) Someśvarāyatananm manḍapam uttareṇa I—(Cintra Praśasti of the reign
of Sarangadeva, vv. 40, 41, 42, 45, 72; Ep. Ind., Vol. I, p. 284.)

ĀYĀDI-KARMAN (see under SHAP-VARGA)—The consideration of
Āya and other formulas for the verification of correct dimensions.

Evam tu daṇḍakaṁ (grāmaṁ) proktam tasyāyamam ihochyate I
Vistārād dvi-daṇḍena vardhayed dvigunāntakam I
Yahu subhayādi-karmārthan daṇḍa-hinādhi kām tu vā I
(M., ix, 12-14.)

ĀYĀDI-BHUSHĀNA (see under SHAP-VARGA)—The consideration
of Āya, and other formulas for ascertaining right proportions.

Pādaṇām api sarveshāṁ lakṣaṇāṁ vakṣhyate’dhunuā I
Āyaṁ cha viśālaṁ cha āyādi bhūshaṇādīkam I—(M., xv, 1-2.)

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AYÁDI-SHAD-VARGA (see under SHAD-VARGA.)—The six formulas for the verification of correct dimensions called āya, vyaya, riksha, yoni, vāra, and āmśa or tithi.
   Eevam āyādi shad-vargaṁ kuryāt tatra vichakshaṇaiḥ(ṇah)।

(M., ix, 74.)

AYIKA-PĀDA (cf. STAMBHA)—A kind of pillar.
   Vedāṁśaṁ chaṅghri-tuṅgaṁ chārdaṁ prastarotpēdham।
   Tad-dvayaṁ āyika-pādaṁ sārdhāṁsaṁ prastaram uttuṅgam।
   Tad-uṛdhvāṅgri guṇāṁsaṁ tad-ardhaṁ uṛdhva-mañchochcham।

(M., xxviii, 25-27.)

ARĀMA (cf. UDYĀNA)—A pleasure-garden, a garden-house, an orchard. A Buddhist convent (vihāra), rest-house for quiet people built ‘not too far from the town and not too near, convenient for going and for coming, easily accessible for all who wish to visit him, by day not too crowded, by night not exposed to too much noise and alarm.’ The whole compound is enclosed with ramparts of three kinds, namely, brick walls, stone walls and wooden fences, which are again surrounded with bamboo fences, thorn fences and ditches.—(Chullavagga, vi, 4, 8; 3, 10.)

(1) Nāgasya vāmake yāmye kuryād ārāma-deśakam।
   Pushpodyānaṁ tataḥ kuryāt mukhya-bhallātaka’pi cha।
   Nṛttāgāram tataḥ kuryān nānā-nṛttāṅganāni cha।

   (M., xl, 119-121.)

(2) Prāntach-chhāyā-vinir-muktā na manojjīna jalāśayāḥ।
   Yasmād ato jala-prānteshvārāmān vinivesayet।
‘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.’

   (Bṛihat-Saṁhitā, lv, 1, J.R.A.S., N. S., Vol. vi, p. 312.)

(3) Rāmāyaṇa (Cock):

II. 51, 23: ārāmodyāna-sampaṇnaṁ . . . rājadhānim।
VII. 70, 13: ārāmais cha vihārais cha śobhamānam(-naiḥ) saman-\n   tataḥ।
   Śobhitām . . . purīm।

(4) Mahābhārata (ibid.), xii, 69, 11, etc.:
   Vihāreshu . . . ārāmeshu tathodyāne।

(5) Garden :
   Kashṭe kāle kalāvapy-abhibhavati jagat kūpa-vāpi-taḍāgair āsan-\n   nārāma-sattraiḥ sura-sadana-maṭhairm-maṇḍitayāṁ amushyām . . \n   nagaryāṁ।—(Dewal Praśasti of Lalla the Chhinda, v. 20, Ep. Ind., Vol. i, pp. 79, 83.)

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(6) Pleasure-garden houses, orchards:
Ārāmāṇy-atanot sarān sarobhīṣ śobhitāṁtaraīḥ
Utphulla-kaṇja-kiṁjalka-putiṇja-piṁjatīṁtaraīḥ ॥


(7) Satra-praśraya-vṛishotsargga-vāpi-kūpa-taḷāgārāma-devālayā-di-karaṇopakaraṇārtham cha ॥

(Cambay Plates of Govinda IV, line 58, Ep. Ind., Vol. vii, pp. 41-46.)

(8) Kṛishṇayaśasā ārāma—garden (Sir E. C. Bayley, Dr. Vogel) : vihāra
or monastery (Sir A. Cunningham) of Krishnayaśa.

(Rock Inscriptions in the Kangra valley, the Kanhiara Inscr., Ep. Ind., Vol. vii, pp. 117-118.)

(9) Grove (Dr. Lüders):
Yamoḍa-pushkaraṇinaṁ paśchimā pushkaraṇi udapāno ārāmo stambhō
. . . 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
Sonḍāsa, lines 2-3, Ep. Ind., Vol. ix, p. 247.)

(10) Nānā-deśa-prabhava-suphala-vṛāta-bhārāti-namra-vṛiksha-śreṇi-
niyama-khachitaḥ śala-samgupta-madhyāḥ ॥
Ārāmo'yāṁ surabhi-sumanorājī-saṁarpājamānaḥ nānā-virullal
tasarāṇīḥ pūrṇa-kāmaḥ sadāstām ॥

(Inscriptions from Nepal, no. 23, Inscr. of Queen Lalita-tripura-sundari, v. 2,
second series, Ind. Ant., ix, p. 194.)

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

ĀLAMBANA—The base, plinth of a railing (vedi) or balustrade.
Sarveshāṁ mukha-bhadraṇāṁ syāt lakṣaṇāṁ vakṣhyate' dhunā ॥
Śikharālambanāṁ chādau tat pālikāvasānakam ॥

(M., xviii, 275-276, etc.)

ĀLAMBANA-BĀHU—The balustrade, a small pillar used as a
support to the rail of a staircase : balustrade or a row of balusters

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joined by a rail forming an ornamental parapet to a balcony. See Indian Architecture, p. 13, Mahasudassana Sutta, i, 59: Chullavagga, vi, 3, 3.

ĀLAYA—A temple, a house.

Rāmeśvarāya ghanamaṇṭapa-vapra-saudhāramālayaṁ samatanot samatārasajñāḥ—‘he erected a temple (ālaya), adorned with a solid hall (maṇṭapa), a wall (vapra), and a plastered mansion (saudha) to Rāmeśvara’.

(Mangalagiri pillar inscrip., v. 39, Ep. Ind., Vol. vi, pp. 123, 114.)

ĀLIŅGA (cf. ANTARITA)—A moulding like the fillet, but with greater projection. It is a flat moulding placed alternately together with the Antarita and is inseparably connected with the latter.

The ninth moulding from the top of the entablature (Kāmikāgama, LIV, 2, see under PRĀSĀDA).

A crowning moulding of the pedestal and the base (e.g. M., xiii, 126; xiv, 50, etc., see the lists of mouldings under ADHISĪṬHĀNA and UPAPĪTHA).

A similar moulding of a throne:

Āliṅgāntaritaṁ chordhve pratīvājanam uchyate i—(M., xiv, 110.)

ĀVASATHA—A dwelling, an abode, ‘a structure of some sort for the reception of guests on the occasions of feasts and sacrifice, later Dharma-śālā or rest-houses.

(A.-V., ix, 6, 5; Taitt. Brā., i, 1, 10, 6; iii, 7, 4, 6, Śat. Brā., xiii, 4, 4, 6; Chhand. Upa., iv, 1, 1; Apa. Śtambha Śrāuta Śūtra., v, 9, 3; Apa. Dh. Śūtra., ii, 9, 25, 4; A.-V., xiv, 2, 6.)

ĀVARAṆA—Minor and associated deities.

(M., xv, 400.)

ĀVĀSA—A residence, a dwelling-house.

Āvāsa-vāsa-veśmādaṁ pure grāme vaṇik-pathe hī
Prāsādārāma-durgeshu devālaya-maṭheshu cha t

(Garuḍa-Purāṇa, Chap. xlvi, vv. 2, 3.)

Nirjagāma nṛpāvāsāṁ manya-mānaṁ priyāṁ mahat i

(Rāmāyaṇa, ii, 15-28.)

ĀVRĪTA (see PRĀKĀRA)—An enclosure.

Sikhare chāvrite pāre sabhā-maṇḍapa gopure . . . mānayet i

(M., xviii, 200 f.)
ĀVRITA-MANḌAPA—An open pavilion surrounding a building.

(1) Kāmikāgama, xxxv:
Evambhutasya vāsasya samantān manḍapāṃ nayet II (97)
Pañca-bhāgāvansānāntam kuryād āvrita-manḍapam II (98)
Hasta-māṇena vā kuryāt tri-hastād arddha-vṛiddhitah
Pañca-daśa-karāntam tu kuryād āvrita-manḍapam II (99)
Manḍapena vinā vāpi tena māṇena pīṭhikā II (100)

(2) Suprabhedāgama, xxxi, 137:
Prākāra-bhittim āśriyta kuryād āvrita-manḍapam II

ĀVEŚANA—An architectural office, a studio, a place where artworks are taught and carried out.

Āveśanāṃ śilpi-śālā prapā pāṇīya-śālikā I—(Amarakōśa, II, 5, 7.)

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

Surebhyaḥ puraṭaḥ kāryo yasyāgneyyāni mahānasam I
Vā(? ka)pi-nirgamanale yena pūrvvataḥ sat(t)ra-manḍapam II
Gandha-pushpa-grihaṁ kāryyam aśānyāni paṭṭa-saṁyutam I
Bhāṇḍāgāraṁ cha kauberiyāṁ goshoṭhāgāraṁ cha vāyave II
Uḍagāśrayāṁ cha vāruṇyāṁ vātāyana-saṁvītam I
Samit-kusandhana-sthānām āyudhānāṁ cha nairṛte II
Abhyāgatālayaṁ ramya-saśayyāsana-pādukam I
Tovyāgni-dipa-sad-bhṛityair yuktāṁ dakhśinato bhavet II
Grihaṁtarāṇi sarvāṇi sajalaṁ kadaṅ-grihaḥ I
Paṇca-varṇaṁ cha kusumaṁ sobhītāṁ prakalpayet II
Prākāram tad-bahir dadyāt paṇca-hasta-pramāṇataḥ I
Evam vishṇvāśraņam kuryād vanaṁ chopavanair yutam II

(Garuḍa-Purāṇa, Chap. xlvi, vv. 14-19.)

ĀŚRAMĀGĀRA—A class of the seven-storeyed buildings.

(M., xxv, 29, see under Praśāda.)

ĀSANA—A class of buildings, a seat, a throne, a bedstead, a moulding, a site-plan, a temple, a type of dwellings, a sitting posture.

(1) Mānasāra:
A class of the three-storeyed buildings.

(M., xxx, 12-31, see under Praśāda.)

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THE THREE-STOREYED BUILDINGS.

THE ELEVATION TOWARDS THE BREADTH

NOTE:

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

THE OTHER FIVE TYPES SHOULD BE DRAWN WITH PROPORTIONS AS FOLLOW:
- ŚRIKĀNTA = 6 PARTS
- KESARA = 15
- KAMALĀNGA AND BRAHMA-KĀLITA = 24
- MERU-KĀNTA = 30 PARTS

ASANA OR LARGE TYPE

HEIGHT = 13/4 TIMES BREADTH = 49 PARTS
THAT TOTAL NUMBER OF PARTS SHOULD BE 472 AND NOT 49

SCALE OF 5

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THE SITE PLANS
ĀSANA PLAN OF 100 PLOTS

NOTE:
THE DETAILS OF THIS PLAN HAVE BEEN OBTAINED FROM SILPA-RATHA ETC.
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 Apas亚马逊.)

A synonym of शय्या or bedstead.—(M., iii, 10-12, see under शय्या.)

A site-plan the area of which is divided into 100 equal squares:

Daśamaṁ sata-padaṁ syān nāmanam(nāmnā) āsanam īritam

(M., viii, 11, see details under Padavinyāsa.)

A moulding of the base.—(M., xiv, 296, see under Adhīṣṭhāna.)

The seat underneath the base of a pillar:

Tan (pillar's)-mūle chāsanaṁ kuryāt pādukaṁ vā sahāmbujam

(M., xv, 31.)

A seat as opposed to a bedstead:

Evaṁ tu šayanādīnāṁ āsanānāṁ cha dārubhīḥ(rūṇi)

(M., xliv, 74.)

A throne:

Devānāṁ bhū-patīnāṁ cha bhūshaṇārtham tu torāṇam
Āsanopari vinyasya sarveshāṁ torāṇam—(M., xlvi, 1, 3.)

... torāṇam

Devānāṁ bhū-patīnāṁ cha sthānakasyāsanasya cha

(ībid., 29-30.)

Devānāṁ bhū-patīnāṁ cha sthānakāsana-yogyakam
Mukta-prapāṅga-mānaṁ cha lakshaṇaṁ vakshyate'dhunā

(M., xlvii, 1-2.)

Devānāṁ chakravarnā-di-bhū-pālānāṁ cha yogyakam
Kalpa-vṛṣkhādināṁ tāraṁ mānaṁ lakshaṇam uchayate
Toraṇodaya-pādaṁ tu pādārdhādhiḥkodayam
Evaṁ vṛkshasya tūṅgasya āsanasyopari nyaset
Āsanāyāma-madhya tu toraṇasyopari nyaset—(M., xlviii, 1-5.)

The sitting posture (of the Garuḍa image):

Sthānkaṁ chāsanaṁ chaiva gamanaṁ cha yathāvidhi

(M., lx, 19.)

Evaṁ proktaṁ siṁha-rūpaṁ...
Śayanaṁ vā sthānakaṁ chāsanaṁ vā...—(M., lxiii, 44, 49.)

The sitting posture in connexion with the plumb-lines:

Sarveshāṁ deva-edvīnāṁ riţu-sthānakaṁ chāsane
Māna-sūtra-vidhiṁ samyak(g) lakshaṇaṁ vakshyate'dhunā

(M., lxvii, 1-2.)
(2) Rāmāyana (Cock):
   V, 15, 4: Bahvāsana-kuthopetām ... (aśoka-vanikām)
   VII, 42, 16 f.: Bahvāsana-grihopetām ... aśoka vanikām
   ... praviśya Raghu-nandanaḥ
   Āsane cha subhākāre pushpa-prākāra-bhūshite
   Kuśāstaraṇa-saṃśīrṇe Rāmaḥ saṃnīsāsāda ha

(3) Kātyāyana-Srauta-sūtra (Pet. Dict.) Sahāsana (4, 15, 33);
   Śālāsana (7, 5, 8); Brahma-yajamānayor āsane (1, 8, 27; 7, 4, 32;
   9, 9, 12, 4, 15, etc.).

(4) Manu-Saṃhitā (ibid.):
   Sahāsana (8,281); Sahakhaṭvāsana (8,357); Rahāḥ sthānāsananam
   (6,59); āsanesūpapalapitēs (3,208); and Kumāra-sambhava (7,12);
   Saṁprāptāya tvathithaye pradadyaḥ āsanodake (3,99); dadyāḥ chaivaśasan
   svakam (4,154); cf.:
   Rājā māhātmike sthāne sadyaḥ āuachāṁ vidhiyate
   Prajānāṁ parirakshārtham āsanaṁ chānna-kāraṇam II (5, 94).
   Amātya-mukham ... I
   Sthāpayed āsane tasmin iva naḥ kārye khaṇe niṣṇām II (7, 141).

(5) Bhagavadgītā (ibid.), 6, 11:
   Śuchau deve pratishṭhāpya sthiram āsanaṁ ātmanāḥ

(6) Nālopaḵyāna (ibid.) 5, 4:
   Āsanesu vividheshvāsīnāḥ

(7) Raghu-vaṁśa (ed. Cal. Bibl. 134), 2, 6:
   Šāyāśane’dhyācharite prayāsā
   Cf. padmāsana, bhadrāsana, vajrāsana, virāsana, and svastikāsana
   (see M. W. Dict., loc. cit.).

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

   (Bharatpur Inscriptions, no. 160, Ind. Ant., xxi, p. 239.)

ĀSANDA—A settee, a throne-like seat, large couches, cushions,
ĀSANDI—chairs, rectangular chairs, a throne carried by four
persons (Dīgha Nikāya II, 23; Chullavagga, vi, 14, 1; Mahāvaṃga,
v, 10, 3. See Childers Dictionary, Rhys Davids and Oldenberg, Bud-
dhist Sutta, 27, 197, 209), with wooden frame-work for chiefs and
kings.—(A.-V., xv, 3, Ait. Bra. viii, 5; 6; 12.)

66
SUGGESTED SECTION OF FOUNDATION

The width of this foundation has been taken to be 3⅓ cubits (that is 4½) instead of 3 cubits.

ISHTAKA

INDRA-KILA.

MINOR PILLAR.

DWARF PILLAR.

UPA-PADA.

ELEVATION.

PLAN
UPANA

Fort Gateway
INDRA-KOSA

UPANA

Indra-Kosa
Watch Tower
HINDU ARCHITECTURE

ÍNDRA KÍLA(-KA)

ÁSTHÁNA-MANḌAPA (see under MANḌAPA)—An assembly room, an audience-hall, a sitting room, a drawing room, a recreation ground with a pavilion in it.

1. Ásthāna-maṇḍapaṁ chaiva chatur-dikshu vidikshu cha।

(M., xxxii, 73.)

Samāśraṁ vātha vedāśraṁ kuryād ásthāna-maṇḍapam।

(M., xxxiv, 208.)

Ásthāna-maṇḍapam kuryāt pushkariṇyāṁ cha vāyave।

(M., xl, 118.)

2. Riksha-bhallatā-someshu bhaved ásthāna-maṇḍapam।

(Kānikāgama, xxxv, 191.)


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 staircase, which leads down to rooms of various sizes at different levels. In these are shrines, liṅgas, baths, and pedestals, the latter apparently for yogāsana.'

(Ep. Carnat., Vol. xi, Introduct., pp. 31-32.)

ÁSYA—A facia.

I

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

(M., xxiv, 55, see under PRĀŚĀDA.)

ÍNDRA-KĀNTA—A class of the four-storeyed buildings, and of the gate-houses.

(M., xxii, 60-88, see under PRĀŚĀDA.)

A class of gate-houses.—(M., xxxiv, 558, see under GOPURA.)

ÍNDRA KÍLA(-KA)—A pin, a nail, a bolt.

Phalakā bhājanordhve tu tad-urdhve chendrakilakam।

Tatāḥ pratimā-samīyuktaṁ sthāpayet sthapatir budhaḥ।

(M., xii, 125-126.)

An iron bolt : aratnir indrakilāḥ—the iron bolt is one cubit long.

(Kautāliya-Artha-śāstra, Chap. xxiv, p. 53.)
INDRA-KOŚA—A projection of the roof of a house forming a kind of balcony, holes or jali work in arches, crenelle, an opening in a parapet for shooting through.

Aṭṭālaka-pratoli-madhya tri-dhānushkādhishṭānām sāpi-dhānach-chhidra-phaḷaka-saṃhatām itiindrakośāṁ kārayet

(Kauṭilya-Arthaśāstra, Chap. xxiv, p. 52.)

ISHTĀKA—Brick, a building material, burnt (pakva, Śāt. Brā., vi, i, 2, 22; vii, 2, 1, 7), naturally perforated (svayamāṭṛinnā, Taitt. Sam., iv, 2, 9; 3, 2; etc., v, 2, 3), of all colours (Taitt. Sam., v, 7, 8), circular (maṇḍalā, Taitt. Sam., iv, 4, 5; v, 3, 9), cornerless (vikarṇī, Taitt., v, 3, 7), conical (choḍā, Taitt. Sam., iv, 4, 3), gold-headed or enamelled (vāmabhṛt, Taitt. Sam., iv, 2, 9; v, 5, 3), pot-shaped (kumbhā, Taitt. Sam., v, 6, 1). Thus the brick-laying was already a developed art in the age of the Yajurveda (1000 B.C.). But in 3000 B.C. burnt bricks were in use in Mohenjodaro, etc.

(1) Śīlābhiś cheshṭākair vāpi dārubhibh...-(M., xxx, 95) Eka-dvā-daśa-bhūmyantaṁ cheshṭake dvā-daśāntataḥ! Harmyaṁ nirmāṇato vakhaye prathameshṭāka-lakṣāṇam! (M., xii, 188-189.)

(2) Tṛṇādi-nirmitaṁ yo dadyāt parameśvari! Varsha-koṭi-sahasraṁ sa vased deva-vesmāni! Ishṭāka-griha-dāne tu tasmāch chhata-guṇaṁ phalam! Tato’yuta-guṇaṁ punyaṁ śīlā-gēha-pradānanataḥ! (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).'- (Velurpalaiyam 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 one-eighth of an inch of chunam between them, and the layers, being quite even, look as if the plaster had just been stripped off.'
# THE SITE PLANS

**UGRAPITHA PLAN OF 36 PLOTS**

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**NOTE:**

This is an amplification of the *upa pitha* type.
HINDU ARCHITECTURE

UCHCHHRAYA

Lieutenant Fagan (Ceylon Government Gazette, August 1, 1820) after describing about twenty 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. 110, c. 2, line 12 f.; c. 2, para. 2.)

I

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

(M., xxxix, 10-11, see under PRĀŚĀDA.)

IŚVARA-KĀNTA—A site-plan, a class of buildings.

A site-plan in which the whole area is divided into 961 equal squares:

... chaika triṁśat-vidhāne tu ।
Eka-shaśṭi-samādhikyaṁ padam nava-śata-yutam ।
Evam iśvara-kāntaṁ syat . . . ।

(M., vii, 46-48, see further context under PADA-VINYĀSA.)

A class of the four-storeyed buildings:

(M., xxii, 44-46, see under PRĀŚĀDA.)

U

UGRA-JĀTI—Base-born, people of low castes, for whom buildings of certain number of storeys are prescribed.

(M., xi, 138.)

UGRA-PĪTHA—A site-plan in which the whole area is divided into 36 equal squares.

(M., vii, 7, see further details under PADA-VINYĀSA.)

UCHCHHRAYA—A kind of pillar, pillars of victory.

Giri-śikhara-tarū-talāṭṭa-lakopatalpa-dvāra-śaraṇo-uchchhraya (raised places of shelter) Kielhorn quotes also Drs. Indraji and Bühler who translate 'śaraṇa' by 'shelter' and 'uchchhraya' by 'pillars of victory'.

(Junagadh rock Inscript. of Rudradaman, line 6, Ep. Ind., Vol. vii, pp. 43, 46 and note 3.) 69
UNHISA—A headline running along the top of the banisters, a figure-head at the lower end of such a head line.

(Rhys David's Buddhist Sutta, p. 262 Sudassanasutta, i, 59.)

UTTAMA-NAVA-TĀLA—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., lxi, 14–64, under TĀLA.

UTTAMA-DAṢA-TĀLA—A sculptural measurement in which the whole height of an image is generally divided into 120 equal parts.

(M., lxxv, 2–179, see details under TĀLA.)

UTTAMBHA—A kind of rectangular building.

(Garuḍa-Purāṇa, Chap. xlvii, vv. 21–22 26–27, see under Prāśāda.)

UTTARA—A rectangular moulding, a fillet. (For its synonyms, see M., xvi, 56–58 below.) 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:

Uttaraṁ chāṁsakaṁ chordhve kshepaṇārdhādhikāmbujam ।
Uttaraṁ chārdha-kampaṁ syāt tad-ürdhve cha saro-ruham ।

(M., xiii, 67, 76, etc., see the lists of mouldings under Upāṭhā.)

A similar moulding of the column:

Adhishṭhānoparīṣṭ(h)āt tu chottarādho'vasānakam ।
Upāṭhiparīṣṭ(h)āt tu janmādau chottarāntakaṁ ।
Pāḍaẏāmāvasānaṁ cha adhishṭhānodayena cha ।

(M., xv, 7–9.)
HINDU ARCHITECTURE

A similar moulding of the entablature:
Uttarodhve chattush-pañcha-shat-saptāshtakaṁ bhavet!
Pürva-bhāgika-mañena chottarochchaṁ guṇāṁśakaṁ!
(M., xvi, 30, 59, etc., see the lists of mouldings under Prastara.)

Its synonyms (or terms of similar signification):
Uttaraṁ bhājanam ādhāraṁ ādheyaṁ śayanaṁ tathā!
Uddhṛitaṁ cha mūrdhakaṁ chaiva mahātauli svavamśakam!
Prachchhādanasyādhhāram etat paryāyam īritam!
(M., xvi, 56–58.)

(2) Vāstu-vidyā, ed. Ganapati Sāstri, IX, 1:
Atha vakṣhyaṁ saṁkshepat pāda-mañam yathāvidhi!
Uttaropānyayor madhya-gatam etat prakṛtītām!

(3) Kānikāgama, (LIV, see under STAMBHA): The moulding at the top of the entablature.

(4) Suprabhedāgama (XXXI, 107, see STAMBHA): A crowning moulding of a column.

UTTAROSATHA (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 navadhā vahanam bhāgo ghaṭo’sya bhāgo’nyaḥ!
Padmaṁ tathottarosṭhaṁ kuryād bhāgena!
(Brihat-Saṁhitā, LIII, 29.)

UTTĀNA-PATṬA—A pavement.

Vyādhām chottāna-patṭaṁ sakala-kanakhale . . . yaś chakāra—‘who made a broad pavement of (stone) slabs in the whole of Kanakhala.’
(An Abu inscr. of the reign of Bhumadeva II, v. 9, Ind. Ant., Vol. xi, pp. 221, 222.)

UTSAVA (see UTSÉDHA)—The height of a draught animal (vāhana) in comparison with that of the idol of whom the former is the vehicle.

(1) Mūla-bera-vaśaṁ mānam utsavodayam īritam—(M., LV, 34.)
Brahmā viṣṇu(ḥ cha)-rudrāṇāṁ buddhasya ja(ji)nakasya cha!
Anyaiś cha . . . mānaṁ tu saṁgraham!
Evam tu chotsavādīnāṁ sthāvara(m)-jaṁgāmadināṁ!
(M. LXIV, 91–93.)
Vihaṅga-rāj-a-mānaṁ cha lakṣaṇaṁ vākṣhyate’dhunā
Mūla-bera-samottuṅga(r) tat-tri-pāḍārtham eva vā
Utsavochcha-samaṁ vāpi dvi-guṇaṁ tri-guṇaṁ tu vā
Tri-guṇaṁ vādhikaṁ vāpi tach-chatur-guṇam eva vā
Evaṁ navodayaṁ proktam uttamādi trayaṁ trayaṁ

(M., LXI, 1–5.)

Vṛṣhasya lakṣaṇaṁ samyag vākṣhyate’dhunā
Vāyor abhimukhaṁ sthāpyaṁ pīṭhe vā chotsave’pi vā
Vimāne maṇḍape vāpi chāropari parinyaṣet—(M., LXII, 1–3.)

Three types:
Mūla-berodayaṁ sṛṣṭha(r) tri-pādaṁ madhyamaṁ bhavet
Tuṅgārthaṁ kanyasaṁ proktam tri-viḍhaṁ chotsavodayaṁ

(M., LV, 35–36.
Berotsedha-samaṁ sṛṣṭhaṁ karṇāntaṁ madhyamaṁ bhavet
Bāhvantaṁ kanyasaṁ proktam utsavāṁ vṛṣhabhodayaṁ

(M., LXII, 10–11.)

Nine kinds:
Evaṁ līṅga-vaṣāt proktam vishṇu-bera-vaśo(ād u)chyte
Mūla-bera-samaṁ vāpi netrāntaṁ vā puṭāntakam
Hanvantaṁ bāhu-simāntaṁ stanāntaṁ hṛidayāntakam
Nābhyanistaṁ mechtuṁ-simāntaṁ nava-mānaṁ chotsavodayaṁ
Tad-arthaṁ kautukotsedhaṁ kanyasādi trayaṁ trayaṁ

(M., LXIV, 2 4–28.
Athavā tena maṁena shoḍaśāṁśāṁ vibhājite
Ekaikāṁśakaṁ tasmāt paṁcha-viṁśāṁśakāntakam
Kanyasād uttamāntaṁ syān nava-mānaṁ utsavodayaṁ
Athavā mūla-berasya kesāntaṁ tu bhruvāntakam
Netrāntaṁ nāskāgrāntaṁ hanvantaṁ bāhu-simākam
Stanāntaṁ hṛidayāntaṁ cha nāvyantaṁ cha navodayaṁ
Kanyasād uttamāntaṁ syāt nava tad utsavodayaṁ
Utsave chārdha-mānena kautukodayaṁ īrītaṁ
Tan-mānaṁ chāśtha-bhaṅgaṁ nava-bhāgaṁvasānam
Kanyasād uttamāntaṁ syān nava-mānaṁ kautukodayaṁ

(M., LV, 37–46.

It is measured in the idol’s finger:
Mūla-berāṅgulaṁ chaiva mānayed utsavodayaṁ—(M., LV, 55.)
Tat-tan-māna-vaṣāt kechin mūla-bera-vaśāṁ nayet
Utsave chotsavaṁ proktam ṛṅgulaṁ māna- viśvataḥ

(M., LXI, 21–22.)
UTSAVA-MANḌAPA—A festive hall.

See under MANḌAPA and cf.:

Gopura-prākārotsava-maṇṭapair upachitaṁ śrīrāmabhadrāya cha !

(Kondavidu Inscr. of Krishnaraya, v. 27, Ep. Ind., Vol. vi, pp. 237, 231.)

UTSAVA-VIGRAHA—Images for procession, idols to be carried in procession.

Utsava-vigrahāla samarpinchi—‘presented idols to be carried in procession’.

(Kondavidu Inscr. of Krishnaraya, v. 28, lines 118-119, Ep. Ind., Vol. vi, pp. 231, 232, 237.)

UTSEDHA (see MĀNA)—The height called śantika, paushṭika, jayada, sarvakāmika or dhanada, and adbhuta: they are respectively equal to the breadth, $1\frac{1}{4}$, $1\frac{1}{2}$, $1\frac{3}{4}$, and twice of it.

(See M., xxxv, 22-26, under Adbhuta.)

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

Utsedhaṁ jānmaḍi-stūpikaṁ—(M., xxxv, 26.)

The technical names of the proportions of the height are significant. The first one is called ‘śantika’ or peaceful. In this proportion the height is equal to the breadth (M., xxxv line 22); and this is aesthetically a graceful proportion. The second one is called ‘paushṭika’ which might be rendered as strong, eminent, rich, complete, or perfect. In this proportion the height is $1\frac{1}{4}$ of the breadth (ibid., line 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 $1\frac{1}{2}$ of the breadth (ibid., line 22); and this gives a pleasant appearance to the building. The fourth one has two names, ‘sarva-kāmika’ or good in every way, and ‘dhanada’ or wealth-giving. In this proportion the height is $1\frac{3}{4}$ of the breadth (ibid., line 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., line 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-māna.’ The details thereof will be found under GAṆYA-MĀNA.

Six kinds of measurements are prescribed for an image: māna (full height of the image), pramāṇa (breadth), parimāṇa (width
or circumference), lambamāna (length by the plumb-lines), unmāna (thickness) and upamāna (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., lines 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., lines 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:

Kanyāsād uttamāntaṁ syād yajamānodayaṁ param
Keśantam nāskāgrāntaṁ hanvantam bāhu-sīmakam
Stanantam hṛdayāntaṁ cha nābhyantraṁ meḍhra-sīmakam
Navadhā kanyasāntaṁ syāt sthāvarам jaṅgamodayaṁ

(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-pushkaraṇīnāṁ paśchima-pushkaraṇīṁ udapāna-
ārāma-stambhaṁ l—(Mathura inscriptions, no. 1, line 2, Cunningham, Arch.
Surv. Reports., Vol. iii, p. 30.)

See Bhāgavadgītā, ii, 46.

UDUMBARA—The threshold of a house, a door.

(1) Uchchhrāyāt pāda-vistirṇā śākhā tad-vad udumbaraḥ—‘the
side-frame of the door has a breadth of \( \frac{1}{2} \) of the altitude; likewise
the threshold.’ Śākhā-dvaye’pi kāryaṁ sārdhaṁ tat syād udum-
barayoh—‘the thickness of the two side-frames of a door is as many digits
(aṅgulas) as the altitude numbers cubits, one and a half that measure
gives the thickness of the threshold and upper timber.’

(Brihat-Samhītā, lxxiii, 26; lvi, 13, Kern,

(2) Garbha-griha-udumbara-pramāṇa—‘measures of the central hall
and the threshold’.—(Prāśādamaṇḍana-Vāstu-śāstra of Sūtra-dhāra Maṇḍana, iii,
MSS., Egg. 3147, 2253 fol. 15a.)
(3) Plaksha-dvāraṁ bhavet pūrvaṁ yāmye chodumbaraṁ bhavet 1
The back-door should be at the east and the udumbara or front-door at the south.—(Matyā-Purāṇa, Chap. cclxiv, v. 15.)

Tathā dvi-guṇaṁ-viśtirṇa-mukhas tad-vad udumbaraḥ 1
(Ibid., Chap. cclxx, v. 20.)

(4) Vistārād dvi-guṇaṁ dvāraṁ kartavyaṁ tu suśobhanam 1
Udumbarau tad-ūrddhvaṁ cha nyasech chhāśāṁ (? ) sumaṁ
galaiḥ 11
Dvārasya tu chaturthāṁse kāryau chaṇḍa-prachandaśaṁ
ti Viṣvak senāvat sadantau sikhārddhodumbara-śriyaṁ 11
(Agni-Purāṇa, Chap. xlil, vv. 19-20.)

(5) Bhaviṣhya-Purāṇa (Chap. cxxx, v. 20) has the same verse as (1) except that it reads ‘udumbari’ in place of ‘udumbaraḥ’ in the Brīhat-Saṁhitā.


UDDHṚITA—A synonym of uttara or a crowning fillet.
(M., xvi, 56-58, see under Utтарa.)

UDBHUTA—A kind of phallus.
(M., lxx, 226, 233, 236, 238, 241, see under Liṅga.)

UDYĀNA (cf. ĀRĀMA)—A pleasure-garden.

(1) Rāmāyaṇa (Cock) II, 71, 21 :
Eshā nātipratīta me puṇyodayāna yaśasvinī 1
Ayodhyā dṛṣyate dūrāt . . . 11

Ibid., 22-26 :
Udyānāni hi sāyāhe kṛṣṇitvoparatāir naraṁ 11
Samantād vipradhāvadbhiḥ prakāśante mamānyathā 1
Ṭānyadyānurudantīvā parityaktāni kāmibhiḥ 11
Aranyā-bhūteva purī sāratho pratibhāti mām 1
Nahyatra yānair dṛṣyante na gajair na cha vājibhiḥ 11
Niryānto vābhiyānto vā nara-mukhyā yathā purā 1
Udyānāni purā bhānti mattā-pramuditiṁ cha 11
Janānāṁ rati-saṁyogeshvatyanta-guṇavanti cha 1
Ṭānyetāṇyadya paśyāmi nirānandāni sarvasāḥ 11

Ibid. II, 67, 19 :
Nārāyake jana-pade vāhanaṁ śīghra-vāhibhiḥ 1
Nārā niryaṁtyāranyāni nāribhiḥ saha kāmīnaḥ 11

75
(2) Lilodyāna or pramadodyāna—pleasure-garden, on the Dhārāgiri hill, the scene of the second Art.

(Dhar Praśasti of Arjuna varman, lines 6, 12, 31, verse 30, lines 36, 75, Ep. Ind., Vol. viii, pp. 99-100.)

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

(M., lv, 3-9, see under MĀNA.)

Ataḥ-param pravakshyāmi mānonmānam viśeshataḥ

(Matsya-Purāṇa, Chap. cclviii, v. 16.)

Mānam tad-vistaraṁ proktāṁ unmānam nāham eva cha II
Pramāṇam dirgham ityuktāṁ mānonmāna-pramāṇataḥ II

(Suprabhedāgama, xxxiv, 35, 36.)

UPAKĀNTA—A class of the six-storeyed buildings.

(M., xxiv, 16, see under Prāśāda.)

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

(Brihat-Saṁhitā, liii, 30, see under TULĀ.)

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

(Raghu-varśa, xvi, 11, etc.)

UPADVĀRA—The smaller door.

(See Mānasāra, ix, 306, 309, 354, 360, under Dvāra.)

Upadvāro(ramu)ktavat kuryād vishṇu-dhīṣtaṁ tu paśchime I

(M., ix, 109.)

Chatur-dikshu chatur dvāram upadvāram antarālakā I

(M., xxxi, 77.)

UPADHĀNA (see under ŠAYANA)—A pillow, an article of furniture.

UPAPADA—The upper or dwarf pillar which is subordinate to a larger column.

Upapādāni sarvēśaṁ pūrva (? mūla)-pāde tu yojayaṁ I
Ekopapāda-saṁyuktaṁ dvi-try-upapādena saṁyutam I
Vedopapāda-saṁyuktaṁ brahma-kāntam īritam I

(M., xv, 239, 242, 244, see also 245, 247.)

UPAPĪTHA (cf. PĪTHA)—The pedestal, the upper pedestal, the outer surface, a site-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
### THE SITE PLANS
UPA-DĪTHA PLAN OF 25 PLOTS

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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 Māyamata, 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.’

(Rām Rāz, Ess. Arch. Hind., pp. 23, 26.)

(2) Kāmikāgama, xxxv :
   Tad-varDDhitopapīṭham vā tad-varDDhita-masūrakam II (115).
   Adhishṭhānādi-shaḍ-vargaṁ tan-mānaṁ upapīṭhake II (122).

(3) Suprabhedagama, xxxi, 12 :
   Piṭṭhasya tri-gunaṁ garbham ta(t)-tri-bhāgaika-bhittikam 1
   Saṅvikshya sama-bhūmiś ched upapīṭham prakalpayet II

(4) Mānasāra :
   A site-plan in which the whole area is divided into 25 equal squares (see under PAdaVinyāsa) :
   Paṅchamaṁ paṅcha-paṅchāṁśam upapīṭham iti smṛtam 1

(5, viii, 6.)
   Eevaṁ sūtra-sthitān devān padasthāṁś chopapīṭhake (—ibid., 70.)
   In connexion with foundations :
   Ekāṁśaṁ koshṭhā-bhittyauchchhrawa(ya)m ghanāṁ prāg-uktavan-
   nayet 1
   Upapīṭhām pade devān koshṭhām chokta-kramaṁ nyaset 1

(6, xii, 38-39.)
   In connexion with the ‘piṭa’ or yoni part of the liṅga :
   Athavā kumbha-dig-bhāgaṁ padma-tungaṁ yugāṁśakam 1
   Śeshaṁ prāg-uktva-vat kuryād upapīṭhām prakalpayet 1
   The pedestal of the column (5., xiii, 2-156) :
   Its situation :
   Adhishṭhānannate deve chopapīṭham hi saṁśritam 1 (2)
   Its heights (cf. also Māyamata, quoted above) :
   Ete tattvam adhishṭhānām tach-chatur-āṁśakam 1
   Vibhajet tvādimaṁśena ekaikāṁśam vivardhanāt 1
   Tad asḥṭāṁśāvasānaṁ syāj janmādi-paṭṭikāntikam 1

77
Evaṁ tu chopapīṭhochchaṁ navabhir bhedam ēritam ī
Athavā kshudra-harmye tu chatur-bhāgāṁsam unnatam ī
Dvi-bhāgāṁ vā tri-bhāgaṁ vā chatur-bhāgam athāpi vā ī
Pañcha-dāsodayam vāpi ri(sā)ntikādi-śarodayam ī

(3-9, see also 10-15, under Utsedha.)

The general description :

Bhāga-pādādi-sarveshāṁ udgrīvaṁ vāstu-vaśāṁ nyaset ī
Pādānām api sarveshāṁ patrajātibhir alaṅkṛitam ī
Antre nāṭakair yuktaṁ padmānāṁ tu dalair yutam ī
Chatur-aśrākṛitiṁ chaiva prathamādīṁ kampa-vājanaiḥ ī.
Athaṅva ratna-pushapaṁ cha patrādyair alaṅkṛitam syāt ī
Anyair yuktaṁ svalaṅkṛitya prativājana-desake ī
Prativājanakaṁ teshāṁ kṛite karkarikṛitam ī
Anyena vāntaraṁ chaiva vyāla-simḥādi-rūpapaiḥ ī
Khaḍgeva śroāl-saṁyuktaṁ vrītāśraṁ pushpakair yutam ī
Anyānayaṃuktaṁ cha sarveshāṁ yuktyā tatraiva yojayet ī (145-154).
Sixteen types of pedestals are described under three technical names, details whereof are given below (37–127). (The mouldings are arranged in the successive order, as given in the text, from bottom upwards.)

I. Vedibhadra (lines 27–53) :

<table>
<thead>
<tr>
<th>Parts</th>
<th>24 parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>24 parts</td>
</tr>
<tr>
<td>(1) Upāna (plinth)</td>
<td>...</td>
</tr>
<tr>
<td>(2) Kampa (fillet)</td>
<td>...</td>
</tr>
<tr>
<td>(3) Ğriva (dado)</td>
<td>...</td>
</tr>
<tr>
<td>(4) Kampa (fillet)</td>
<td>...</td>
</tr>
<tr>
<td>(5) Vājana (fillet with greater projection)</td>
<td>...</td>
</tr>
<tr>
<td>(6) Kampa (fillet)</td>
<td>...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parts</th>
<th>12 parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>12 parts</td>
</tr>
<tr>
<td>(1) Jǎnman (plinth)</td>
<td>...</td>
</tr>
<tr>
<td>(2) Pādma (cyma)</td>
<td>...</td>
</tr>
<tr>
<td>(3) Kampa (fillet)</td>
<td>...</td>
</tr>
<tr>
<td>(4) Kāṅṭha (dado)</td>
<td>...</td>
</tr>
<tr>
<td>(5) Kṣhepāna (projection)</td>
<td>...</td>
</tr>
<tr>
<td>(6) Pādma (cyma)</td>
<td>...</td>
</tr>
<tr>
<td>(7) Paṭṭikā (fillet)</td>
<td>...</td>
</tr>
<tr>
<td>(8) Kampa (fillet)</td>
<td>...</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parts</th>
<th>12 parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(b)</td>
<td>12 parts</td>
</tr>
<tr>
<td>(1) Pādūka (plinth)</td>
<td>...</td>
</tr>
<tr>
<td>(2) Abja (cyma)</td>
<td>...</td>
</tr>
<tr>
<td>(3) Kampa (fillet)</td>
<td>...</td>
</tr>
<tr>
<td>(4) Ğriva (dado)</td>
<td>...</td>
</tr>
<tr>
<td><strong>HINDU ARCHITECTURE</strong></td>
<td><strong>UPAPITHA</strong></td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>(5) Kshepaṇa (projection)</td>
<td>$\frac{1}{4}$</td>
</tr>
<tr>
<td>(6) Padma (cyma)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(7) Vājana (fillet)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(8) Kampa (fillet)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td><strong>(d) 12 parts:</strong></td>
<td></td>
</tr>
<tr>
<td>(1) Upāna (plinth)</td>
<td>1</td>
</tr>
<tr>
<td>(2) Abja (cyma)</td>
<td></td>
</tr>
<tr>
<td>(3) Kampa (fillet)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(4) Karṇa (ear)</td>
<td></td>
</tr>
<tr>
<td>(5) Paṭṭika (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(6) Kandhara (dado)</td>
<td>5</td>
</tr>
<tr>
<td>(7) Kampa (fillet)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(8) Vājana (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>(9) Kampa (fillet)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>These are suitable for all kinds of buildings:</td>
<td></td>
</tr>
<tr>
<td>Sarva-harmyeshu yogan syād vedibhadram chaturvidham (52)</td>
<td></td>
</tr>
</tbody>
</table>

**II. Pratibhadra (lines 53–89):**

<table>
<thead>
<tr>
<th><strong>(a) 26 parts:</strong></th>
<th><strong>Parts</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
<td>3</td>
</tr>
<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>
<tr>
<td>(6) Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(7) Ambuja (cyma)</td>
<td></td>
</tr>
<tr>
<td>(8) Kampa (fillet)</td>
<td>3</td>
</tr>
<tr>
<td>(9) Antarita (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(10) Prati-vājana (cavetto)</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>(b) 32 parts:</strong></th>
<th><strong>Parts</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
<td>2</td>
</tr>
<tr>
<td>(2) Kshepaṇa (projection)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(3) Padma (cyma)</td>
<td>$2\frac{1}{3}$</td>
</tr>
<tr>
<td>(4) Kshudrābja (small cyma)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(5) Kampa (fillet)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(6) Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>(7) Kampa (fillet)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(8) Abja (cyma)</td>
<td>$\frac{1}{3}$</td>
</tr>
<tr>
<td>(9) Paṭṭika (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>(10) Padma (cyma)</td>
<td>$\frac{1}{3}$</td>
</tr>
</tbody>
</table>
(11) Kampa (fillet) .......... 1/2
(12) Kandhara (dado) ....... 10
(13) Kampa (fillet) .......... 1/2
(14) Padma (cyma) .......... 1/2
(15) Kampa (fillet) .......... 1/2
(16) Kandhara (dado) ....... 1
(17) Uttara (fillet) .......... 1
(18) Kshepaṇa (projection) .. 1/2
(19) Ambuja (cyma) ........ 1/2
(20) Kapota (corona) ....... 3
(21) Āliṅga (fillet) .......... 1
(22) Antarita (fillet) ...... 1
(23) Prati-vājana (cavetto) .. 1 1/2

(e) 33 parts:
(1) Janman (plinth) ........ 3 1/2
(2) Kampa (fillet) .......... 1 1/2
(3) Padma (cyma) .......... 3
(4) Kampa (fillet) .......... 1 1/2
(5) Kandhara (dado) ....... 1 1/2
(6) Kampa (fillet) .......... 1 1/2
(7) Ambuja (cyma) ........ 1 1/2
(8) Vajrakumbha (round pitcher) ... 2
(9) Dala (petal) ......... 1 1/2
(10) Gala (dado) .......... 5
(11) Uttara (fillet) ...... 2
(12) Ardha-kampa (half-fillet) .. 7
(13) Saroruha (cyma) ..... 1
(14) Kapota (corona) ..... 3
(15) Āliṅga (fillet) ........ 1 1/2
(16) Antarita (fillet) ..... 1
(17) Prati-vājana (cavetto) .. 1 1/2

(d) 33 parts:
(1) Janman (plinth) ........ 2 1/2
(2) Kampa (fillet) .......... 1 1/2
(3) Padma (cyma) .......... 3
(4) Kampa (fillet) .......... 1 1/2
(5) Karṇa (ear) .......... 1 1/2
(6) Kampa (fillet) .......... 1 1/2
(7) Ambuja (cyma) ........ 1 1/2

80
(8) Ratna-paṭṭa (jewelled fillet) ................................. $\frac{1}{3}$
(9) Dala (petal) ........................................... $\frac{1}{2}$
(10) Kshepaṇa (projection) ................. ........................ $\frac{1}{3}$
(11) Karṇa (ear) ............................................. 1
(12) Kshepaṇa (projection) ...................... ........................ $\frac{1}{3}$
(13) Ambuja (cyma) ................................. 1
(14) Kshepaṇa (projection) ...................... ........................ $1\frac{1}{2}$
(15) Kaṇṭha (dado) ................................. 11
(16) Uttara (fillet) ................................. $\frac{1}{3}$
(17) Ardha-kampa (half-fillet) ................... ........................ $\frac{1}{3}$
(18) Ambuja (cyma) ................................. 2
(19) Kapota (corona) ................................. $1\frac{1}{3}$
(20) Āliṅga (fillet) ................................. $1\frac{1}{3}$
(21) Antarita (fillet) ................................. 1
(22) Prati-vājana (cavetto) ..................... 1
(23) Vājana (fillet) ................................. $1\frac{1}{3}$

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

III. Mañchahbadra (lines 90–124):

(a) 30 parts:

(1) Janman (plinth) ................................. 3
(2) Kampa (fillet) ................................. $\frac{1}{2}$
(3) Mahāmbuja (large cyma) ................................. 3
(4) Kampa (fillet) ................................. $\frac{1}{2}$
(5) Kaṇṭha (dado) ................................. $4\frac{1}{2}$
(6) Kampa (fillet) ................................. $1\frac{1}{2}$
(7) Ambuja (cyma) ................................. $1\frac{1}{2}$
(8) Kapota (corona) ................................. $2\frac{1}{2}$
(9) Prati-vājana (cavetto) ..................... 1
(10) Kaṇṭha (dado) ................................. 8
(11) Uttara (fillet) ................................. 1

and the remaining parts are distributed among the following members:

(12) Kshepaṇa (projection).
(13) Padma (cyma).
(14) Gopānaka (beam).
(15) Āliṅga (fillet).
(16) Antarita (fillet).
(17) Prati-vājana (cavetto).

81
(b) 31 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Parts</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</td>
</tr>
<tr>
<td>3</td>
<td>Saroruha (cyma)</td>
<td>3½</td>
</tr>
<tr>
<td>4</td>
<td>Kshepaṇa (projection)</td>
<td>1½</td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>6</td>
<td>Karṇa (ear)</td>
<td>1½</td>
</tr>
<tr>
<td>7</td>
<td>Ambuja (cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>8</td>
<td>Gopāna (beam)</td>
<td>2½</td>
</tr>
<tr>
<td>9</td>
<td>Prati-vājana (cavetto)</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>Gala (dado)</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>Uttara (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>13</td>
<td>Abja (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Kapota (corona)</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>Āliṅga (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>16</td>
<td>Antarita (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>17</td>
<td>Prati-vājana (cavetto)</td>
<td>1½</td>
</tr>
</tbody>
</table>

(c) 32 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Parts</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>1½</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>2½</td>
</tr>
<tr>
<td>4</td>
<td>Kshudrābjja (small cyma)</td>
<td>1½</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>1½</td>
</tr>
<tr>
<td>8</td>
<td>Padma (cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>9</td>
<td>Paṭṭika (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>11</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>12</td>
<td>Gala (dado)</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>Uttara (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>14</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>15</td>
<td>Ambuja (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Ardha-kampa (half-fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>17</td>
<td>Prati-vājana (cavetto)</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Antarita (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>19</td>
<td>Karṇa (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>1½</td>
</tr>
<tr>
<td>22</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
</tbody>
</table>
### HINDU ARCHITECTURE

#### UPAPITHA

| (23) Kapota (corona) | .. | .. | .. | 3 |
| (24) Āliṅga (fillet) | .. | .. | .. | $\frac{3}{4}$ |
| (25) Antarita (fillet) | .. | .. | .. | $\frac{1}{2}$ |
| (26) Gala (dado) | .. | .. | .. | 2 |
| (27) Uttara (fillet) | .. | .. | .. | 1 |

(d) 34 parts:

| (1) Janman (plinth) | .. | .. | .. | 3 |
| (2) Kampa (fillet) | .. | .. | .. | $\frac{3}{4}$ |
| (3) Abja (cyma) | .. | .. | .. | $3\frac{1}{2}$ |
| (4) Kshudra-padma (small cyma) | .. | .. | .. | $\frac{1}{2}$ |
| (5) Kampa (fillet) | .. | .. | .. | $\frac{1}{2}$ |
| (6) Gala (dado) | .. | .. | .. | 7 |
| (7) Antara (fillet) | .. | .. | .. | 1 |
| (8) Kampa (fillet) | .. | .. | .. | $\frac{1}{2}$ |
| (9) Padma (cyma) | .. | .. | .. | $\frac{1}{2}$ |
| (10) Aṁśuka (filament) | .. | .. | .. | 2 $\frac{1}{2}$ |
| (11) Kapota (corona) | .. | .. | .. | $1\frac{1}{2}$ |
| (12) Antara (fillet) | .. | .. | .. | 6 |
| (13) Karṇa (ear) and | .. | .. | .. | .. |
| (14) Uttara (fillet) | .. | .. | .. | 1 |
| (15) Kampa (fillet) | .. | .. | .. | $\frac{1}{2}$ |
| (16) Abja (cyma) | .. | .. | .. | $\frac{1}{2}$ |
| (17) Gopana (beam) | .. | .. | .. | 3 |
| (18) Vājana (fillet) | .. | .. | .. | 2 |

**Projections (lines 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-āṅgāni sarveshām upānādi tathākramam 1
- Tat-samāṁ nirgamaṁ vāpi tat pādādhikam eva cha 1
- Tat ardhādhika-bhāgaṁ vāpi tat-tri bhāgādhikaṁ tataḥ 1
- Tat samādhi kaṁ evaṁ vā pādād upāna-nirgamaṁ 1 (128–131).
- Janma-nirgamaṁ evoktaṁ padma nirgamaṁ ishyate 1 (138).

The projection of the cyma is not up to twice of it:

- Tuṅgaṁ tat-samāṁ evaṁ vā pādādhikyārdham adhikam 1
- Pādana dvi-guṇāṁ vāpi padmaṁ evaṁ tu nirgamaṁ 1 (139–140).
- Upamānasya mānena yuktyā padmasya tu nirgamaṁ 1 (142).

The projections of the other mouldings are (generally) equal to them:

- Kshudra-padmaṁ kampāṁi tat-samāṁ vāţha nirgamaṁ 1
- Paṭṭikādini sarvāni tat sameṁ nirgamaṁ bhavet 1 (143–144).
The projection of the (whole) pedestal (lines 20–35):

The height of the pedestal is divided into 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, or 15 equal parts; of these 1, 2, 3, 4, 5, 6, 7 or 8 parts are projections (lines 20–26). But the choice of that proportion which would make it look beautiful is left to the discretion of the artist:

Pūrvaṁ nirgamaṁ proktāṁ yan-mānoraṃyaṃ anayet 1 (26).

The extent of projection:

Nirgamaṁ chopapīthāṁ(thasya) syāt pāda-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.

(5) '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 pulpition, is one-twelfth part of the diameter of the orchestra (in a theatre). The columns on the podium, with their capitals and bases, are to be one-fourth of its diameter high. The architraves and cornices of those columns are one-fifth 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 one-fourth less in height than the lower columns.'

'The architrave and its cornice are one-fifth 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 one-fifth of the columns.' (Vitruvius, Book V, Chap. vii.)

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

<table>
<thead>
<tr>
<th></th>
<th>Plinth (base) in minutes</th>
<th>Mouldings above plinths</th>
<th>Die</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>86(^{1}_2)</td>
<td>22(^{1}_2)</td>
<td>156(^{1}_4)</td>
</tr>
</tbody>
</table>

84.
### HINDU ARCHITECTURE

#### UPAPITHA

<table>
<thead>
<tr>
<th>Plinth (base)</th>
<th>Mouldings above plinths</th>
<th>Die</th>
<th>Cornice</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ionic:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temple of Fortune</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virilis</td>
<td>44</td>
<td>19(\frac{1}{2})</td>
<td>93(\frac{1}{2})</td>
<td>23(\frac{1}{2})</td>
</tr>
<tr>
<td>Coliseum</td>
<td>33(\frac{1}{2})</td>
<td>9(\frac{1}{2})</td>
<td>81(\frac{5}{6})</td>
<td>17</td>
</tr>
<tr>
<td>Palladio</td>
<td>28(\frac{3}{4})</td>
<td>14(\frac{1}{2})</td>
<td>97(\frac{1}{2})</td>
<td>21(\frac{1}{2})</td>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>82(\frac{1}{2})</td>
<td>22(\frac{1}{2})</td>
</tr>
<tr>
<td><strong>Corinthian:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arch of Constantine</td>
<td></td>
<td>17(\frac{1}{2})</td>
<td>29</td>
<td>153</td>
</tr>
<tr>
<td>Coliseum</td>
<td>23</td>
<td>11(\frac{1}{2})</td>
<td>78</td>
<td>19(\frac{1}{2})</td>
</tr>
<tr>
<td>Palladio</td>
<td>23(\frac{1}{2})</td>
<td>14(\frac{1}{2})</td>
<td>93</td>
<td>19</td>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>132(\frac{1}{2})</td>
<td>22(\frac{1}{2})</td>
</tr>
<tr>
<td><strong>Composite:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arch of Titus</td>
<td>55</td>
<td>30</td>
<td>141</td>
<td>29</td>
</tr>
<tr>
<td>Arch of the Goldsmiths</td>
<td>46</td>
<td>25(\frac{1}{2})</td>
<td>144(\frac{1}{2})</td>
<td>25(\frac{1}{2})</td>
</tr>
<tr>
<td>Arch of Septimus</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Severus</td>
<td>30</td>
<td>30(\frac{5}{6})</td>
<td>140(\frac{1}{2})</td>
<td>29(\frac{1}{6})</td>
</tr>
<tr>
<td>Palladio</td>
<td>33</td>
<td>17</td>
<td>133</td>
<td>17</td>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>112(\frac{1}{2})</td>
<td>22(\frac{1}{2})</td>
</tr>
</tbody>
</table>

*The minutes used in the above table are each equal to \(\frac{1}{60}\) of the diameter of the shaft.* (Gwilt, *Encycl.*, Art. 2600).

### PEDESTALS

<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. Cornice cymatium, 6 parts</td>
<td>2 (\frac{1}{2})</td>
</tr>
<tr>
<td>1. (Listel)</td>
<td>2</td>
</tr>
<tr>
<td>2. Ogée</td>
<td>4</td>
</tr>
<tr>
<td>3. Die or dado 3 modules and 4. Congé or apophyge</td>
<td>4 (\frac{1}{2})</td>
</tr>
<tr>
<td>3.</td>
<td>16(\frac{1}{2})</td>
</tr>
<tr>
<td>4. Congé or apophyge</td>
<td>2</td>
</tr>
<tr>
<td>5. Fillet</td>
<td>18(\frac{1}{2})</td>
</tr>
<tr>
<td>6. Plinth</td>
<td>20(\frac{1}{2})</td>
</tr>
</tbody>
</table>
II. In the Doric order (Art. 2665):

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</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>1</td>
<td>Listel</td>
<td>$\frac{1}{3}$</td>
<td>23</td>
</tr>
<tr>
<td>2</td>
<td>Echinus</td>
<td>1</td>
<td>22$\frac{3}{4}$</td>
</tr>
<tr>
<td>3</td>
<td>Fillet</td>
<td>$\frac{1}{3}$</td>
<td>21$\frac{3}{4}$</td>
</tr>
<tr>
<td>4</td>
<td>Corona</td>
<td>$2\frac{3}{4}$</td>
<td>21</td>
</tr>
<tr>
<td>5</td>
<td>Cyma reversa</td>
<td>$1\frac{3}{4}$</td>
<td>18$\frac{1}{2}$</td>
</tr>
<tr>
<td>6</td>
<td>Die, 4 modules</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Congé</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>Fillet</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>9</td>
<td>Astragal</td>
<td>1</td>
<td>18$\frac{3}{4}$</td>
</tr>
<tr>
<td>10</td>
<td>Cyma (inverted)</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>11</td>
<td>Second plinth</td>
<td>$2\frac{3}{4}$</td>
<td>21</td>
</tr>
<tr>
<td>12</td>
<td>First plinth</td>
<td>4</td>
<td>21$\frac{1}{2}$</td>
</tr>
</tbody>
</table>

III. In the Ionic order:

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</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>1</td>
<td>Fillet</td>
<td>$\frac{3}{4}$</td>
<td>35</td>
</tr>
<tr>
<td>2</td>
<td>Cyma reversa</td>
<td>$1\frac{3}{4}$</td>
<td>34$\frac{3}{4}$</td>
</tr>
<tr>
<td>3</td>
<td>Corona</td>
<td>3</td>
<td>33$\frac{1}{4}$</td>
</tr>
<tr>
<td>4</td>
<td>Fillet of the drip</td>
<td>$\frac{1}{3}$</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>Ovolo</td>
<td>3</td>
<td>29$\frac{1}{2}$</td>
</tr>
<tr>
<td>6</td>
<td>Bead</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>7</td>
<td>Fillet</td>
<td>1</td>
<td>26$\frac{1}{2}$</td>
</tr>
<tr>
<td>8</td>
<td>Congé</td>
<td>$1\frac{4}{9}$</td>
<td>25</td>
</tr>
<tr>
<td>9</td>
<td>Die</td>
<td>$12\frac{3}{4}$</td>
<td>1 mod, 7</td>
</tr>
<tr>
<td>10</td>
<td>Congé</td>
<td>2</td>
<td>25</td>
</tr>
<tr>
<td>11</td>
<td>Fillet</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>12</td>
<td>Bead</td>
<td>$1\frac{1}{3}$</td>
<td>28</td>
</tr>
<tr>
<td>13</td>
<td>Cyma reversa</td>
<td>3</td>
<td>27$\frac{1}{2}$</td>
</tr>
<tr>
<td>14</td>
<td>Fillet</td>
<td>$\frac{3}{4}$</td>
<td>31$\frac{3}{4}$</td>
</tr>
<tr>
<td>15</td>
<td>Plinth</td>
<td>4</td>
<td>33</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</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>1</td>
<td>Fillet</td>
<td>$\frac{3}{4}$</td>
<td>33$\frac{3}{4}$</td>
</tr>
<tr>
<td>2</td>
<td>Cyma reversa</td>
<td>$1\frac{3}{4}$</td>
<td>33$\frac{1}{2}$</td>
</tr>
<tr>
<td>3</td>
<td>Corona</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>4</td>
<td>Throat</td>
<td>$1\frac{3}{4}$</td>
<td>30$\frac{3}{2}$</td>
</tr>
<tr>
<td>5</td>
<td>Bead</td>
<td>1</td>
<td>26$\frac{1}{2}$</td>
</tr>
<tr>
<td>6</td>
<td>Fillet</td>
<td>$\frac{3}{4}$</td>
<td>25$\frac{3}{2}$</td>
</tr>
<tr>
<td>7</td>
<td>Frieze</td>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>8</td>
<td>Bead</td>
<td>$1\frac{3}{4}$</td>
<td>26$\frac{3}{2}$</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>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Fillet</td>
<td>26</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>10. Congé</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Die</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Fillet</td>
<td>26</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>13. Congé</td>
<td>27</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>14. Bead</td>
<td>26</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>15. Inverted cyma reversa</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Fillet</td>
<td>30</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>17. Torus</td>
<td>32</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>18. Plinth</td>
<td>32</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

V. In the Composite order (Art. 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</td>
<td>33</td>
</tr>
<tr>
<td>2. Cyma reversa</td>
<td>32</td>
</tr>
<tr>
<td>3. Corona</td>
<td>31</td>
</tr>
<tr>
<td>4. Cyma recta</td>
<td>28</td>
</tr>
<tr>
<td>5. Fillet</td>
<td>26</td>
</tr>
<tr>
<td>6. Cavetto</td>
<td>25</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</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</td>
</tr>
<tr>
<td>15. Inverted cyma reversa</td>
<td>30</td>
</tr>
<tr>
<td>16. Fillet</td>
<td>31</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.)

(6) See Raṇganātha inscription of Sundarapāndya.—(Verse 19, Ep. Ind., Vol. iii, pp. 13, 16.)
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 Nandin, 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 muraam and eleven virai in length, three-quarters (of a muraam) 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, para. 4; p. 225, para. 4).’—(V.S.I.I., Vol. ii, no. 79, para. 4, p. 398, note 2.)

(9) See Essay on Arch. of Hind., Rām Rāz, Plate i, figs. 1–12.

(10) See pedestal of statue inside the great temple at Gaya, Cunningham, Arch. Surv. Reports, Vol. i, Plate v, p. 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 Ganeśa.'—(Ep. Carnat., Vol. v, Part i, Arskire Tuluq no. 79, Transl., p. 142, last two lines.)

UPAMĀNA—The measurement of the interspace.

(M., lV, 3, 9, see under MāNA.)

UPALEPANA—Plastering.


Deva-griha karāpya punas tasya upalepana 1—(Buchkalā Inscription. of Nāga Bhaṭṭa, lines 17–18, Ep. Ind., Vol. ix, p. 200.)

UPAVANA—A pleasure-garden, a planted forest.

Upavanam atha chakre tena meghesvarasya sphurita-kusumamarenu-shreni-chandrātapa-śrī 1


UPAVĀSAÑA—A coverlet, an upper garment.

UPAVEDI—The upper or the smaller pedestal, a seat or dāis.

Suddha-toyena sāmpūrya vedikopari vinyaset 1

Upavedypopari stāpya choktavach chāṣṭa-maṅgalam 1

(M., LXX, 41, 45.)
UPASATHĀGĀRA—A building belonging to a Buddhist monastery used for the performance of the priestly ceremony of confession, in which every member of the order is to acknowledge the faults he has committed.—(Childer’s S. V., Kern, quoted by W. Geiger: Mahavaṁśa, p. 296.)

UPASTHĀNA (cf. Āsthāna-maṇḍapa)—A reception-room.

'The meritorious gift of a reception-room (upasthāna) by the two men.'—(Junnar Inscriptions, no. 2, Arch. Surv., New Imp. Series, Vol. iv, p. 92.)

UPASTHĀNA-BHŪMI—A hall of audience.

Yasyopasthāna-bhūmi . . . ‘whose hall of audience.’—(Kahaun Stone Pillar Inscript. of Skandagupta, line 1, C. I. I., Vol. m, F. G. I., no. 15, p. 67.)

UPĀNA—A rectangular moulding, a fillet; 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 base of any moulding (cf. Rām Rāz, Ess. Arch. Hind., p. 25).

Atha vakshyāmi saṅkshepāt pāda-mānaṁ yathā-vidhi !
Uttaropānāh(-y)or madhya-gatam etat prakīrtitam ॥
Apparently ' upānaha ' is used in the sense of ' upāna.'

(Vāstu-vidyā, ed. Ganapati Śāstri, ix, 1.)

The bottom of the foundation-pit:

Tat-pāda-mule deśe vā tathopāna-pradeśake ॥
Kuḍya-stambhe griha-stambhe harmya-garbham vinikshipet ॥

(M., xii, 130-131.)

The moulding (plinth) at the bottom of a pedestal, it is also called Janman :

Utesedhe tu chatur-viṁśat pañcchāṁśam upānam īritam ॥
Ekena kampam ityuktam grivochchan dvā-daśāṁśakam ॥
Kampam ekam tu vedāṁśam vājanaṁ kampam 'aṁśakam ॥
Vedibhadram iti proktam athavā dvā-daśāṁśakam ॥
Janma dvayāṁśakam padaṁ kampam ardhena kārayet ॥

(M., xiii, 36-40, see the lists of mouldings under Upāṭha.)

The similar moulding of the base is also called ' janman ': ॥
Eka-viṁśāṁśakam tunte kshudropānam śivāṁśakam ॥
Janmādi-vājanāntaṁ cha sapta-viṁśāṁśam uchchhrayaḥ ॥
Dvi-bhāgaṁ janma-tuṅgaṁ syāt tat-samaṁ chaṁbujodayam ॥

(M., xiv, 44, 65-66.)

It is also called pāduka and vapra, see the lists of mouldings under Adhishṭhāna.

89
UBHAYA-CHANDITA—A site plan of one hundred and sixty-nine square plots.

(M. vii, 15-16, cf. PADA-VINYASA.)

URAGA-BANDHA (See under ADHISHTHA)—A class of bases. It has four types differing from one another in the height and number of the mouldings. (See the details under ADHISHTHA.)

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.)

USHNISHA—The top of a building, a diadem, a crownet, the top knot on the Buddha’s head.

(1) Manasara:

The top of a building:

Śalāvrite sālākūṭe cha niḍe cha śikhare chordhva-kūṭake ।
Lupā-yuktaj-bhramākāre tat-tad-ushnīsha-desike ।
... Śūpikāvāhanam bhavet ।

The top knot on the crown of a Buddhist image:

Buddhasya lakṣaṇaṁ vakṣhye samyaka cha vidhīnādghūnaḥ ।
Dvi-bhujāṁ cha dvi-netraṁ cha choshaṁsahjaivala-maulikam

(M., xviii, 333-334.)

The crown of the statue of a devotee (bhakta):

Ushnīshāt pāda-paryantāṁ bhāvottara-śatāṁśakam ।
Ushnīsham tu chatur-mātraṁ netrāntaṁ tu yugāṅgulam

(M., lxvi, 1, 10.)

Referring to the situation of the plumb-lines:

Ushnīsha-madhyme chaiva lalāṭaṁ(sya) chaiva madhyame ।
Ushnīshāt tu yathā pārśve lalāṭasya tu pārśvake ।
Ushnīshāt pūrva-pārśve tu yathoktaṁ netra-madhyme

(M., lxvii, 98, 103, 107.)

(2) The word ‘ushnīsha’ 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.)

USHNISHI—A type of round buildings.

(1) Agni-Purāṇa, Chap. civ, vv. 17-18 (see under PRASĀDA).
(2) Garuḍa-Purāṇa, Chap. xlvii, vv. 21, 23, 28-29 (see under PRASĀDA).
ÜHĀPOHA—Philosophically ‘uha’ implies a conjecture, a guess, ‘a hypothetical reasoning which helps the right recognition,’ hence architecturally an additional moulding or member to fill up any unspecified gap; ‘apoha’ or ‘pratyūha’ means ‘a removal,’ hence leaving out a moulding, or an architectural member to complete a structure. Thus the former implies the addition and the latter the omission of a moulding.

(1) Mānasāra:
In connexion with the ground-plan:
Ajñānād aṅga-hīnaṁ cha karta chaiva vinaśyati
Tasmāt tu śilpibhiḥ prājñair uḥāpohān na yojayet

(M., vii, 268-269.)

Referring to two-storied buildings:
Sarvēśhāṁ devatā-harmye pūrvavad devatāḥ nyaset
Uktā-vach chhāstra-mārgeṇa uḥāpohena yojayet

(M., xx, 105-106.)

In connexion with penalties for defects in important members:
Uḥāpohādi-kirtibhyāṁ sāstrokte tu yad(th)ā tathā
ühi(uha)-hīnaḥ chokta-hīnaḥ tvadhi-kartṛ(tā) vinaśyati
Tasmāt tu śilpa-vidvadbhiḥ parigrahoktavat kuru

(M., lxix, 66-68.)

(2) Kāmikāgama, XLI:
Sabhāvad vihitā bāhye prāśadavad alaṅkṛitā
Ūha-pratyūha-samyuktā yā sabhā sā cha mālikā 11 (3).
Antara-prastarahetam uḥā-pratyūḥa-samyutam 11 (13).

Ibid., XLI:
Ūha-pratyūha-samyuktam yathā-yukti yathā-ruchi 11 (37).

(3) Suprabhedāgama, XXXI, 71:
A quadrangular moulding of an arch:
Vṛtter ārdhve u(u)ḥāṁ kṛtvā chatur-āyatam eva tu 11
(For the context, see vv. 68-70, under TORĀṇA.)

(4) Mahābhārata, 1, 3, 133:
Nāgalokam . . . aneka-vidha-prāśadha-harmya-valabhini-
nirṇyūha-sata-samkulam 1

91
ÜRDHVA-DHĀRAṆA—A kind of phallus and pedestal combined.

In connexion with the phallus:
Berasyaika-śilā proktam liṅgānāṁ tach-chatuḥ-śilā !
Nandyāvarta(ā)-kṛitih sthāpya tathā chaikāśmanā bhavet !
Atho(dhaḥ) pāśaṇa-kurmakhyāṁ chordhva-dhāraṇam iti sṛṣṭam !
(M., lII, 176-178.)

ÜRDHVA-ŚĀLĀ (see ŚĀLĀ)—The upper room or hall.

Referring to two-storeyed buildings:
Nānā-gopāna-saṁyuktaṁ kshudra-nāsyair vibhūsitam !
Ardha-śālā-viśesho’sti chordhva-śālā-samanvitam !
(M., xx, 66-67, etc.)

ŪVARAKA—A kind of room, an inner room, a store room, an apartment.

Rāmadattasya deya-dhamās cha bhikshu-griham uyarakas cha-
bharyāyāḥ sa velidattāyā deyadharma uyarakah !
A dwelling for the ascetics and an uyakara (has) been dedicated as
a charitable gift by Rāmadatta ... and an uyarakas (has been given)
as a charitable gift by his wife Velidata (Velidatta), whose husband is
alive.

'Uyarakas apparently corresponds with āvaraka of Nāsīk no. 24.
Transactions of Congr. 1874, p. 347, which Professor Bhāndārkār renders
by apartment. Childers' Pali Dict. gives ovariaka with the meaning of
der 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.)

RĪ

RIKSHA-NĀYAKA (see Śimha)—A kind of round buildings.
(Agni-Purāṇa, Chap. civ, vv. 19-20, see under Prāśāda.)

E

EKA-TALA(-BHŪMI) (see under Prāśāda)—A single-storey
building, the ground floor.

Āhatyam (vibhajya) ashtadhā harmyaṁ gaṇya-mānam ihochyate !
Utsedhe chāṣṭha-bhāge tu chāṁśena masūrakam !
Dvi-bhāgam chāṅghrikottungaṁ maṅchham ekena kārayet !
Kandharam tat-samaṁ kuryāṁ tad-dvayaṁ śikharodayam !
Tad-ardham stupikottungaṁ vaktraṁ shaḍ-vidham iṛitam !
(M., xix, 20-24.)
HINDU ARCHITECTURE

EKA-PAKSHA

Athava manu-bhāgaṁ tu harmya-tuṅga(m) vibhājite
Sa-tri-pādam adhishṭhānam tad-dvayaṁ chāṅghri-bhājite(-kon-
natam)
Tad-ardham pratarotsedhaṁ yugāṁśaṁ griva-tuṅgakam
Tad-ardham śikharottungaṁ tad-ūrdhve stupikāṁśakam
Griva-maṁchordhvaṁ aṁśena yatheshtādhisthāna-saṁyutam
Ūrdhve pādodaye bandhāṁ (=4)bhāgam ekāṁsa(m)-vedikam
Śeṣaṁ purvaṁ kuryād ashta-varga-viado viduḥ —(Ibid., 80-86.)
Evam proktam harmyake madhya-bhadram
Śāla-kosṭhāṁ dig-vidike kūṭa-yuktam
Hārā-śrāntā-nāsikā-paṁjaradhyam
Kuryāt sarvaṁ vedikā-bhadra-yuktam
Harmya-tāra-saṁaṁ chatur-aśrakaṁ tat-tri-pādam ardham athāpi
cha
Kuḍya-tāra-saṁādi (?) yathā-kramam
Kanyasaṁ tri-vidhaṁ mukha-maṇḍapam
Tan-mukha-maṇḍapam mukhya-vimāne
Madhya-vimānasya maṇḍapa-pārśve
Ambaram daṇḍam atha dvayaṁ
Harmya-vaśād upaveśana-yuktam
Yat tat kshudra-vimāne tan-mukhe maṇḍapam syāt —(Ibid.
192-203.)
Anya-maṇḍapa-deśe yan-māṇoramyam alaṅkṛitam
Maṇḍape pratarasyordhve karpṇa-harmyādi-maṇḍitam
Yat tan nāmāntarālaṁ chordhve nāsikā jāla-paṁjarāṁ vāpi
Tat-tan maṇḍapa-madhye prāsāda-vaśād dvāra(m)-saṁkalpyam
Pūrvvat kavāṭa-yuktāṁ maṇḍapasyāntalaṁ sa-kila-yuktam

(Ibid., 213-217.)
Eka-bhūmiṁ kuryād adhikāṁ chopapītha(m) ruchirārtha(m)
- saṁ-yutam
Sopapītha-bhavanair yutāṁ tu vā kārayet tu kathitaṁ purātanaṁ
Evam sarva-harmyālaṅkāra-yuktyā nānā-pādāir vedikā-tāra-maṅ
cham (kuryāt) —(Ibid., 258-261.)

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

EKA-PAKSHA (cf. DVIPA KSHA)—One side, a road or wall having
the footpath on one side only.

Antar-vīthī chaika-pakshaṁ bāhya-vīthī dvi-pakshakam

(M., ix, 396.)

Anyat sālaṁ tu sarveshāṁ chaika-pakshālaya-kramat
Anyat sālaṁ tu sārveshāṁ ālayārthāṁ dvi-pakshakam

(M., xxxvi, 86-87.)

See also M., ix, 351-354, 465, under DVI-PAKSHA.
EKA-LIŃGA—The single phallus as opposed to phalli in group.
Sarveshāṁ chaika-haryme tu ekaika-liṅge tu saṁmatam
Bahudhā sarva-lingeshu tat-tri-karṇaṁ na kārayet
Dvi-karṇaṅ bahu-liṅge tu tri-karṇaṅ-chaika-liṅgeke
Evaṁ tu chaika liṅgaṁ syād vistāraṁ parikṛtītām

(M., LN, 71-73, 82.)

EKA-SĀLĀ—Mansion consisting of one row of buildings.
(M., xxxv, 9, 35.)

EKA-HĀRĀ (cf. Hārā)—With one chain-like ornament below the neck of the column, head or astragal.
In connexion with a single storeyed building:
Ṣāla-kūṭa-dvayor madhye chaika-hārā sapaṁjaram—(M., xix, 57.)

EKĀDAṢA-TALA—An eleven-storeyed building, the eleventh storey.
Tad-adhastā talaṁ chaika-daśa dvā-daśa-bhūmikām

(Kāmikāgama, xxxv, 86.)

Śesha-bhāgaṁ tu sarveshāṁ yuṅkāya tatraiva yojayaṁ
Evaṁ vistāra-gānyāṁ svat tuṅga-gānyaṁ ihoxyate
Janaṁ-śiśu-paryantam uktavat saṁgraham viduḥ
Eka daśaṁśa-bhāgena daśa-talodayādhikāṁ
Tad eva śardha-bandh(v)amśaṁ masūrakottungam ishyate
Saptāmsaṁ pāda-dirghaṁ svat tad-ardoṁ prastaroĎayāṁ
 Śeshaṁ prāguktavad gānyām ekā daśa-talodaye
Talordhvordhya-tale sarve karṇa-harmyādi-maṇḍītiṁ
Eka-bhāga-dvi-bhāgaṁ vā paritoĎindam ishyate
Nānādhiśhānā-saṁyuktaṁ nānā-pādaṁ alaṅkṛītaṁ
Śāla-kūṭaṁ cha uktavat samalaṅkṛītaṁ
Hārāntare kūṭa-sālā cha grīva-deśokta-devatāṁ(h)
Anu-sālāśtwet-dik-pālās tat-tad-vāhana-saṁyutaṁ
Yaksya-vidyādharādāṁ garaḍadāṁ vinyasēt
Gaṅeṭyādi gaṇaṁ chaiva sarva-harmyeshu nikshipeṁ

(M., xxix, 35-49.)

ETAKA-PADAKA-PĪTHA—A chair raised on a pedestal.
(Mahāvagga, v, 10, 2.)

EVAMKĀNTA—A column connected with one, two or three minor pillars, and having a lotus-shaped base.
Ekopapaṅda-saṁyuktam dvi-try-upapādena saṁyutaṁ
Evaṁ-kāntam iti proktaṁ mule padmāsaṁanāvitaṁ

(M., xv, 242-243.)
AIRĀVATA—The great elephant, the riding animal (vāhana) of the god Īśa (? Indra).
Īśa-mūrtim iti dhyātvā rakta-varṇam cha śīśpatam (Śachipatim) ।
Dvi-bhujāṁ dvi netraṁ cha rathairāvata-vāhanam ।
(M., vii, 190-191.)

A class of the five-storeyed buildings.
(M., xxiii, 3-12, see under Prāśāda.)

K

KAKSHA—The armpit of an image, a residential room.
Kakshayor antaraṁ tāraṁ viṁśa-mātraṁ praśasyate ।
(M., lix, 29.)

Eka-viṁśāṅgulaṁ 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 Adhisṭhāna.—(M., xiv, 320-358.)

KAṬA—A mat of split cane or bamboo.
(Taitt. Sam., v, 3, 12, ६: Śat. Brā., xiii, 3, 1, 3.)

KAṬAKA—An architectural ornament (like a ring) of a base, a bracelet for an image, camp, capital.

Madhye paṭṭair viśeshaṁ tu pushpa-ratnaiś cha śobhitam ।
Kaṭakāvṛtim eva vā suddha-vṛttam athāpi vā ।—(M., xiv, 75-76.)
Compare also the list of mouldings under Adhisṭhāna.
Vṛttaiṁ vidhiṁ tri-paṭṭaṁ vā dhārāya kaṭakānvitam ।—(Ibid., 238.)
Etat tu chitra-kalpaṁ (=an ornament) tu nāṭakābhi(kai)ṛ alaṅkṛitam ।—(M., l, 11.)
Keyūra-kaṭakair yuktaiṁ prakoshṭha-valayaṁ tathā ।—(M., liv, 13.)
See also M. li, 57, udder Kaṭi-sūtra.

In connexion with the plumb lines :
Śaktināṁ pushpa-hastaṁ tu stanāntaṁ kaṭakāgrakam ।
Tad-aṅgushṭhāvasānāntaṁ cha dvyantraṁ chatur aṅgulam ।
(M., lxvii, 135-136.)

‘One pair of bracelets (kaṭaka) for the arms of the goddess (consisting of) fifty-six karānju, two manjādi and (one) kunri of gold.’—(Inscriptions of Rajaraja, no. 2, line 37, H.S.I.L., Vol. ii, p. 19.)

95
‘One pair of bracelets (kaṭaka) for the arms of the goddess, consisting of thirty-nine karānu and seven maṇḍa of gold.’—(Inscriptions of Rajendra-Chola, no. 8, line 19, *H. S. I. I.*, Vol. ii, p. 89.)


‘In the world-renowned Raya-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 I, Channarayapatna Taluq, no. 210; Transl., p. 216, line 9 of no. 210.)

**KAṬAKĀKĀRA**—An ornament shaped like a bracelet or ring.

Referring to lūpā or a pent-roof:

Evaṁ cha lakṣaṇaṁ praktaṁ kaṭakākāram tu yojayet

(M., xviii, 249.)

**KAṬI**—The hip-part of a building, the hip of an image, a flight of steps.

(1) Yo vistāro bhaved yasya dvi-guṇā-tat-samunnaṁ ṭī

Uchchhrayād yas tritiyoṁśas tena tulyā kaṭiṁ bhavet ṭī

‘The height of a building should be twice its width and its kaṭi (lit. hip) should be (equal to) $\frac{1}{2}$ of its height.’—(*Brihat-SAṁhita*, 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 one-third 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.

(2) Chatuḥ-shashṭi-padaṁ kṛtvā madhye dvāraṁ prakalpayet ṭī

Vistārād dvi-guṇochhrayaṁ tat-tri-bhāgaṁ kaṭiṁ bhavet ṭī

(*Matiyā-Purāṇa*, Chap. cclxx, v, 18.)

(3) *Bhavishya-Purāṇa* (Chap. cxx, v. 18) has the same verse as (1), except ‘tasya’ in place of ‘yasya’ in the first line, and ‘atha’ for ‘āṁsa’ in the second line. *Brihat-SAṁhita* seems to have improved the lines.
In the sense of the hip or buttocks:
Kaṭi(ś) chorū-viśālam syān madhya-kāṁchina-lambavat ı
(M., lIV, 91.)
Kaṭi-tāram bhāskarāṁśam syād ashtāṁśam chore-vistītam
Mukhaṁ vakshaś cha kukshiś cha kaṭi-dīrghe dvādaśāṁśakam ı
(M., LVII, 32, 55.)
Viṁśāṁśam cha kaṭi-tāram ārdhve śroṇi-viśālakaṁ ı—(M., LXV, 48.)

KAṬI-SŪTRA—The (plumb) line by the hip or buttocks, a girdle.
Kaṭi-sūṭrāvasānam syāt pura-sūtram iti smṛtām ı
Kaṭi-sūṭram tu sāmyuktaṁ kaṭi-prānte sa-paṭṭikā ı—(M., L, 21, 27.)
Tasmāt kaṭi-sūṭrāntaṁ sapta-viṁśāṅgulam bhavet ı
Trayodaśāṁśakam chaiva kaṭi-sūṭram tu vistītam ı
(M., LXV, 150, 164.)

A girdle.
Kaṭakamaṁ kaṭi-sūṭramaṁ cha keyūram ratna-pūritam ı—(M., LI, 57.)

KANṬHA—Also called ‘gala,’ ‘griva,’ ‘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 Upāpīṭha), 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 pro-
ection 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 Stambha).
Tuṅge trimśatī-bhāgena ı
Tad-ārdhve kaṇṭhām ashtāṁśam ı—(M., XIII, 90, 94.)
Utsedhe tu chatur-viṁśat ı
Grivochchām dvā-daśāṁśakam ı—(Ibid., 36-37.)
Tad-evāṁśena ı
Paṅchāṁśa(m) kandharam proktam ı—(Ibid., 48, 50.)
Tad-evāṁśa (of 30 parts) ı
Tad-ārdhve galam ashtāṁśam ı—(Ibid., 97, 101.)

For further examples, see the lists of mouldings under Upāpīṭha.
Gala-tuṅgam yugāṅgulam ı
Gala-tāram sārdham ashtāṁśam ı—(M., LIX, 71, 81.)

For further examples, see the lists of limbs under Tāla-māṇa.
KAḌĀṆGA

KAḌĀṆGA—A large trench, a ditch, a boundary mark.

"KaḍāṆgas or war-trenches are described in the Rev. G. Ritcher'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. Ritcher quotes old records to show that they were constructed by ancient Rājās to fortify the principality. In South Kanara also these trenches abound."

"So, too, great and massive walls, 8 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 CRĀMA 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 KaḍāṆgas or large trenches, originally were intended for landmarks."—(Three Kongu inscriptions, no. ii, Ind. Ant., Vol. vi, p. 103, c. i, line 29, Transl. and footnote, last para.)

KANDARA-GRĪHA (see DARI-GRĪHA)—A cave-house.

Khyātaṁ (? syātaṁ) kanakādi-kandara-grīho-divi khyātaṁ naikavanīg-viśāla-bibhavo bhūtiḥ-bhīṣobhaṁ śubham ṣvaṁ

(Description of the town of Āṭapura, Āṭpur inscrip. of Śaktikumāra, v, ii, Ind. Ant., Vol. xxxix, pp. 191, note 25, 187.)

KANDHARA—The neck, the dado.

See KANṆHA and compare the lists of mouldings under UPAPĪTHA.

KANYĀ—A girl, a virgin, the name of a month, the lower part of an architectural object.

Lupāṁ prāg-ukta-vistāraṁ tat-tad-vanśāṅghri-kāntakam ṣvaṁ Adho(aḥ)-pādasya lupādyaiś cha tattra dosho na vidyaṁ āṁ Kāṇṭā kanyāvasānaṁ syāṁ nava-sūtrāṁ prasārayet ṣvaṁ

(M., xviii, 231–233.)

KAPĀṬA (see KAVĀṬA)—A door, the panel of a door.

Kapāṭa-torana-vatim suvibhakāntarāpapāṁ ṣvaṁ (Rāmāyaṇa, i, 5, 10.) Drīḍha-baddha- kapāṭāni mahāparighavanti cha ṣvaṁ (Ibid., vi, 3, 11.)

KAPOTA—A pigeon, a section of circular moulding made in the form of a pigeon's head, from which it takes its name. It is a crowning
member of bases, pedestals, and entablatures. Compare the lists of mouldings, from the Mānasāra, given under Upāpiṭha (where Kapota occurs eight times), Adhīṣṭhāna (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, wherefrom it takes its shape), lupā (pent-roof), gopānaka (beam), and chandra (the moon). (Also see M., xvi, 18–20.)

(1) Mānasāra :

Referring to the pedestal:

Tad-dvayaṁ chāmbujaṁ chordhve kapotochchaṁ guṇāṁśakam ।

(M., xiii, 57.)

For further illustrations, see the lists of mouldings under Upāpiṭha.

Referring to the base:

Padmam āṁśaṁ tad-ūrdhve tu kapotochchaṁ tri(y)āṁśakam ।

(M., xiv, 357.)

For further illustrations, see the lists of mouldings under Adhīṣṭhāna.

Referring to the entablature:

Tad-ūrdhve vājanam chaikam dhātu-bhāgaṁ kapotakam ।

(M., xvi, 27.)

For further illustrations, see the lists of mouldings under Prastara.

A synonym of the entablature:

Kapotaṁ prastraṁ chaiva maṁchaṁ prachchhādanaṁ tathā ।

... paryāya-vāchakāḥ !—(Ibid., 18, 20.)

Referring to the six-storeyed buildings:

Prastarādi-kapotāntam khsudra-nāsyā vibhūshitam ।

(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-PĀLIKA(-PĀLI)—A pigeon-house, an aviary, ‘properly dove-ridge, dove-list, may be rendered by crown-work, fillet, gable-edge, and even by cornice. A water-spout used at the roof to drain off water having the shape of pigeon’s head or beak. 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 grahaṇena bahir nirgata mukhāni kāshṭhāny uchyante—by the acceptance of Kapota-pāli, the projecting lion-face timbers (mouldings) are understood; (and also Viśvak, 6767):

Prāsādau nirgatau kāryau kapotau garbha-mānataḥ
Úrdhvaṁ bhitty-uchchhrayāt tasya maṇjaraṁ tu prakalpayet
Maṇjaryās chārdha-bhāgena śuka-nāsāṁ prakalpayet
Úrduvāṁ tathārdha-bhāgena vedi-bandho bhaved iha

Then Kern finds fault with Colebrooke’s rendering of Kapota-pālikā and viṭāṅka (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 (aṅgulas) 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).’ (*Brihat-Saṅhitā*, lvi, 29, 30.)

There is a compound word ‘kapota-pālikā’ or ‘kapota-pāli’ (dove-cot) in Sir William’s *Dict.*, p. 202, c. 3. Similarly the words, ‘kapota’ and ‘pālikā’ or ‘pāli’ occur together in the *Brihat-Saṅhitā* and (its commentary) Utpala quoted above. But they do not occur as one word in Winslow’s *Tamil Dict.*, 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. William’s by ‘dove-cot’ nothing can be stated definitely as the term
is used figuratively to indicate a moulding and both the interpretations are possible.

Kapota-pālinī-yukta-mato gachchhati tulyatām

(Kh)A-BHITTI

(Kh)A-BHITTI

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Kapota-pālinī-yukta-mato gachchhati tulyatām
KAMALA

Kaḥ-(kha)-bhitty-agrabhitter dvāra-dvayaṁ kuryād viśeshataḥ
Vāstu-dvāra-yutaṁ chaiva k(h)a-bhittē cha viśeshataḥ
Vāstūnaṁ pārśvayor madhye stambha-sajñaṁ nidhāpayet
eK(h)a-bhittī-viṣṭitrārthaṁ tu tat-pārśvayor dvayor hi (tat)

(Kānikāgama, xxxv, 45, 47, 48, 62 : lv, 31.)

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

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

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-viṁśat . . . 1
Ekena kampam ityuktam . . . 1
Kampam ardhaṁ tathā karṇam . . . 1—(M., xiii, 36-37, 49.)

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

Referring to the base:
Ekena-triṁśad aṅgaṁ (=aṁśaṁ) tu tūṅgaṁ kṛitvā . . . 1
Kampam ekena kartavyam . . . 1—(M., xiv, 14-16.)

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

KAMPA-DVĀRA—A side-door, a private entrance.

(1) Kampa-dvāraṁ tu vā kuryān madhya-pārśva-dvayos tathā

(Kānikāgama, xxxv, 49.)

(2) Mukhya-dvāraṁ tu tad-vāme kampa-dvāraṁ tad-anyake

(Ibid., lv, 32.)

KAMPANA (same as KAMPA)—A fillet.

Cf. the lists of mouldings under Adhisṭhāna.

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 Adhisṭhāna.)

KAMPA-VRITTA—The round or circular fillet.
Kampa-vrittaṁ cha lupā-mūle sōbharthāṁ tu balārthakām

(M., xviii, 274.)
KARANÇA—A head-gear, a basket or bee-hive-like ornament.

Karaṇḍa-mukutopeṭaṁ rakta-vastrottariyakam ā
Karaṇḍa-mukutopeṭaṁ dhyātvā ... ā—(M., vii, 164, 205.)
Devānāṁ bhūpatināṁ cha mauli-lakṣanām ucyate ā
Jaṭā-mauli-kirīṭāṁ cha karaṇḍaṁ cha śīrastrakam-(straṇam) ā
Kanyasāṁ devatānāṁ cha karaṇḍa-makuṭānvitām ā

(M., xlix, 12-13, 19.)

Dvi-bhujāṁ cha dvi-netrāṁ cha karaṇḍa-makuṭānvitām ā

(M., lvi, 69, 76.)

KARAṆIRA—A fragrant plant, or flower (oleander or Nerium odorum), an ornament of that shape, a pent-roof having the slope (or colour) of that flower.

In connexion with the pent roof:

Śrōṣyāṁ madhya-lupāḥ sarve(vā) lupā-saṁkhyā yatheshṭākā ā
Karavīra-bahu-varṇā saṁpuṭābham vikalpayet ā

(M., xxviii, 242-243.)

KARI-KARṆA(NIKA)—The ear of the elephant, (? the tip of an elephant's trunk, karnikā), an ornament of that shape.

Upābjaṁ karikarnā-(another reading, karṇikā)-yuktaṁ kuryāt
tat kshudra-piṭhakam ā—(M., xxxii, 117.)

KARIKA—A moulding of a column.

Vīra-karṇa(-kaṇṭha)syodayaṁ jñātvā nava-bhāga(e) vibhājite ā
Ekāṁśaṁ pādukaṁ kuryāt pañcha-bhāgaṁ tu saṅgraham ā
Tad-ūrdhve karikāṁśaṁ syād abjam anśena yojayer ā

(M., xv, 176-178.)

KARUNA-VIṆA—A flute, a sculptural ornament.

Vadana-garuda-bhāvaṁ bāhukau paksha-yuktau ā
Mukuta-kamala-yuktam pushpa-saṁchāhaya-varṇam ā
Parita(ḥ) karuṇaviṇā kinnarasya rūpakam ā—(M., lviii, 21-22.)

KAROṬI(I)—A basin, the drum of the ear of an image, an architectural ornament.

An ornament of the pent-roof:

Evam uktāṁ lupā chordhve śikharair vāmbare'pi vā ā
Phalakā-kshepaṁ vāpi tāṃraṁ vāyasi kilayet ā
Hemajena karotim vā mṛṣī-karoṭīṁ vidhānayet ā

(M., xviii, 269-271.)

Referring to a single-storeyed building:

Karoṭivad alaṅkṛitiya lambane patra-saṁyutam ā—(M., xix, 41.)

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KARKAṬA—A crab, a moulding, a kind of joinery resembling the crab’s leg.

Karkatakāṅghrivat kṛitvā pautra-nāsāṅghriṃ veśayet
Etat saṃkīrṇa-sandhiḥ syāt sarva-harmyeshu yogyakam

(M., xvii, 143-148.)

KARKARI-KRITA—Paved with small pieces of stone. Consolidated with kankar (nodular limestone or gravels).

(1) Mahā-mārgaṃ tu sarvēḥam viṭhināṁ karkarī-kṛitam
Vīther(thyāḥ) etad dvayaṃ proktaṁ tan-madhya karkari-
Kṛitam 1—(M., ix, 197, 333.)

Referring to the pedestal :
Pratīvājanakaṃ teshāṃ kṛiteḥ karkarī-kṛitam 1—(M., xiii, 151.)

Referring to the gate-house (gopura) :
Etat tu ākharam proktaṁ karkarī-nāśikā-kṛitam 1

(M., xxxiii, 561.)

Referring to the maṇḍapa (pavilion) :
Tach-chatush-karna- desi tu karkarī chāśita-bhadram 1
Tat karnaṃ cha dvayaṃ bhadram chaturthaṃ karkari-kṛitam 1
Karkari-bhadra-saṁyuktam maṇḍapasya viśālakam 1

(M., xxxiv, 305, 308, 309.)

Maṇḍape chordhva-kūtaṁ syāt śālākāram tu yojayet 1
Ashṭa-vakra-saṁyuktam karnaṃḥ karkari-kṛitam 1

(Ibid., 530-531.)

Referring to the śālā (hall, mansion) :
Veda-vedāṁśakaṁ madhye vivṛitaṁ saṁvṛitatāng(g)āṇam 1
Tad-bahiḥ chāvṛitāṁśena karkarī-saṁalāṅkṛitam 1

(M., xxxv, 300-301.)

(2) In connexion with the description of a Svastiṇa (shaped)-house :
Prishṭhe tu dīrgha-koshtiḥ syāt pūrva-koshtiḥm tathā bhavet 1
Bāhyo(-e) bāhyo(-e) śālā-dvayaṁ netraṁ yuktaṁ tu karkarī-yutam 11

(Kāmikāgama, xlii, 7.)

KARṇA—The ear of an image, a moulding, any side-object, a corner-tower.

Kampam ardhāṁ tathā karnaṁ tad-ūrdhve’ṁśena paṭṭikā 1

(M., xiii, 49.)

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

A moulding of the base :
Karna-tunga(m) tr(i)yamśaṁ syāt tad-ūrdhve kampa(m) śivāṁśa-
kam 11—(M., xiv, 12.)

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For further examples, see the lists of mouldings under Adhisṭhāna.
A moulding of the column:
Kumbhāyāmaṁ tathotkarṇam ārdhve karṇa(m) sameṁ bhavet i
(M., xv, 54.)

Referring to the vimāna (building in general, temple):
Padmasyopari karṇam syāt tat-tridhā kumbha-vistṛtam i
(M., xviii, 129.)
Karnāt kanyāvasānam syān nava-sūtraṁ prasārayet i—Ibíd., 235.)

Referring to the door:
Ardhena kampa-samyuktaṁ karṇa(m) bandh(v)aṁśam īrītam i
(M., xxxix, 69.)

Referring to the tulā (balance):
Suvṛitta-nāla-deśe tu patra-mūle tu karṇa-yuk i—(M., l, 205.)
A moulding of a vedikā (altar, railing, platform):
Vedikāyāṁ vihīnaṁ chet kartṛi-dṛishtī(r) dīnāṁ vrayēt i
Tat-karṇe’dhika-hinam ched bhajanena vināśanam i
(M., lxxix, 26-27.)

Referring to a single-storeyed building:
Tad eva vedikāṁśena nava-bhāga(-e) vibhājite i
Dvi-bhāgam vājanam mūle chordhve karṇam guṇāṁśakam i
(M., xix, 64-65.)

KARṆĀŚṬAKA—A site-plan of 324 square plots.
(M., vii, 213-24, see Pada-vinyāsa.)

KARNA-KŪṬA (see Kūṭa-kosṭhā)—The tower at the corner of the roof, the side-niches, corner pavilions, the attic.
(1) Karṇa-harmyasya vistāraṁ shaḍ-bhāgaṁ(ge) tu vibhājite i
Ekāṁśaṁ karṇa-kūṭam syān madhya śālā dvayaṁśakam i
(M., xix, 54-55, see also 167.)

In connexion with the six-storeyed buildings:
Ekaṁ vātha dvi-bhāgam vā karṇa-kūṭa-viśālakam i
Tale tale karṇa-kūṭa-kosṭha-hārādi-bhūshitam i
Karṇa-kūṭa-viśāle tu tri-bhāgaikaṁ madhya-bhadram i
(M., xxiv, 29, 30, 33.)

Ekaṁ vātha dvi-bhāgam vā karṇa-kūṭa-viśālakam i—(M., xxv, 17.)

In connexion with the gate-house (gopura):
Evāṁ lalāṭayōṣ chaiva dirghaṁ vinyāṣyam ucyate i
Karṇa-kūṭa-dvayaṁ chaiva tad-bhāga-dvayaṁ īrītam i
Madhya-kosṭhāṁ chaturthaṁ cha karṇa-kūṭaṁ chatushṭhayam i
(M., xxxiii, 418-424.)
(2) Agra-karna-samayuktaṁ karna-kūṭa-dvayaṁvītām
Karna-kūṭa-vihinaṁ vā chānyat sarvaṁ tu vāstushu
Chatush-kōpe chatush-kūṭaṁ tad-vāśīrņaṁ nirmītam
Pañjara-dvitaṁ kāryaṁ karna-kūṭa-samodayam
Pradhānāvāsā-netraṇa-netra-kūṭa-dvayaṁ nayet

(Kāmikāgaṁa, xxxv, 65, 66, 73, 75.)

Sarvam aṅgaṁ sabhākāraṁ karna-kūṭa-vivarjitaṁ
Chatastras tu sabhā kāryaṁ koṇa-kūṭa-chatushtāyaṁ

(Ibid., xlv, 41, 44.)

Kūṭa-kōṣṭhaṇaka-nilīṁnaṁ pramāṇaṁ iha kirtitaṁ
Kūṭa-kōṣṭhādi-sarvāṅgaṁ māṇa-sūtraṁ bahir nayet
Antaḥ pramāṇa-sūtraṁ tu veṣaṁ sarva-deśaṁ dam
Chatur-asraṁ vasvasraṁ shoḍaśaṁraṁ tu vartulam
Mastakam stūpikopetaṁ karna-kūṭaṁ idaṁ matam
Madhye nāsā-samāyuktaṁ ardha-kūṭi-samanvītam
Mukha-paṭṭikayopetaṁ śakti-dvaya-sama vimam
Aneka-stūpikopetaṁ kṣoṣṭhaṁ kṣadhyāyo bhavet
Harṣa-tunḍa-nibhaṁ prīṣṭhe śālākāraṁ muke muke
Pañjaraṁ vīhitāṁ kūṭa-kōṣṭhaṁy antaraṁ dvijāṁ
Pārśva-vaktraṁ tad evaṁśaṁ hasti-tunḍa-sama-mandaṁ
Esha jāti-kramāṁ proktalā karna-kōṣṭha-sama-vītam
Madhye kūṭaṁ tayor madhye kṣudra-kōṣṭhādi-śobhitam
Chhandam etataṁ samuddishṭaṁ kūṭaṁ vā kṣoṣṭhaṁ tu vā
Antara-prastarpetaṁ nimnaṁ vornataṁ eva vā
Vikalpaṁ iti nirāṁśham abhāṣaṁ tad vimiśritaṁ

(Ibid., lv, 123-130.)

(3) Prastarād-ūrdhva-bhāge tu karna-kūṭa-samāyutaṁ

(Suprabhedāgaṁa, xxx, 30.)

'The attic is formed of different kinds of little pavilions. Those which are at the angles of the edifice are called karna-kūṭa. 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 śala, they have an elongated roof and have three stūpis.'—(Cf. M., xix, 54-55.)

'Between the karna-kūṭa and śala are found some kinds of little windows called pañjara.'—(Dravidian Architecture, by Jouveau-Dubreuil, ed. S. Krishna Swami Aiyangar, pp. 13, 5.)

KARNA-PATRA—A leaf-like ornament for the ear, a corner leaf.

Tasyādho ratna-dāmaś ca lalātordhve'rdha-chandravat
Karna-patra-samāyuktam śrotordhve karna-pushpayuk
Tasmāt tu lambanaṁ dāma sarva-ratnaṁ alaṁkṛitaṁ

(M., xl, 112-114.)
KARṇA-PŪRAKA—An ear ornament.
Kuryāt trī-valayopetaṁ na kuryāt tu śikhā-maṇṇim 1
Sarva-ratnaṁ vinyasya vinā cha karṇa-pūrakam 1

(M., xlīx, 138-139.)

KARṇA-BANDHA—An ornament for the ear, a part of the ear.
Karṇa-bandhaḥ karṇa-rudrākṣha-mālā 1—(M., lxii, 67.)

The lower part of the ear:
Hānantam karṇa-bandhāntam dvayānṭaraṁ daśāṅgulam 1

(M., lxv, 102.)

KARṇA-HARMYA—A tower, a side-tower, a minaret, a turret.

In connexion with single-storeyed buildings:
Karṇa-harmanyasa vistārāṁ shad-bhāgaṁ tu vibhājite 1
Ekaṁśaṁ karṇa-kūṭaṁ syāṁ madhye śāla dvayaṁśakam 1
Ekaṁ vā dvi-tri-daṇḍena nirgamaṁ bhadram eva vā 1
Śāla-kūṭa-dvayor madhye chaika-hārāsa-paṇḍaram 1
Tat-tuṅgaṁ satpa-bhāgaṁ syād ekāṁśaṁ vedikodayam 1
Tad-ūrdhve'dhyardha-bhāgena galāṁ tryāṁśena mastakam 1
Tad-arḍhāṁ stūpikottuṅgaṁ karṇa-harmanyam iti smṛtam 1

(M., xix, 54-60.)

Maṇḍape prasārasvyordhe karṇa (another reading, khaṇḍa)-harmanyādi-maṇḍitam 1—(Ibid., 214.)
Stūpi-tuṅgaṁ dvayaṁśaṁ syād dvi-tale tad dvitiyakam 1
Tad evordhyam adhishṭhānaṁ vimāṇāṁśaṁ(aika)-vitastikam 1
Tad-ūrdhve'ṅghṛi śarāṁśaṁ syāt karṇa-harmanyādi-maṇḍitam 1

(M., xx, 14-16.)

Prachhādanopari stambhāṁ karṇa-harmanyādi-maṇḍitam 1

(M., xxxi, 10.)

Tad-ūrdhve maṇḍapāṇāṁ cha chū'īkā karṇa-harmanyakam 1

(M., xxxiv, 64.)

Harmanyā chordhva-tale pādaṁ bāhya-kūṭādi(m) vinyaset 1
Karṇa-harmanyākṛṣṭīṁ vātha sāntara-prastaraṁ tu vā 1

(M., xx, 57-58.)

Cf. 'They (tomb of the Rājās at Mahādevapura in Coorg from 1809) are square building.; much in the Muhammadan style, on well raised basements, with a handsome dome in the centre, and minaret-like turrets at the four corners (? karṇa-harmany) 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 bar . . . Good woodcarving may sometimes be seen in the domestic architecture.'—(Ep. Carnat., Vol. 1, Introduction, p. 27, last paragraph.)

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KARNIKĀ—Generally implies a crowning projection and resembles the cornice, i.e., the crowning or upper portion of the entablature, a creeper-like ornament.

Vistāre pañcha-bhāge tu vedārdham padma-vistṛtītam
Padma-tāra-trī-bhāgaikāṁ karṇikā-vistṛtāṁ bhavet

(M., XXXII, 110-111.)

A moulding of the entablature:
Kapota-nāsikā-kshudra-nivrordhe sthita-karṇikā
Vatāhata-chā'ach-chāru-latāvat karṇikā-kriyā

(Kānikāgama, LIV, 37, 40.)

KARNIKĀRA—A pavilion with twenty pillars, a tree, a class of people.

(Matsya-Purāṇa, Chap. CCLXX, v. 13; see under MAṆḌAPA.)

Mahendre vātha satye vā karṇikārāl-yaṁ bhavet

(M., IX, 238, XL, 109.)

KALAS(S)A (cf. STUPI)—A pitcher, a cupola, a finial, a dome, a pinnacle, a tower, a type of round buildings.

1. Agni-Purāṇa (Chap. CIV, vv. 17-18, see under PRĀṢĀDA).
2. Garuḍa-Purāṇa (Chap. XLVII, vv. 21, 23, 28-29, see under PRĀṢĀDA).
3. Stambhārdham kalaśād bāhye latā-vartanam ishyate
   Mushti-bandhopari kshiptam vyālāntam kalaśāvadhi

(Kānikāgama, LV, 103, 109.)

4. Dome: Kāṇḍhanāṇḍa-kalasa — (Khajuraho Inscript. no. v, line 19, Ep. Ind., Vol. i, p. 150.)
5. Pinnacle: Vimanopari sauvarṇāḥ kalaśa . . . pratishṭāpitāḥ
6. Dome or pinnacle:
   Devālayais sudhā-śubhraṁ suvarṇa-kalaśāṁkitaḥ
   Patākā-chumbhitāmbhodair yyaḥ-dharmaṇaṁ nita unnatiṁ


7. Prāśādāṁ navabhis cha hema-kalaśāir atytattām gopura-
   prākārotsava-maṁṭapair upachitaṁ śri-Rāmabhadrāya cha
   'An exceedingly high temple furnished with nine gilt domes, a gate-
   tower, a wall, and a festive hall, to the holy Rāmabhadora.'

(Kondavidu Inscript. of Krishnaraya, v. 27, Ep. Ind., Vol. vi, pp. 237, 331.)

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(8) Suvarṇa-kalaśa-sthāpanā cha—in setting golden pinnacles (on temples).—(Karkala Inscrip. of Bhairava II, line 18, Ep. Ind., Vol. viii, pp. 132, 135.)

(9) Abhinava-nishpanna-preksha-madhya-maṁdape...

Suvarṇaṁmayā-kalaśa-ropaṇa-pratishtāḥ kṛītā—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, Jālor stone Inscrip. of Samarasinghadeva, lines 5, 6, Ep. Ind., Vol. xi, p. 55.)

(10) Uttumgatāśpada-devāyanāgra-hemā-kalaśam... pūrṇa-kalaśam... 'The golden cupola on the summit of the god's dwelling, a seat of exaltation... like a full pitcher.'—(Inscript. at Ittagi, A of A. D. 1112, v. 64, Ep. Ind., Vol. xii, pp. 46, 56.)

(11) 'And Viśvakarma built his temple (Ananta-Kotibvara) 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.'—(Ep. Carnat., Vol. viii, Part i, Sorab Taluq, no. 276; Transl., p. 47, second para. last sentence.)

(12) 'We grant to you, in addition, two five-branched torches, five kalaśas above the palanquin and so forth.'—(Ep. Carnat., Vol. viii, Part i, Nagar Taluq, no. 68, p. 158; Transl., line 12.)

(13) Chakre jāmbu-nadyair gurutara-kalaśair bhāsvarair ekaviṃśaiḥ
Nepāla-kshoni-pālah prathita-bhuja-bhūshaṇam tanmāthasya

(Inscript. from Nepal, no. 17, Inscrip. of Siddhi Nṛsiṁha of Lalita pattana, v. 17, Ind. Ant., Vol. ix, pp. 185, 187, c. 1.)

(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 kalaśa or finial.'—(Gangai-Konda-puram Śaiva temple, Ind. Ant., Vol. xi, p. 118, c. 1.)

(15) 'Erected a new gopura with golden finials (suvarṇa-kalaśa) in the Chāmuṇḍēsvarī hill.'—(Ep. Carnat., Vol. iii, Mysore Taluq, no. 20; Transl., p. 3; Roman text, p. 6.)

(16) 'The pinnacle (kalaśa) of a ruined temple in the fort of Bellur, in Nāga-maṅgala 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. 400). 'The crowning ornament is really a kalaśa 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.'—(Ep. Carnat., Vol. iv, Introduction, p. 38.)

(17) Saumya-keśava-nāthasya gopurāgre hirāṇmayi
Sthāpita kalaśī guṇḍa-daṅḍa-nāthena šāśvatī
daudhāgram ujvalad anyūn a-divākarābhō
dalatāpma-pratima-kāntir aharniśaṁ yaḥ
d(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-bhāvanada śālākheyamā mdhisti vistaradiṁ kalaśamana nilisida—'He made a spire to the temple of Murahara, and fixed a kalaśa upon it.'—(Ep. Carnat., Vol. v, Part i, Arsikere Taluq, no. 131; Roman text, p. 396; Transl., p. 172.)

(19) Ṇeka-ratna-khachita-ruchira-manī-kulaśa-kalita-kūṭa-koṭi-ghaṭī-tam-apya-īta ṣya-chaityālayaṁ—'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, Chālukyān Architecture, Arch. Surv., New Imp. Series, Vol. xxi, p. 38.)

(21) 'Kalasa (Kalas)—pinnacle of temple steeple.'—(Smith, Gloss., loc. cit., to Cunningham Arch. Surv. Reports.)

(22) See Maghul Arch. of Fatehpur-Sikri, Smith, Arch. Surv., New Imp. Series, Vol. xviii, Plate lxxii, fig. 1, 2, 3.

(23) Essay on Arch. of Hind., Rām Rāz, Plates xx to xlii.

(24) 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 Bhoganandisvara shrine at Nandi, ibid., 1913-14, Plate vi, fig. 2, p. 16.

(25) 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 Adhisīrthāna.)

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KALĀ—Art, sciences dealing with the traditional sixty-four branches which some authorities reckon as 528.


Similar lists are also given by Śrīdhara in his Commentary on Śrīmad-Bhāgavata (Part x, Chap. xlv, v. 36), Jiva-gosvami in explaining Śrīdhara’s commentary refers also to the Vīṣṇu-Purāṇa, and Hari-vanṣa; in the Buddhist Lalitavistara (Chap. x, ed. R. L. Mitra, p. 182; see also p. 186), and in the Jain Uttarādhyāya-sūtra (text, Chap. xxxi, 6, Transl., S. B. E., Vol. xlv, p. 108). See also The Kalās, by Venkaṭasubba (pp. 25–32).

Chatuhshashthikalā, Śāṅgadharīya kathāṁśe cha Śrīdhariya-Lakshmipīthikāyāṁ cha vailakshanyena ganitāstā nishkritshya likhyante: Then follows a list of sixty-four arts including eightcen scripts, various languages,
poetry books, Nāṭakas (dramas), alaṅkār (poetics), vedas, upa-vedas, vedāṅgas, Sāstras (without specification), Tantras, Purāṇas, Smṛitis, agriculture, witchcraft, sorcery, gambling, etc.

For fuller details see the writer’s article ‘Fine Arts’ (Indian Historical Quarterly) and ‘Fine Arts in Our System of Education’ (Convocation address, Gurukula, Brindavan, 1937, The Hindustan Review, June, 1936, pp. 784–796). Vide the Introduction to the writer’s Hindu Architecture in India and Abroad.

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

Prakos̱hte valayām chaiva maṇi-bandha-kalāpakam (M., i, 16, etc.)

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

(Brihat-Samhitā, lvii, 3, 6, 7, 8, J.R.A.S., N.S., Vol. vi, pp. 321, 322.)

KALPA-DRUMA—The ornamental tree, employed as a carv-

KALPA-VṚIKSHA—ing (see Śrī-vṛiksha).

Compare Akshaya-vaṭa at Prayag (Allahabad), Siddha-vaṭa at Ujjain, and Bodhi-tree at Gaya.

(1) Mānasāra (Chap. xlvi, 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 (lines 4–5). It is also constructed inside the Mukta-prapāṇga or an open courtyard, the maṇḍapa or a pavilion, and the royal palace (lines 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 (lines 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 (lines 11–12). The measurement of the hood and tail of the serpent is described at great length (lines 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 (lines 21–43).
THE ORNAMENTAL TREE
FOR THRONE OF GODS AND KINGS
NOT TO SCALE

KALPADRUMA
The tree is beautifully decorated with creepers, leaves and flowers of various colours and forms (lines 114-155, 62-66). Bees are represented on the branches (line 56). Jewels and garlands of pearls are inserted in suitable places (line 57). The figures of monkeys, deities and semi-divine beings (Sidhas, Vidyādharas, etc.) are beautifully carved in the intervals between the branches (lines 58-61).

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

Evaṁ tu kalpa-vṛkṣaḥ syāt śeshāṁ yuktāṁ prayojayet
Tasya madhye cha rāṇge tu muktikena prapāñvitam
Tan-madhye śāsanādīnāṁ torāṇam kalpa-vṛkṣhakam

(M., xxxiv, 167, 218-219.)

A carving on the car:

Kalpa-vṛkṣaḥ-yuta-chakravartibhir maṇḍitāṁ kuru sarvavedi-bhiḥ

(M., xlvi, 169-170.)

The materials of which the tree is constructed:

Sīnhāśanaṁ makara-torāṇa-kalpa-vṛkṣham
Mukta-prapāṅgam api dāru-śīlakādaśyaiḥ
Ratnair aneka-bahu-loha-viśeṣhakaiś cha (kuryāṁ)

(M., xlvi, 30-33.)

Paśchāt sīnhāśana-dhīyaṁ cha kalpa-vṛkṣhaṁ cha torāṇam

(M., xlvi, 185.)

Padma-pīṭhaṁ mahā-pīṭhaṁ tri-mūrtināṁ cha yojayet
Prapā cha torāṇam vāpi kalpa-vṛkṣhaṁ cha samyuṭam

(M., li, 86-87.)

Apare tu niryuhaṁ kuryāṁ makara-torāṇam
Tad-ürdhve kalpa-vṛkṣhaṁ syāt sa-ha(? ga)jendra-śva(? sva) raiḥ saha—(M., lv, 79-80.)

(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

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cut off fine gold, together with a kalpa (tree) of pure gold.’—(Inscr. at 

Doshonmosha-vṛisha-praghosha-divishat-santosha-posha-kshamaḥ 
saññā-tātula-tīrtha-bhūta-parishat-satkāra-kalpa-drūmaḥ ¹
Nānā-maṅgala-divya-vastu-nivrūtatas taurya-trikollāsito hṛidyāḥ ko’pi 
sa vāsaraḥ samabhaval-loka-pramodojivalaḥ ¹¹

(Inscr. from Nepal, no. 23, Inscr. of 
Queen Lalita-tripura-sundari, v. 4, 
*Ind. Ant.*, Vol. ix, p. 194.)

KALYĀṆA—A class of the five-storeyed buildings (same as Gṛiha- 
kāṇta).

(M., xxiii, 30-32; see under Prāṣāda.)

KALYĀṆA-MANḌAPA—A wedding pavilion.

(See details under Manḍapa.)

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

1) *Vāstu-vidyā* (ed. Gaṇapati Śāstrī) xiv, 1:
Kavāṭa-dvitayam kuryān mātri-putry-abhidham budhaḥ ¹¹

2) *Kautiliya-Artha-sāstra*, Chap. xxiv, p. 53:
Tri-pañcha-bhāgikau dvau kavāṭa-yogau ¹

3) *Kāmikāgama*, LV:
Devā-dvija-narendrāṇāṁ kavāṭa-yugalam matam ¹
Anyayor ekam uddiṣṭam maha-dvāre chatur-yugam ¹¹ (51)
Aneka śrīnkhalopetam bāhu-kuṇḍala-bhushitam ¹
Kavāṭa-yugamāṁ kartavyam kokilārgala-samjyutam ¹¹ (2)
Bhitti-madhyaḥ bahis tasyāḥ(st) stambha-yoga-kavāṭaMyuk ¹
Kavāṭa-yug 1-śīr vā-ekāṁ ghāṭanodghāṭaṁ samam ¹¹ (166)

See also verses, 38, 49, 53.

Jalakaś cha kavāṭaḥ cha bāhye bāhye prakalpayet ¹¹ (*Ibid.*, xl, 8).

4) *Rāmāyaṇa*, vi, 31, 27, etc.:
Purīṁ mahā-yantra-kavāṭa-mukhyaṁ ¹

5) *Mānasāra*:
Yon(g)yaṁ kavāṭa-yugmāṁ cha śreshṭaṁ madhyāṁ cha harmyakeś ¹¹

(M., xix, 152.)
Dakshīṇe cha kavāṭe tu dvāram kuryāt tu mukhyake ¹
Devānaṁ cha manushyāṇāṁ mahā-dvāram kavāṭake ¹

(M., xxxviii, 9, 11.)
As compared with 'prākāra':
Dakshināsya kavāṭaṁ tu viśalādhikam āyatāṁ
Eka-dvi-tryāngulaṁ vāpi kavāṭaṁ syāt dvi-hastakam
Kuryāt kavāṭa-dīrgheshu kshepaṇaṁ vistrito'dhikam
Prākāre cha mahā-dvāraṁ kshudra-dvāraṁ 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-
nārāyana temple, latticed window, secure door-frame (dṛḍha-kavāṭaṁ)
door-lintel, kitchen, ramparts, pavilion, and a pond named the Vasūdeva
tirtha.'—(Ep. Carnat., Vol. v, Part 1, Belur Taluq, no. 72, Transl., p. 61 ;
Roman text, p. 142, line 7.)

KAṢA—KAŚPU—} A mat, a cushion, a golden seat.
(R.-V. x, 100, 10 : Taitt. Aran., vi, 9, i : A.-V. vi, 138, 5.)

KĀKĀSHTA—A synonym of paryaṅka or bedstead, a couch of
eight-fold crow design.
(M., iii, 11-12; see under PARYĀNKA.)

KĀCHA—A house with a southern and northern hall.
(Bṛihat-Saṁhitā, liii, 40.)

KĀNTA—A type of pavilions.
(M., xxxiv, 513-516 ; see under MAṆḌAPA.)

KĀNTĀRA—A large forest, a difficult road, a class of six-storeyed
buildings.
(M., xxiv, 13-14; see under PRĀŚĀDA.)

KĀMA-KOSHTA—A comfortable compartment, usually a bed-
room, a temple of one of the thirty-two attendant deities.
Jayante bāskaraṁ sthāpya(m) īse pāśupataṁ tathā
Athaṁ kāma-koshtiṁ syād ālayaṁ kalpayet sudhiḥ
Dvātrimśan mūrtir evāṁ vā kuryāt tu parivārakam

(M., xxxii, 58-60.)

KĀMĀKSHI-DHARMA-MAṆḌAPA—A type of pavilions.
(Madras Museum Plates of Śrīgiri-bhū-pāla, vv. 21-22
Ep. Ind., Vol. viii, pp. 311, 316 ; see under MAṆḌAPA.

KĀMYA—A class of buildings, a chamber in the shrine used as bed-
room of deities.
Paṁcha-prākāra-harmyāṇām adhunā vakṣhyate kramāt
Kāmyādi-bhedha-harmyāṇaṁ tan-mānena vinyaset i—(M., xxxi, 2-3.)
Nitya-naimittikākhyādi-kāmyaṁ api cha sarvabhiḥ i—(M., xlvi, 27.)

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KARAPAKA—Persons appointed to look after the construction of a temple.

Kārāpakas tu sūnuḥ pitāmahākhyasya satya-devākhyāḥ
Gos̄thhyā prasādaparayā nirupito janmanā sa vaṇīk

'The Kārāpaka selected by the gos̄thi (assembly) to see this work through was Satyadeva, the son of Pittmahā, who was a merchant by birth.' Dr. 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 Inscript. 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 Inscript. no. B, Ep. Ind., Vol. xii, p. 391.)

KARMUKA—A kind of village. It is situated on the banks of a river or sea (nadi-tīrehdhi-tīreh vā kārmukam cha vinyaset). Its plan is like a bow (tad-dyayor viṭhi-bāhye tu kārmukākāravat prīthak). See further details under GRĀMA.

(M., IX, 3, 459, 463, 452-472.)

KARYA-SĀTRA—Working lines, the plumb-lines drawn for the purpose of the sculptural measurement.

(M., LXVII, 93 ; see under PRALAMBA.)

KĀLA-KUṬA—A kind of poison, the cobra represented on the neck of the image of Śiva.

Grīvasya vāma-pārśve tu kāla-kūṭa-samanvitam—(M., LI, 80.)

KĀLA-MUKHA—A kind of phallus.

(M., LI, 2, LXVIII, 2 ; see under LIŃGA.)

KALINGA-(KĀNTA)—A class of the twelve-storeyed buildings once prevailing in the country along the Coromandal coast.

Madhya-kāntam iti proktam tasya kuṭa-dvi-bhāgike
Anu-sālā shad-amśaṁ syāt tasyāṅgaṁ pūrvavad bhavet
Evaṁ kālinga-kāntam syān nānākāraṅga-samyuktam

(M., XXXI, 14-16.)
KIRĪṬA—A diadem, a crown, a tiara.

Devānāṁ bhū-patīnāṁ cha maulī-lakshaṇam uchyate
Jaṭā-maulī-kirīṭam cha karaṇḍam cha śirastrakam

(M., xlix, 12-13.)

Kiriṭa-makuṭam chaiva nārāyaṇāṁśa-yogyakam — (Ibid., 18.)

KIMBARA(-RI)—A crocodile, a shark, used both as an architectural and sculptural object.

Chitra-torāṇam ... grāha-kiṃbarā-saṁyuktam

(M., xlvi, 52-53.)

Śyāma-varṇam mukham sarvam kiṃbari-makarānanam

(M., xviii, 311.)

In connexion with the śalās or buildings:

Sarve(a)-śalā-nāsikā-torāṇādyaiḥ
Pataiś chitraiḥ kiṃbari-vaktra-yuktam — (M., xxxv, 401-402.)

In connexion with the single-storeyed buildings:

Nāsikāgrāntaṁ sarvam kiṃbari-samalarākṛitam — (M., xix, 36.)

KISHKU—A measure, a cubit of 24 or 42 āṅgulas.

Kishku(ḥ) smṛito dvi-ratnis tu dvi-chatvāriṁśad aṅgulaḥ

(Brahmaṇḍa-Purāṇa, Part I, 2nd Anushaṅga-pāda,
Chap. vii, v. 99.)

But according to the Suprabhādāgama (xxx, 25; see under Āṅgula),
it is a cubit of 24 āṅgulas, which in the above Purāṇa (v. 99) is called
arati.'

KIRTANA (also KĪRTTANA)—A temple, a shrine.

(1) S(ś)aṁbhor yo dvā-das(ś)āpi vyarachayad achirāt kīrttaṇāṁ
—'who erected (soon) twelve temples of Sambhu.'
'Mr. Telang at the suggestion of Pandit Bhagvan Lal'.

(New Sīlāra copper plate grant, line 7, Ind. Ant.,
Vol. ix, pp. 34, 36, and note 13.)

(2) Kartāpi yasya khalu vismayam āpa śilpi tan-nāma-kīrttaṇam
akāryyata rājāṁ

'This is the abode of Svayaṁbhu Śiva, and no artificially made
(dwelling); Śri (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 Inscript. no. cxxvii, line
14 f.; Ind. Ant., Vol. xii, pp. 159, 163, c. i.)

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(3) Dr. Hultsch referring to the passage quoted above says:

'The word, Kirtana, has been understood in its usual and etymological sense by Dr. Flet 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 Sūlāra grant mentioned above and quotes the following:

(a) Kirtanāni cha kārayet

'Cause temples to be constructed.'—(Agni-Purāṇa, Bib. Ind., Vol. i, p. III.)

(b) Kurvan kirtanāni lekhayan śāsanāni ... prithivīṁ vichachāra—'he travelled the earth, ... constructing temples, causing grants to be written, etc. (Bāna's Kādambarī).

(c) Pūrta-kirtanodhanaṇena 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 Kīrtana (in no. 2 above), I have since found that it is used in the same sense in the five inscriptions of Devalabdhī, the grandson of the Chandella king Yaśovarman and the son of Kṛṣṇapa and Asarvā, in the temple of Brahmapā at Duddhāi (Arch. Surv. of Ind., Vol. x, Plate xxxii).—Dr. Fleet.

(Ind. Ant., Vol. xii, p. 289, c. 2.)

(5) Achikarat kīrttanam—'built temples.'—(Gwalior Inscript. v. 15

Ind. Ant., Vol. xv, pp. 203, 202, note 8.)

(6) Kīrttanam idaṁ sarvvaṁ kāritam (a. line 9 f.).
Kīrttanam idaṁ sarvvaṁ api (b. line 8 f.).
Sarvva-kīrttanam idam (c. line 5).
Sāktam kīrttanam idam (d. line 3).
Kīrttanam idam (e).

In all these places, 'Kīrtana' means a temple.—(Chandella Inscript. no. A, Duddhāi stone Inscript. of Devalabdhī, a grandson of Yośovarman, Ind. Ant., Vol. xvii, p. 237.)

(7) Cf. Sa dakshinārkākasya ... chakāra kīrttiṁ bahu-kīrttināthaḥ—'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, used as an architectural member.

In connexion with the 'mukha-bhadra' or front tabernacle, porch or hall:

Tad-ūrdhve kīrti-vaktraṁ tu nirgamākṛiti(r) bhavet 1

(M., xvii, 293.)
KIRTI-STAMBHA—A memorial or monumental pillar.
(Ahmadabad Arch., Burgess, Arch. Surv., New. Imp. Series, Vol. xxxiii, p. 94; see under STAMBHA.)

KILA—A stake, pin, nail, wedge, post.
Etat tu pratimām bhaveti
Kila-tārā-samādy-ardham dvi-guṇam vā galakā bhavet
(M., xii, 122-123.)

In connexion with joinery :
Mūlāgre kilakāṁ yuktam ardha-prāṇam iti smṛtam
(M., xvii, 99.)

In connexion with a mirror or the looking-glass :
Darpanasasya tri-bhāgaikaṁ mūle kilayatam tathā
(M., l, 120; see also M., xxxix, 121-123.)

KILA-BHĀJANA—The pin-hold.
In connexion with the door :
Kila-bhājanam ity-uktam kilānāṁ tu pravakshyate
(M., xxxix, 119; see also 120-131.)

KILA-ŚULAKA—The pin-point.
In connexion with the door :
Kuryāt tat kavāṭānāṁ yuktāḥ tat kila-śulakam
(M., xxxix, 128.)

KUKSHI—The belly, a cavity, the middle part, the interior, the hub of the wheel.
(M., xlviii, 12.)

In connexion with the foundations :
Grāmādīnāṁ nagaraśānāṁ pura-pattana-kharvate
Kosṭha-kolādi-sarvesāṁ garbha-sthānam ihochyate
Śhīra-vāstu-kukshi-deśe tu chara-vāstu tathāpi cha
Grāma-dvārasya goye vā garbha-śvabhramaṁ prakalpayet
(M., xii, 168-171.)

In connexion with the pent roof (lupā) :
Tat-sūtrād adho dēse kukshiṁ jñātvā puordhvakā
d—(M., xviii, 236.)

In connexion with the front porch or tabernacle (mukha-bhadra) :
Pānchāṁśa-dvi (ya)ṁśa-tārāṁ syād ardham vā kukshi-vistritam
Kukshya-antaraṁ sadma-saṁyuktaṁ vātāyanam athāpi vā
(Ibid., 286-287.)

In connexion with the single-storyed buildings :
Nāśī-tārāṁ tri-bhāgaikaṁ kukshī-tāram iti-smṛtam
(M., xix, 37.)
KUKSHI-BANDHA

In connexion with the chariot (ratha):
Vistāraṁ cha tridhā krītvā madhye kukshyāṁ)-aṁsākena tu ṭ
Paṁcha-daśaṁ cha vipulaṁ nālaṁ kuksh(as)yā veṣanam ṭ

(M., xlIII, 12, 14.)

In connexion with the arch:
Ratnakārāṅgaṁair yuktaṁ kukshir āvṛta-lambitam ṭ
Toraṇasyopari deśe tu bhujāṅga-pāda dvayor api ṭ

(M., xlVI, 59.)

Mukhaṁ vakshāḥ cha kukshiś cha kaṭi-dīrghe dvā-daśāṁśakam ṭ

(M. LVII, 55.)

Kukshi-tārāśṭa-matraṁ syāt . . . ṭ—(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 Adhisṭhāna.)

KUCHA-BANDHANA—An ornament for the (female) breast.
Kucha-bandhana-sāmyuktāṁ bāhu-māḷā-vibhūśiṁ

(M., lIV, 12.)

KUṆJARA—A type of building which is shaped like the elephant’s back, 16 cubits long and broad at the bottom and has a roof with three dormer-windows.

(2) Matsya-Puṟāṇa (Chap. ccLXIX, vv. 36, 41, 49, 53; see under Prāṣāda).
(3) Bhavishya-Puṟāṇa (Chap. cxx, v. 32; see under Prāṣāda).

KUṆJARĀKSHA (cf. VātāyanA)—A window resembling the elephant’s eye in design.
Nāga-bandhaṁ tathā valli gavākshaṁ kuṇjarākshakam ṭ
. . . eshaṁ vātāyanam rūpam ṭ—(M., xxxIII, 581, 582, 585.)
Gavākshākaraṁ yuktyā cha paṭṭikordhve samantataḥ ṭ
Kuṇjarāksham alaksharāṁ vā patra-pushpādy-alāṅkṛitaṁ ṭ

(M., XLIV, 22, 23.)

KUṬI (see GANDHA-KUṬI)—A hall, a cottage, cornice, entablature.


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HINDU ARCHITECTURE

KUṬṬIMA

KUṬIKA—A village under one headman.
Eko grāmaniko yatra sa-bhritya-parichārakah
Kuṭikaṁ tad vijāniyād eka bhogah sa eva tu

(Kāmikāgama, xx, 4.)

KUṬUMBHA-BHŪMI—The ground for houses, a site where a house is built.
Kuṭumbha-bhūmi-mānaṁ tu vāṭa-kṣetra-vivarjītam

(Ibid., xxi, 3.)

KUṬṬIMA—A floor, a base, a wall, a pavement, an entablature, 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 adhishthāna or the base of a column :
Adhishthāna-vidhiṁ vakshye śāstri saṁkshipyate dhunā
Trayodāṅgulam ārabhya shaṭ-shad-aṅgula-vardhānāt
Chatur-hastāvasānaṁ syāt kuṭṭima-dvādaśonnatam
Janmādi-vājanāntaṁ syāt kuṭṭimodayam īritam
Vimāna-sāleshu cha maṇḍāpeshu
Nidhāna-sadmeshv-api gopureshv-api
Eteshv-adho-deśa-talopāpiṭhe
Tasyoparishṭhāt kṛita-kuṭṭimāṇī

(Ibid., 397-400.)

Referring to the entablature :
Shaṭ-vidhaṁ kuṭṭimottuṅgaṁ prastarodayam īritam

(M., xvi, 4.)

In connexion with the four-storeyed buildings :
Tad-ūrdhve pāda(m)-bandhvaṁśaṁ gopānochchaṁ tad-ardhakam
Tad-ūrdhve kuṭṭimaṁ chāṁsaṁ sārdha-pakshāṅghri-tuṅgakam

(M., xxii, 36-37.)

In connexion with the gopura or gate-house :
Dvi-bhāgaṁ chopapīṭhochchaṁ tasmād ekāṁśa(m) kuṭṭimam

(M., xxxiii, 249.)

(2) As a synonym of the wall (bhittī):
... dvāri kuṇḍaṁ cha kuṭṭīman
Bhitter akheyeyam akhyātam ...

(Kāmikāgama, lv, 199-200.)

As a member (lit. limb) of the base :
Masūrakam adhīśṭhānaṁ vastvādhaṁ dharātalam
Talaṁ kuṭṭimādy-aṅgam adhīśṭhānasya kūrtitam

(Ibid., 202.)

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(3) Prāsāda-sata-sambādhaṁ maṇi-pravara-kuṭṭimam 1
Kārāyāmāsa vidhivad dhema-ratna-vibhūṣhitam 1

(Mahābhārata, xiv, 25, 22.)

. . . prāśadaiḥ sukṛitochhrayaiḥ 1
Suvarṇa-jāla-saṁvritair maṇi-kuṭṭimā-bhūṣaṇaiḥ 1

(Ibid., i, 185, 19-20.)

(4) Kuṭṭimo'stri nibaddhā-bhūṣ chandra-śālā śirogriham 1
Commentary : Pāśaṇādi-nibaddhā-bhūṣ sa kuṭṭimā ity-ekam 1

(Amarakāśa, ii, 5-8.)

(5) Grihaṁ kāṇchana-kuṭṭimam 1—(Rāmāyana, vi, 37, 27, etc.)

(6) Tan . . . pathi . . . mamlatur na maṇi-kuṭṭimochitau 1

(Raghuvaṁśa, ed. Stenzler, ii, 9.)

(7) Pāḍāṅgusṭhālulita-kusume kuṭṭime 1

(Mālavikāgnimitra, ed. Tullberg, ii, 27.)

(8) Vedikeyantu sāmānyā kuṭṭimānāṁ prakṛitītā 1

(Vāstu-vidyā, ed. Gaṇapati Śāstri, ix, 19.)

(9) Maṇi-kuṭṭima—‘jewel-paved floor.’—(Kadaba plates of Prabhuta-
varsha, line 29; Ep. Ind., Vol. iv, pp. 341, 342.)

(10) Vāpi-kūpa-taṅḍāga-kuṭṭimā-mathya-prāśada-satralayān 1
Sauvarṇa-dhvaṇa-toraniṣaṇa-pura-grāma-prapā-maṛḍapā 1

. . . . vyadhāpayad ayaṁ Chaulukya-chuḍā-maṇiḥ 1

Here ‘kuṭṭima’ is evidently a detached building.

(Śrīdhara’s Devapattana Prasasti, v. 10; Ep. Ind., Vol. ii, p. 440.)

(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 Krīṣṇa
on the hill of Etāpura, the modern Elurā.’—(Kadaba plates of Prabhuta-
varsha, line 34, Ep. Ind., Vol. iv, p. 337 and note 2; Ind. Ant., Vol. xi,
p. 159 and p. 228 f.)

(12) Śrīkrīṣṇa-kṣhiti-pāla-datta-maṇiḥbhir vidvat-kavīnāṁ grihaḥ nānā-
ratna-vichitra-kuṭṭimā-bhuvo ratnākaratvam gatāḥ—‘Through the precious
stones presented by the glorious king Krīṣṇa, the houses of the learned
and the poets have pavements (? floor) sparkling with jewels of different
kinds, and have (thus) become jewel-mines.’—(Two inscrip. of Krishnaraya

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HINDU ARCHITECTURE

KUDYA

(13) Māṇi-kuṭṭimā-vithiṣhu muktā-saikata-setubhīḥ
Dānāmbūni niruṃdhānā yatra krīḍanti bālikāḥ

‘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.,

(14) Lokaika-chuḍāmaṇinā maṇi-kuṭṭimā-saṅkrāṁta-prati-bimbavījena svayam avatīrya...

‘The sun . . . under pretence of seeing his reflection in the jewelled
floor.’

(Ep. Carnat., Vol. xii, Gubbi Taluq, no. 61; Roman
text, p. 49, line 32; Transl., p. 29, line 20.)

KUDYA—A wall, plastering.

Bhittīḥ stri kuḍyam

‘Bhittīḥ kuḍye prabhede cha’ iti Haimaḥ

‘Kuḍyaṁ bhittau vilepane’ iti Medini—(Amarakośa, 2, 2, 4.)

(1) Prāṣāda-harmya-valabhi-liṅga-pratimāṣu kuḍya-kūpeshu

‘In the temple, mansion, roof, phallus, image (idol), wall, and tank
(the cement should be used).

(Brihat-Saṃhitā, LVII, 4, J.R.A.S.,
N.S., Vol. vi, p. 322.)

(2) Śilayā cha mṛṇḍap-yathavā tarunā rachayed atha kuḍyaṁ ativa-

drīḍham

Tad-ihottara-vistarataḥ sadṛśam bahalam kathitaṁ talipādi-yutam

Svotsedha-darāṁśaiika-hīna-mastakam eva tat

Kuḍyaṁ kuryād bahir-bhāgaṁ svāntar-bhāgaṁ bhavet samam

(Vāstu-vidyā, ed. Gaṅapati-Śāstri, xv, 1–2.)

(3) Para-kuḍyaṁ udakenopaghnato—‘ cause to collect water and thereby

injure the wall of a neighbouring house.’

(Kauṭiliya-Artha-śāstra, Chap. LXV, p. 167.)

(4) Paṁchālindam śat-kuḍyaṁ bahir āndhārikāvṛitam

Liṅge śilānte cha krodhe bhittiḥ(h) paṁchāśa-varjitaḥ

Kimchin nyūnām alindam vā śesāṁ kuḍyeshu yojayet

(Kāmikāgama, I, 83, 87.)

Jālakaṁ phalakaṁ śailam aishṭaṁ kuḍyaṁ cheshyate

Jālakair bahubhir yuktaṁ jālakaṁ kuḍyaṁ ishyate

Nishpādaṁ vā sa-pādaṁ vā kuḍyaṁ śailam aṭheṣṭakam

Athavā mṛṇmayaṁ vāpi kuḍyaṁ iṣṭaṁ dvijottamāḥ

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KUḌYA-STAMBHA

In connexion with the number of walls (sāla) in the buildings of the kings of various ranks:
Ekādikam tri-sālāntam paṭṭadharadibhis tribhiḥ
Prāhārakāstragrāhābhhyāṁ kuḍyām etad (? ekam) dvayāntakam

(M., xl., 42-43.)
Geha-tridhaika-parito bahi(h) kuḍyā-tāram — (M. lmm. 59).
Kuḍyā(ama)ty-adhika-hūnaṁ ched vistāre chodaye’pi vā
Dvi-jāti-sarva-varṇānāṁ sarva-nāsakaram bhavet

(M. lxxix. 57, 58.)

KUḌYA-STAMBHA—The column of the wall, thus the pilaster or a square pillar projecting from the wall.
Silā-stambham śilā-kuḍyam narāvase na kārayet

(Kāmiṅkāgama, xxxv. 161.)
In connexion with the foundations:
Kuḍya-stambhe griha-stambhe harmya-garbham vinikshipet

(M. xii. 132.)
Referring to the pillar:
Tri-chatuṣṭa-pañcha-shaṇ-ṭaṭraṁ kuḍya-stambha-visoḷakam
Tad-dvī-guṇitaṁ vāpi tri-guṇaṁ vā chatur-guṇam
Etat(s) kampa(-bha)-visoḷaṁ syād athavā tuṅga-mānataḥ

(M. xv. 14-16.)

See Chalukyan Architecture, Arch. Surv. New Imp. series, vol. xxi, plates xvi, xlv, 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.

KUṆḍA—A pool or well in or about a temple.
Sarvataḥ kuṇḍa-saṃyuktaṁ griha-dvāra-samanvitam

(Kāmiṅkāgama, xxxv. 64.)

‘At Kapaḍvanj ... is a large square kuṇḍa 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.'


KUNĐIKĀ—A water pot on the hand of an image.
Kunđikā chākṣha-mālā cha vāme vāme kare kramāt l—(M. li. 31.)
Kunđikā vāma-haste cha dhārayet tu sarasvati l—(M. lvi. 22.)

KUNTALA—A head gear, a lock of hair.
Devānāṁ bhūpatināṁ cha mauli-lakṣaṇam uchya te
Jaṭa-mauli-kirītāṁ cha karandāṁ cha śirastrakam ।
Kuntalan keśa-bandham cha dhammillālaka-chūḍakam ।
Mukutaṁ cheti khyātam ... l—(M. xlīx 12-15).
Dukūla-vasanopetiṁ mukutaṁ kunu talaṁ tvā l—(M., lvi. 78.)
Keṣit tu kundala-nibham tuṅgaṁ mukutaṁ kundalaṁ tu vā l

(Ibid., 119.)

KUBJACA (see 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.
Grāmadināṁ samipāṁ yat sthānaṁ kubjam iti smṛitam ॥

(Kāmikāgama, xx, 15.)

Sarveshāṁ nagarādinaṁ bhedaṁ lakṣaṇam uchya te
Kubjacaṁ pattanaṁ chaiva ... l
... durgam ashta-vidhaṁ bhavet l—(M., x, 37, 49, 42.)

KUMĀRI-PURA—A gymnasium or school for higher studies, a stadium, arena or sports ground.
Sotsedha-randhara-prakārama svarataṁ khāṭakāvritam ।
Ruchaka(h)-pratika-dvāraṁ kumāri-puram eva cha ॥
Dvi-hastaṁ srotasā śrēṣṭhaṁ kumāri-puram anēchatām ।
Hasta-sato-daśā-śrēṣṭhaṁ navahasto'shṭa eva cha ॥

(Brahmāṇḍa-Purāṇa, Part I, 2nd Anusaraṇa-pāda Chap. vii, vv. 103, 104.)

Prākāra-madhya kritvā vāpiṁ pushkariniṁ dvāraṁ chamuś-sālām
adhyadhāntarānikanāṁ kumāri-puram muṇḍa-harmyaṁ dvi-talaṁ muṇḍa-dvāraṁ bhūmi-dravya-vasena vā trībhagādhikāyāmāṁ bhāṇḍa-vāhini(h)-kulyāḥ kārayet l—(Kauṭiliya-Artha-sāstra, xxiv, 54, see Translation under Chūli-harmya.)

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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 principally in the bases of columns). (Rām-Rāz, Arch. Hind., p. 23.) In bases it may be triangular or hexagonal.

(M., xiv, 83.)

In connexion with the foundations:

Janmāntam vāthavā prāntam kumudāntam vā galāntakam
Paṭṭikāntam kshipecch chāpi vinyaset prathamesṭakam

(M., xii, 202-203.)

A moulding of the base (M., xiv, 12, etc.; see the lists of mouldings under Adhisṭhāna).

A moulding of the throne:

Tach-chhesham dvi-bhāge tu kumudam vṛttākritis tathā

(M., xlv, 136.)

A headgear

Eteshām mahishbibhyām(-shyoh) cha dhammilla(m) kumudākṛitam 1—(M., xlIX, 28.)

KUMUDA-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 Adhisṭhāna.)

KUMBHA (see KALASA)—a pitcher, the capital, a moulding, the cupola, a plinth. (M., xiv, 33, etc., see the lists of mouldings under Adhisṭhāna). A kind of building (see under GHAṬA).

A part of a column (Suprabhedāgama, xxxi, 58, see under STAMBHA).

A pinnacle:

Prāśādām apy-amala-kaṇchana-kumbha- aṃpāta-saṁbhāvaniyam-akarod anukarma śilpāiḥ 1—(Chebroli Inscript. of Jaya, postscript, lines 9-11, Ep. Ind., Vol. v, pp. 150, 151.)

Ghanaṁ prāśādām nava-hema-kumbha-kalitaṁ ramyaṁ māhā- manṭapaiṁ—‘a solid temple adorned with nine golden pinnacles and a beautiful large hall.’—(Mangalagiri Pillar Inscrip., v. 51, Ep. Ind., Vol. vi, pp. 125, 115.)
HINDU ARCHITECTURE

KULA

Prottumge’py-apaṟājiteśa-bhayane sauvarṇa-kumbha-dhvajāropi rūpyaja-mekhalā-vitarānas tasyaiva devasva yah . . . 1

‘He placed a golden cupola (kumbha) and a flagstaff (dhvaja) on the temple of (the god) Aparājiteśa, to whom at the same time he gave a silver girdle.’—Pro. Kielhorn.


Prāsādam ūrdhva-s(š)ikhara-sthira-hema-kumbham— ‘(Into) the temple (which by the stately display of) firm golden capital, upon lofty spires.’—(Bhubaneswar Inscrip., v. 15, Ep. Ind., Vol. xiii, pp. 152, 154.)

KUMBHAKA—The base of a column.

Ayām kumbhaka-dānam . . . . ‘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-PAṆJARA (cf. PAṆJARA)—A niche in the wall. It consists of a vase, a pilaster and a little pavilion (paṆjara) at the top.

KUMBHA-PĀDA (cf. STAMBHA)—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 Adhisṭhāna.)

KUMBHĀLANKĀRA—Ornaments of the column, mouldings of the pedestal, base, and entablature. (M., xv, 201-232 ; see under Upāpiṭha, Adhisṭhāna and Prastara.)

KUMBHA-STAMBHA (see STAMBHA and compare KUMBHA-PĀDA)—A small pillar, generally employed at the upper part of a structure. (M., xv, 72-200 ; see under STAMBHA.)

KULA (see ACHARYA-KULA)—A residence, a residential private school, a dwelling house of a small individual family (R.-V., x, 179, 2 ; A.-V., 1, 14, 3 ; Sat. Brāhmaṇa, 1, 1, 2, 4 ; II, 1, 4, 4 ; 4, 1, 14 ; XI, 5, 3, 11 ; 8, 1, 3, Brīhat-Upanishad, 1, 5, 32 ; Chhānd. Upa., iii, 15, 6), a sanctuary, a temple.

127
KULA-DHĀRAṆA—A type of pavilion.
(M., xxxiv, 262; see under MĀṆḌAPA.)

KULĀMBHA-DVĀRA—A front door, the threshold.
(M., xxxiv, 365.)

KULIKĀNGHRI(KA) (see STAMBHA)—An ornament of the entablature, the main pillar, calyx, see NĀṬAKA.
Vallikā patra-valli cha chitrāṅgaṃ kulikāṅghrikaṃ! Etat paryāya-vākyāni . . . i—(M., xvi, 54-55.)

KULI(I)RA—A crab, a part of the joinery shaped like a crab.
(M., xvii, 153.)

KUHARA—A window, the interior windows.
Tatra shād-āśir merur dvādaśa-bhaumo vichitra-kuharaś cha!
Commentary: Kuharā abhyantara-gavākshah!

(Bṛihat-Saṇhītā, lvi, 20, J.R.A.S., N. S., Vol. vi, p. 318.)
Merur dvādaśa-bhaumo vividha-kuharaś cha!

(Bhavishya-Purāṇa, Chap. cxxx, v, 27.)

KUṬA—The peak or summit, head, top of a building.
(1) The top of a building: karṇa-kūṭa, sālā-kūṭa.—(M., xix, 55, 57; xv, 134; lx, 45; lxx, 20.)
(2) Ekaika-bhāgaṃ syāt tu kūṭa-sālādikāṃ nayet!
Adho bhāga-dvayenātha kūṭam ekena vā bhavet!
Kūṭa-sālā (v. 92), mūla-kūṭa, vāna-kūṭa (95).

(Kāmikāgama, 1, 89, 90, 92, 95.)

(3) Pinnacle: Māṭa-kūṭa-prākāra-ḥanda-sphuṭiṣṭa-jīrṇoddhārāḥ—'for the repairs of whatever might become broken' or torn or worn out belonging to the enclosure, with beautiful pinnacles'.—(Inscript. at Ablur, no. E, lines 59, 76, Ep. Ind., Vol. v, pp. 249, 257, 258.)
Śivāgamokta-vāge parvavata-pramāṇāda degulāmaṃ tri-kūṭa vāge—'in accordance with Śiva traditions, founded a temple with three pinnacles, as vast as a mountain'.—(Ibid., no. E, line 74, Ep. Ind., Vol. v, pp. 250, 258.)

(4) Tārā-gaṇeshānā-taṣa-kūṭa-taṭārppitaśūjvala-dīpikāsū!
'Like clusters of stars the bright lamps be placed on its pinnacles.'

(Ep. Carnat., Vol. xi, Gubbi Taluq, no. 61;
Roman text, p. 49, lines 28;
Transl., p. 29, line 17.)
PART OF A THRONE
KOKILA

SIMPLE KUTA.

ELEVATION.

KUTA.

KUMBHA-PañJARA.
(5) Śambhoś chāru-śubhair akāri bhavanām pāśhāṇa-kūṭaik idam ।
'He built this temple of Śambhu with beautiful and brilliant most
excellent stones.'—Dr. Bühler. This translation of kuṭa does not seem
to suit the context.

(Two Skt. Inscrip. in the British Museum, no. 1,
line 12, Ind. Ant., Vol. xiii, p. 251.)

(6) Aneka-ratna-khachita ruchira-maṇi-kalaśa-kālīta-kūṭa-koṭi-ghaṭi-
tam apy-uttunγa-chaityālayam—‘(having erected) a lofty chaityā-
laya, with ‘kālaša’ or towers surmounted by rounded pinnacles
set with all manner of jewels.’ (For ‘kalaśa,’ Mr. Rice has put in
‘gopura,’ perhaps a slip.)

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

(7) Śri-vīra-somanātha-devara tri-kūṭa-devālaya—‘the three pin-
nacled temple of the god Vīra-Somanātha’.—(Ep. Carnat., Vol. vii,
Channagiri Taluq, no. 32 ; Roman text, p. 322, line 18 ; Transl., p. 183.)

Kūchakra (see Kripa)—Water-wheels for wells (R.-V., x, 102,

Kūṭa-koshta—A compartment on the top of a building,
an attic room.

(Kāmikāgama, lv, 123–130 ; see under Karṇa-kūṭa.)

Kūṭa-sālā—A small room on the top of a building.

Kūṭa-sālā sabhāṁ kṛitvā bhoga-bhogyam viśeṣhataḥ ॥
Kūṭa-sālā-yutaṁ vāpi kūṭa-sālāṁtaṁ eva cha ॥
Prākāreṇa samāyuktaṁ gopureṇa vidhiyate ॥

(Suprabhedagama, xxxi, 113, 120.)

Kūṭāgara (see Kūṭa-sālā)—A small room at the top of a

Rāmāyaṇa (1, 5, 15, etc.) :

Kūṭāgāraiḥ cha sampūrṇām indrasyevamarāvatim ॥
Commentary : Kūṭākhyair āgāraiḥ strīṇāṁ kridā-grihair iti yāvě
kūṭāḥ sālāgāram griham anye ॥

Kūpa—A well with its mechanism of water-wheels, etc. (R.-V., x,
102, 11 ; vii, 36, 3 ; ix, 97, 4), masonry sides (Parśu, R.-V., i, 105, 8 ;
x, 33, 2) and metal fittings or ribbed resembling sickles (see
Kuchakra).

(1) Dewal Praśasti of Lalla the Chhinda (v. 20, Ep. Ind. Vol. 1,
pp. 79, 83).
KRISHNA-MANDALA


(3) A well with flights of steps:
Śita-svādu-visuddha-bhūri-salilāṁ sopāna-mālojyvalam
e... kūpaṁ chainam akārayad
(Gangdhar stone Inscrip. of Visavarman, lines 38, 39, C. I. I., Vol. iii, F. G. I., no. 17, p. 76.)

(4) Ānandaputreṇa Saṅgamitrenā kue (kūpa) kaṭite mata-
pitae puyae save-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 happiness of all beings.
(Paja Inscrip. of the year ii, New Kharoshṭhi Inscrip.
from the Lahore Museum, no. II, line 2,
Ind. Ant., xxxvii, p. 65.)

(5) Khane kūpe Dashaveraṇa—he dug well of Dashaveras.
(Inscr. of Ara, lines 4-5, Ind. Ant., Vol. xliii, p. 133.)

KRISHNA-MANDALA—The iris of the eye of an image.
(M., lxv, 66, lxvi, 65, lxx, 69.)

KEYURA—The armlet worn on the upper arm of an image.
(M., l, 14, lxxv, 13, etc.)

KERALA-(KANTA)—A class of the twelve-storeyed building, once
prevailing in the ancient country of Kerala.
Tad eva bhūta-bhāgena kshudra-śālā-viśālakam
Hārā cha tat-tri-bhāgena cha yuktā samalaṅkrītam
Sesham prāg-ukta-vat kuryād eva(m) keralo-kāntakam
(M., xxx, 28-30; see under VARĀTA, ibid. 17-27.)

KEṢA-KUṬAKA—The tip of the hair, the top knot of an image.
(M., l, 301; see UŚHĪSHA.)

KEṢA-BANDHA—A head-gear for the images of goddesses and
queens.
(M., xlix, 14, 88; liv, 88; see details under BhūSHA.)

KEṢARA—A lion's or horse's mane, the filament of a lotus, a mould-
ing, a type of building.
A class of the single-storeyed buildings (M., xix, 173-175; see
under PRĀṢĀDA).
A class of the three-storeyed buildings (M., xxi, 31-39; see under
PRĀṢĀDA).

130
KAILĀŚ(S)A—A type of building which is 28 cubits wide, has eight storeys, and turrets.

1. Brīhat-Saṁhitā (LVI, 21; J.R.A.S., N.S., VI, p. 319; see under Prāśāda).
2. A class of the three-storeyed buildings.
   (M., xxi, 52; see under Prāśāda.)
3. Matsya-Purāṇa (Chap. clxix vv., 32, 47, 53; see under Prāśāda.)
4. Bhavishya-Purāṇa (Chap. cxxx, v, 28; see under Prāśāda).
5. A building with four śālās (compartments, halls) and four kūṭas (towers or domes):
   Chatuḥ-śālā-chatusṭ-kūṭā-yuktāḥ kailāśa eva hi
   (Suprabhedāgama, xxxi, 42.)
A class of buildings, circular in plan and names as follows:
6. Garuda-Purāṇa (Chap. xlvii, vv. 21, 23, 24–29; see under Prāśāda).
7. Agni-Purāṇa (Chap. civ, vv. 17, 18; see under Prāśāda).

KOKILA—A moulding of the throne.
   (M., xlvi, 125, see under Siṁhāsana.)

KOKILĀRGALA—A latch, bolt or bar attached to the throne.

Aneka-śrīṅkha'opetam bahu-kuṇḍala-bhūshitam
Kavāṭa-yugnaṁ kartavyam kokilārgala-saṁyutam
   (Kāmikāgama, LV, 52.)

KOCHCHHA—A cane-bottomed chair.
   (Mahāvagga, v, 10, 2.)

KOṬA—A fort, a hut, a shed.

Atyuchair bhitti-bhāgair divi divasa-pati-syandanaṁ vā vigṛhiṇan
yenākāri koṭaṁ 'By whom the fort (in this place) was built,
yenākāri koṭaṁ 'By whom the fort (in this place) was built,
yenākāri koṭaṁ 'By whom the fort (in this place) was built,
yenākāri koṭaṁ 'By whom the fort (in this place) was built,
yenākāri koṭaṁ 'By whom the fort (in this place) was built.'
   (An Abu Inscrip. of the reign of Bhimadeva, II, v, 9,
   Ind. Ant., Vol. xi, pp. 221, 222.)

KOṆA—A class of buildings.
   (Kāmikāgama, xlvi, 55–58; see under Mālikā.)
KOṆA-PĀRĀVATA

KOṆA-PĀRĀVATA (see Kapota-Pālikā)—A dove-cot or dove-ridge.

(Vāstu-vidyā, xvi, 27, 36; see under Kapota-Pālikā.)

KOṆA-LOSHṬA—A moulding, the pendulent-like ornament at the corner of a pent-roof.

(See details under Loshta.)

KOLAKA (see Aṅgula)—A measurement of two aṅgulas, 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 Nāgara).
Some fruit or material employed in the foundation-pit.

(M., xii, 98.)

KOLHI-VEŚMIKĀ—A hall-mansion.

Sri-kṛishṇagiri-mahārāja-mahā-vihāre upaśama-kolhīvēṣmikāḥ sachi-varikāḥ sametā akshainitiḥ drāmmā-sataikena kārāpitaḥ—‘have had hall-mansions (suitable) for meditation built at this great monastery of the famous mount of Kṛishṇa and have given as a perpetual endowment one hundred drammas.’

Srimat-kṛishṇa-giri-mahā-vihāre bhadra-sīrī-viṣṇu-bhikṣhūnāṁ tatra-sthārya-(saṁghasya) drammāṇāṁ satamekaṁ (datvā) paśamaṇa-saḍīśāṁ chīvarikādi-lābha-samanvitāṁ kolhīvēṣmikāṁ kṣhītyāṁ nyāvīvīṣat—‘gave one hundred drammas to the monks of the worshipful community dwelling at the great monastery of the famous mount of Kṛishṇa, 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 ‘kalhaṇa’; there is a phonetic resemblance between ‘kolhi’ and ‘kulya’ which means something belonging to the family and hence ‘main’ or ‘chief.’

(Three Inscript. from Kaņneri, no. 15, line 4 f.; no. 43A, line 2 f., Ind. Ant., Vol. xiii, pp. 134, 135, 136.)

KOŚA—A coffer with a pillow (A.-V., xiv, 1, 6) ‘rent along with a bride to her husband’s house’ which may be used as a couch or bed (cf. Germanic marriage coffers).

KOŚA-MANḌAPA—A store-room, a treasury.

(M., xxxii, 68; see under Manḍapa.)
THE COLUMNS
THE KUMBHA-STAMBHA AND KOSTHA-STAMBHA

CLASSES
GENERAL PROPORTION WHOLE ORDER = 6 PARTS
PILASTER = 1 PART DIAMETER OF BOTH THE CLASSES
BASE = 2
SMALT = 1
CAP = 1
ENTABLATURE = 1

REPEAT LEAVES

PLAN AT CC
LOOKING UP

PLAN AT FF
LOOKING DOWN

PLAN AT HH
LOOKING DOWN

PLAN AT GG
LOOKING UP

PLAN AT DD
LOOKING DOWN

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

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

HALF CIRCULAR
HALF SQUARE

PLAN AT AA
LOOKING UP

PLAN AT BB
LOOKING DOWN

HALF CIRCULAR
HALF SQUARE

SQUARE OR CIRCULAR
BRAMHA-KANTA OR BUDDHA-KANTA

OCTAGONAL
VISHNU-KANTA

HEXAGONAL
SKANDA-KANTA

PENTAGONAL
SHA-KANTA

KOSTHA STAMBHA
EQUAL TO GREEK KANTA

PEDESTALS IN ALL CASES SHOULD BE SQUARE IN PLAN.
HINDU ARCHITECTURE

KOSHTHAGARA

KOSHTHA—A store-room, a granary, a chamber, a wall; the mezzanine room.

(M., xxxv, 210, etc.)

Eka-nāsikāyā yuktām pañjaraṁ samudāḥritam
Kūtēshu nāsikā-yuktām koshtam etat prakīrtitam

(Suprabhedagama, xxxi, 80.)

KOSHTHAKA—A part of the pillar, a granary, a surrounding wall.

Ko hṭhakāstv-ihā chatvāraś chatush-konēshu chaiva hi

(Suprabhedagama, xxi, 50.)

Koshthakam tad-dvi-pārsve tu janma-pādākriti(s) tathā

(M., xv, 85.)

Āstāṁ tāvat pratoli tad-upavirachitam koshthaka-dvaṁ-dvam getat prauchchah ālāna-yugmām vijaya-(vara)-kareḥ(-kariṇaḥ) śatru-lakshmīyās cha sadma— near the gate-way were constructed two granaries.'

(Hānsi Stone Inscript. of Prithvirāja, V. S. 1224, v. 6, Ind. Ant., Vol. xli, pp. 19, 17.)

KOSHTHAKARA—A type of Nepalese chaityas, erected on a low flat mound one-tenth of its diameter in height.

(See Woodcut 156, Fergusson, History of Indian and Eastern Architecture, Vol. 1, p. 280.)

KOSHTHA-SALA—A kind of closed hall.

(M., xxvi, 37; see under ŚALĀ.)

KOSHTHA-STAMBHA—A kind of pillar, a pilaster.

(M., xv, 84–87; see under STAMBHA.)

KOSHTHAGARA—A store-house, a class of Buddhist chaityas in Nepal where there is a four-faced linga of Śiva with a corresponding emblem.

Śrāvastiyaṁ mahā-mātrāṇāṁ śāsanaṁ mānavasiti-kaṭāt
Śrimati vaṁsa-grāme evaite dve koshthāgāre (duve koṭagalani),
trigarbhe . . . 1 (Translated into Sanskrit by Dr. Büh'er.)

'The order of the great officials of Śrāvasti (issued) from their camp at Mānavasiti-kaṭā.'

'These two store-houses with three partitions (which are situated even in famous Varṇāṣagrāma), require the storage of loads (bhāraka) of black Pancium.'

(Sohgaura copper plate Inscript. 1–2, Ind. Ant., Vol. xcv, pp. 265, 262; see B. A. Society Proceedings of 1894, p. 84 f.)

133
KAUTUKODAYA

Nārāyaṇa-devaṁ koṭṭāravan ākālam age yaksheṣana bhāndāram enalī mādisidān udāraṁ bhallā-la-deva dharaṇi-nāthaṁ
‘Erected a kottāra (kosṭhāgāra) giving it the name of Yaksheṣa-
bhāṇḍāra (=store-house).’

(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 20 ; Text, p. 119,
line 3 f.; Transl., p. 52 ; see Fergusson, Ind. and
East. Arch., ii, 279, Woodcut, 156.)

KAUTUKODAYA (cf. UTSAVA and see UTSEDHA)—A kind of
height, lit. (?) the height of an image made as a plaything (experi-
ment) rather than for worship.

Utsave(-savasyas) chārdha-māṇena kautukodyam īritam
(M., lxi, 22 ; see context under UTSAVA.)
Nābhyantaṁ meḍhra-simāntaṁ nava -māṇaṁ chotsvodayam
Tad-ardham kautukotsedhaṁ kanyāsādi trayaṁ trayaṁ
(M., lxiv, 27-28 ; see context under UTSAVA.)

KAUSHALYA—A pavilion with fifty-six pillars.
(Matsya-Purāṇa, Chap. cclxx, v, 8;
see under MANḌAPA.)

KAUSHIKA—A type of pavilion.
(M., xxxiv, 249 ; see under MANḌAPA.)

KRĪḍĀ-KETANA—A pleasure-house.
Tirthottumga-sarasvatī-kṛita-parishvarṇagasya sārasvatam
Kā-ketanam etad atra vidadhā vāraṁnīdhī rodhasi
‘(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 Sarasvati.’

(Sanskrit Grants and Inscrip. Prasasti no. iv, 33,
Ind. Ant., Vol. xi, pp. 103, 106.)

KSHAṆIKĀ-BERA—An idol for temporary use, as is carved
generally with mud by the worshipper himself.
(M. lxviii, 26, etc.)

KSHAṆIKALAYA—A temple where temporary idols are wor-
shipped.
(M., lxi, 127.)

KSHUDRA-GOPĀNA (see GOPĀNA)—The small beam, a moul-
ing of the entablature, the plinth, the base, and the capital, etc.
(Kāmikāgama, liv, 2 ; see under PRASTARA.)

134
HINDU ARCHITECTURE

KSHUDRA-NĀŚĀ(-I)—The small nose, a moulding resembling the nose, a vestibule (pratī, pratimukha) side pillar, lower pillars.

It terminates by the beam in entablatures; all the kshudra-nāśās correspond to lower pillars; and that corresponding to the kärnapāda (side pillar) is half of the forepart of the column (or entablature).—

(M., xvi, 92-95; xlvi, 24, etc.)

Tilaka-kshudra-nāśī-yukta-toranaś cha samanvitam (vimānam) 1

(Kāmkāgama, 1, 93.)

See Amarakosha (ii, ii, 15) under Gopāna.

KSHUDRA-ŚĀLĀ—A small hall, room or house.

Khsudra-śālā-pradeśe tu sarvālāṅkāra-saṁyutam 1

(M., xxvi, 71, etc.; see Śālā.)

KSHUDRĀBJA—A small lotus, a moulding of the pedestal, a small cyma.

(M., xiii, 61, etc.; see the lists of mouldings under Upapīṭha.)

KSHEPAṆA—Lit. projection. A drip-moulding; the door-frame, 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. 191, 192, 197, 198). In Indian architecture it also implies a door-frame (M., xxxix, 105-110).

A moulding of the pedestal (M., xiii, 45, etc.; see the lists of mouldings under Upapīṭha).

A moulding of the base (M., xiv, 120, etc.; see the lists of mouldings under Adhīṣṭhāna).

In connexion with the door:

Madhye tu kshepaṇaṁ vāme śuddha-dvārāvasānakam 1

(M., xxxix, 105.)

In connexion with the bedstead:

Ekaṁ vāthā dvayaṁ vāpi kshepaṇaṁ bahudhānvitam 1

(M., xliv, 20.)

135
KSHEMA

A moulding of the pitha or pedestal of the phallus:
Utesđhe shođasāṁse tu prathamochchaṁ dvi-bhāgikam
Padmochchaṁ tu tri-bhāgaṁ syāt tat-urdhve kshepaṇāṁśakam

(K., lxxi, 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., xvIII, 177-178.)

KH

KHAṬṬAKA(-ṬṬĀ)—A bedstead, a seat, a pedestal or throne.
Mūrttīnām iha prīṣṭhataḥ kari-vadhū-prīṣṭha-pratisṛṣṭa-jushtāṁ
tau-mūrttir vāme āśma-khaṭṭaka-gataḥ kāṁtā-sametaṁ 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. Luders.

(Mount Abu Inscr. no. 1, v. 64, Ep. Ind., Vol. viii, pp. 212, 218, 200.)

KHAṬVĀ—A long couch, a bedstead.
KHAḌGA—A type of octangular building.

(Garuḍa-Purāṇa, Chap. xlVII, vv. 21, 23, 31-32; see under PrāśāDA.)

KHAṆḌA-HARYA—A sectional tower, a tower with open verandas or balconies.

Adho-bhāga-dvayanātha kūtaṁ ekena vā bhavet
Tālam ekam bhaved grāsaṁ (?) khaṇḍa-harmyaṁ tri-bhūmike
Āndhārāndhāri-hārokta-khaṇḍa-harmya-vasēhitam (vimānam) 11

(Kāmikāgama, l, 80, 91.)

KHAṆḌOTTARA—A kind of entablature (prastara).
Pāda-vistāra-vistaraṁ samodaya-samanvitam
Khaṇḍottaram iti jñeyaṁ pādenotesedhasīṁ saṁyutam

(Ibid., lIV, 5.)

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KARVAṬA—A village, a fort, a fortified city.

(1) A village (M., ix, 456), a fortified town (M., x., 36).

In connexion with the foundations:
Gramādināṁ nagarādināṁ pura-pattana-kharvaṭe
Koshtṭha-kolādi-sarvēśhāṁ garbha-sthānam ihochyate

(M., xii, 168-169.)

A kind of pavilion used as the dining hall of the king:
Nṛpiṇāṁ bhojanārthaṁ syāt kharvaṭākhyeṁ tu maṇḍapam

(M., xxxiv, 455; see also 456-472, 567.)

(2) A fortress to defend a group of two hundred villages:
Dvi-śata-grāmyā khārvaṭikam

(Kauṭilīya-Artha-śāstra, Chap. xii, p. 46.)

(3) Kshullaka-prākāra-veṣeṭṭaṁ kharvaṭam

(Rāyapaseṇi-sūtra-vyākhyaṁ, ibid., p. 206.)

(4) Karvaṭāni kunnagarāṇi

(Praśna-vyākaraṇa-sūtra-vyākhyaṁ, ibid., p. 306.)

(5) Dhanuḥ-śataṁ pariṇāho grāma-khetrāntaraṁ bhavet
Dve śate kharvaṭasya syān nagarasya chatuḥ-śatam

(Tājīvalīka, ii, 167.)

(6) Vaṇijām api bhogyam tu tad-vad e.a (like nagara) samīritam
Yat sthānaṁ brahmaṇānaṁ tu kharvaṭam puravāsinaṁ
Nagaryāvartanaṁ yat kharvaṭam tad udāhritam

(Kāmikāgama, xx, 7, 9.)

(7) Iya-khavadamhi—† (By means of his vase Vagra Marēga’s son Kamagulya, who has fixed his residence) in this place Khavaṭa . . . 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 Prākrit expression can easily be rendered into Sanskrit by atra kharvaṭe (in this city or town).

(The Inscr. 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 Chandragupt. with another name of Gomanta-parvata, in the twelve kharvaṭa country (attached to which), in Nāgarakahandha of Yaḍa-nāḍa Kāntapuri, otherwise named Vira-Mārapapuri, belonging to Kamaṭṭampuri, situated on the bank of the Varadā-river, the king, in order that his government might
continue as long as sun and moon, as an offering to Kṛishṇa (with all the usual rights), gave, free of all imposts.'—(Ep. Carnat., Vol. viii, Part i, Sorab Taluq, no. 375, Transl., pp. 66, last para.)

(9) Grāma-nagara-kheḍa-karvvaṇa-maḍambha-droṇamukha-pattanānigalindam aneka-māṭa-kūṭa-prāśāda-devāyatananigalidam oppuva-agrahāра-paṭṭaṇaṅgalindam atisāyav-appa . . . 1

'At Teridāl 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 Kuntalā.'

(Old Kanarese Inscrip. at Terdal, line 58, Ind. Ant., Vol. xiv, pp. 19, 25.)

(10) 'With myriads of people, practices of virtue, agreeable occupations, stream 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 dharmma 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-maḍambha-droṇamukha-pura-pattana-rājadhāni), 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 bestimter 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, lv, 20; see below.)

(1) Etad droṇāṁ cha bhūpānāṁ āyudhābhyaśa-maṇḍapam 1
    Sarvamā daśāṁśakaṁ dirghamā netra-trī-bhāga-maṇḍapam 1
    Tat-pure‘lindam ekāṁśaṁ navāṁśena yutāṅkaṇaṁ 1
    Tat-pārśve purataś chaiva te yugmāṁśe khalūrikāḥ 1
    Droṇākhyaya-maṇḍapaṁ chaiva esha yuddhārtha-yogyakam 1

    (M., xxxiv, 434-439.)

Ashtāśṭāṇśa-vistāram āyāmaṁ tatra kalpayet 1
Tan-madhye dvī-dvī-bhāgena kalpayet vivṛtāṅkaṇaṁ 1
Tad-bahiś chaśvṛttāṁśena kuryāch chaikā khalūrikā 11

(Ibid., 440-442.)
GENERAL OUTLINE OF KHRVATA TOWN

GENERAL OUTLINE OF KHETA TOWN
THERE SHOULD BE NO RESIDENCE OF KINGS OR UPPER CASTE PEOPLE IN THIS VILLAGE.
See also lines 433–453, and then compare:
Nṛpiṇāṁ bhojanārtham syāt kharvaṭākhyaṁ tu maṇḍapam ।
(M., xxxiv, 455.)

Then ‘khalūrika’ is stated (lines 446, 450) to be built round a dining-hall and hence not for any military purpose; it appears like a parlour.

Compare also:
Tan-madhye pañcha-bhāgena sapta-bhāgaṁkaṇaṁ tathā ।
Tad-bāhye paritāṁsena kuryād antar alindakam ।
Kalūrikāpi tad-bāhye tri-tri-bhāgena maṇḍapam ।
(Ibid., 284–286.)

Evaṁ vasanta-yogyaṁ syāt devānāṁ kshatriyādīnāṁ ।
(Ibid., 296.)

Tad-vibhāga-dvi-bhāgena vistāraṁ maṇḍapam bhavet ।
Dvi-tri-bhāgaṁkaṇaṁ pūrve eka bhāgaṁ khalūrakam ।
(Ibid., 351–352.)

(2) Evaṁbhūtasya vāsasya samantāt syāt khalūrikā ।
Vāsa-vyāsaṁ catur-bhāgaṁ kṛtvā chaikādi-bhāgaṁ ॥
Vṛiddhyaṁ vāsasya bāhye tu shoḍaśāvadhi-bhāgaṁ ।
Vyapohya parītaḥ kuryāt prathamāvaranādītaḥ ॥
Kalūrikāṁ(s) tu chaikādi-sapta-bhāgāvasānakāḥ ।
Mukhe cha pārśvayoh prīṣṭhe pattayaḥ syur yatheshṭataḥ ॥
Oja-yugma-pramāṇena nyūnā vaṁy-adhikā tu vā ॥
Sabhadrā vā vibhadrā vā khalūri syād yatheshṭataḥ ॥
Etāśāṁ antarālaṁ tu samaṁ vā vishamaṁ tu vā ॥
Kalūri-dhāma-madhyam tu tad-vad eva vidhiyate ॥
(Kāmikāgama, xxxv, 103–107; see also 108–116.)

Etāṁ hkalūrikāṁ kuryāt prāsādādīshu buddimān ॥
Devānāṁ manuṣyāṁ cha viśeṣhād rāja-dhāmāṇi ॥
Gopurāṁ cha khalūri cha mūla-vāstu nirīkṣhitam ॥
(Ibid., 107a, 118, 128.)

Samāvṛtī khalūrikā tāny-evoktāni paṇḍitaḥ ।
Nagara-grāma-durgāṇāṁ śeshāṇy-uktāni veśmanām ॥
(Ibid., lv, 20.)

KHEṬAKA—A village (M., ix, 456), a fortified town (M., x, 36, 39).

(1) Tatas tan-nirmayāmāsuh kheṭāṇi cha prurāṇi cha ॥
Grāmāṇī chaiva yathābhāgaṁ tathaiva nagāṇāi cha ॥
Kheṭāṇāṁ cha prurāṇāṁ cha grāmāṇāṁ chaiva sarvasaḥ ।
Tri-vidhāṇāṁ cha durgāṇāṁ parvatodaka-dhanvinām ॥
Nagarāḍ ardha-vīśkambhā khetāṁ paraṁ tad-ārddvataḥ ।
Nagarāḍ yojanam khetāṁ khetād grāmo’rdha-yojanam ॥

(Brahmāṇḍa-Purāṇa, Part 1, 2nd Anushāṅga-pāda,
Chap. vii, vv. 93, 94, 105, 111.)

(2) Pāmsu-prakāra-nibaddha-khetam ।
(Rāyapaṇeṣi—sūtra-vyākhyāne, p. 206.)

(3) Khetāṇi dhūli-prakāropetāni ।
(Praśna-vyākaraṇa-sūtra-vyākhyāne, p. 306.)
(See Kauṭiliya-Artha-śāstra, Chap. xxii, p. 46, footnote.)

(4) Vane jana-pade chaive śūdra-sevitaḥ ।
Kaṇṭakaḥ khetako grāmāḥ kramāt tri-vidham Īritaḥ ।
(Kāmikāgama, xx, 10.)

(5) Nagarāṇi khetān jana-padāṁs tathā ।
(Mahābhārata, iii, 13, 220, etc.)

(6) Pura-grāmākāra-khetā-vāṭa-śibira-vraja-ghosha . . .
(Bhāgavata-Purāṇa, 5, 30.)

(7) One of the 750 villages ‘which are designated by (their chief
town) Śrī-Harsapura.’—Rāṣṭrākuta Grant of Kṛṣṇa II, Ep. Ind., Vol. i,
pp. 55, 57, line 53, p. 53, footnote 3.)

(8) ‘The modern kheḍā (khaira).’—(Ind. Ant., Vol. x, p. 378 ; Vol. xiv,
p. 198.)

(9) Lāṭa-desāntar vartti khetaka-maṇḍalāntargataḥ Kevaṇchā-
nāma grāmāḥ ।—(Cambay Plates of Govinda IV, line 52, Ep. Ind.,
Vol. vii, pp. 40, 45.)

(10) Śrī-khetakāhare-uppalahetā-pathake mahilābali-nāma-grāmāḥ ।
‘The village, named Mohibābali, in the Uppalahetāpathaka in the
famous Khetaka ( ? city) āhāra.’—(Ind. Ant., Vol. vii, p. 72, Plate ii,
lines 5-6.)

(11) Khetakāhāram vishaye baṇḍarijīdri-pathakāntargata-asīla-
pallika grāmāḥ ।
‘Khetaka is of course the modern Kheḍā or Kaira itself (lat. 22°
44’ N.; long. 72° 45’ E.).’

(Alina Cooper Plate Inscrip. of Siladītya vii, lines
66-67, C. I. I., Vol. m, F. G. I., no. 39,
pp. 179, 189, 173, and notes 2, 3.)

(12) Grāmā-nagara-kheḍa-karvvaḍa—maḍambha—dronmakha—patta
nānigalidam aneka-māṭa-kūṭa-prāśāda-devāyatanam galidam
oppuva-agrapātra-paṭtanamgalidam atisāyavappa ।
‘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-grit towns, and chief cities, with elegant mansions, palaces, and with shining temples, and agrahāra-towns in the country of Kuntala.

(Old Kanarese Inscript. 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, ghāṭikā-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 gems, groups of the lotus faces of beautiful women fair as the moon (grāmanagara - kheḍa - kharvvaṇa - maḍanība - droṇamukha - pura-pattana-rāja dhānīm) 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. 12 above.)

(Ep. Carnat., Vol. ii, Shikarpur Taluq, no. 197, Transl., p. 134; para. i, last seven lines; Roman text, p. 214, line 27 f.)

GAGANA—A kind of pent-roof.

(M., xviii, 174-180; see under Lupā.)

GAJA (cf. Hasti-praśṭha)—A moulding, a type of building (see under Kuṇjara), a kind of oval buildings.

(1) Agni-Purāṇa (Chap. ci, vv. 19-20; see under Prāśāda).
(2) Garuḍa-Purāṇa (Chap. xlvi, vv. 29-30; see under Prāśāda).
(3) See the plan and sections of a Gaja-praśṭhākriti building.—(Ind. Ant., Vol. xii, between pages 104-5.)

GAṆYA-MĀṆA—The comparative height of the component members of an architectural structure. In the sculptural measurement, the similar height is generally called 'tāla-māṇa.'

Implying the comparative height of the component members of the buildings of one to twelve storeys:

Janmādi-stūpi-paryantaṁ gaṇya-māṇam ihochyate ī
Harmye chāṣṭa-tale tuṇge sāṣṭa-bhāgādhikaṁ tathā ī

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Sārdha-dvyaṁśam adhishṭhānāṁ tad-dvayaṁ pāda-tuṅgakam ।
Tad-ardham prastarotsedham sesham ashṭa-taloktavat ।
Evaṁ nava-talotsedham sarvālaṅkāra-saṁyutam ।

(M., xxvii, 35-39.)

Evaṁ vistāra-gaṇyaṁ syāt tuṅga-gaṇyaṁ ihochyate ।
Janmādi-stūpi-paryantam uktaṁ samgraham viduḥ ।

(M., xxix, 36-37 ; see also 38-49 under Eka-daśa-tāla.)

See the details of the other storeys under Eka-tāla, Dvi-tāla, Tri-tāla, Chatuṣṭa-tāla, Paṇcha-tāla, Saṭṭa-tāla, Saṣṭa-tāla, Daśa-tāla, Eka-daśa-tāla and Dvi-daśa-tāla.

The similar comparative measurement referring to the sixteen storeys of the gopuras (gate-houses) :
Tuṅga cha trayo-viṁśad bhāgaṁ evaṁ vibhājīte ।
Eka-daśopapīṭhaṁ cha chatur-bhāgaṁ maṇḍarakam ।
Vasu-bhāgaṁghri-tuṅgaṁ syāt shad-bhāgaṁ tu vibhājīte ।
Tri-bhāgaṁ chropapīṭhaṁ tu śiva-bhāgaṁ maṇḍarakam ।
Dvi-bhāgaṁ pāda-tuṅgaṁ syāt tad-ūrdhve prastarād(h)īkam ।
Śīkhāṁśam chrodhva-māne tu talānāṁ adhunočhyate ।
Adhisthāna-samaṁ maṇchaṁ tat-samaṁ gala-tuṅgakam ।
Galochna-dvi-guṇaṁ praktaṁ śīkharasyodayaṁ nyaset ।
Śīkharodhva(m) śīkhotuṅgam stūpi(p)traya-saṁ(m)eva cha ।
Evaṁ eka-talāṁ praktaṁ dvi-talaḷi-tala(m) eva cha ।
Kshudra-madhyaṁ cha mukhyāṇaṁ gopuri tu viśeshataḥ ।
Prastarādi (? upānādi)-śīkhāntaṁ syāt gaṇya-mānaṁ pravakṣhyate ।

(M., xxxiii, 133-144.)

Pūrvavat prastarādy-antaṁ chordhve stupikāntakam ।
Gaṇya-mānaṁ cha sarvesabhāgaṁ maṇa(m)-vaśočhyate ।

(Ibid., 215-216.)

Bhāgaṁ-māna-vaśād gaṇya-mānaṁ yat prochyate budhaiḥ ।

(Ibid., 247.)

The similar comparative measurement referring to the component parts of throne :
Sarvesaṁ mānaṁ itya-uktāṁ gaṇya-mānaṁ ihochyate ।
Āśanaṁyaṁyārdhaṁ vā tri-bhāgaikonaṁ eva vā ।
Upapīṭhodayaṁ hy-evam(ṁ) chokta-tuṅge dhikaraṁ tu vā ।
Śesham maṇḍarakāṁ vāpi samādhiśītāṁ tuṁgakam ।
Utsedha-ravi-bhāge tu janma-tuṅgaṁ śivāṁśakam ।
Tad-ūrdhve chārdha-kampaṁ syāt pāda-bhāgena yojayet ।

(M., xlvi, 85, 96-100.)
GANITA—A site plan of 369 square plots.

(M. vii, 25–26; see Pada-vinyāsa.)

The similar measurement referring to the component mouldings of the Pitha (yoni or the pedestal of the phallus):

Pitā-huna-gaṇiṇa mānam ihochyate
Utsedhe shodoṣāṁśe tu prathamochchanaṁ dvi-bhāgikam
Padmochchanaṁ tu tri-bhāgaṁ syāt tad-ūrdhve kshepaṇāṁśakam
Kandharāṁ cha tri-bhāgaṁ syāt tad-ūrdhve kampam aṁśakam
Ūrdhva-padmāṁ tr(i)yaṁśaṁ syād vājanaṁ cha tri-bhāgikam
Ekāṁśaṁ ghṛita-vāri syād bhadra-piṭham iti smṛtam

(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 gaṇya-mānam ihochyate
Utsedhe tu chatur-viṁśat paṁchāṁśopānam āritam
Ekena kampam ity-uktam grivochchanaṁ dvā-daśāṁśakam
Kampam ekabhaṁ tu vedāṁśaṁ vājanaṁ kampam aṁśakam
Vesi-bhadram iti proktam athava dvā-daśāṁśakam

(M., xiii, 35–39.)

GANḍA-BHERAṆDA-(STAMBHA)—A kind of pillar.

(See under STAMBHA.)

GADĀ—A type of octagonal buildings.

(1) Agni-Purāṇa (Chap. cii, vv. 20–21; see under Prāśāda.)

(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 31–32; see under Prāśāda.)

GANḍA-KUṬI(-I)—The Buddhists temple, any chamber used by Buddha. Originally Buddha’s abode in the Jetavana monastery at Sravasti, later, all chapels and temples wherein the Buddha images were installed.

(1) Puṇyoddeśa-vaśāch chakāra ruchiraiṁ śaundhodanelu śraddhayā śrimad-ganḍa-kutim imam iva kutiṁ mokshaya saukhyasya cha

‘—has constructed this ganḍha-kuti of Buddha, graceful and like a hall of emancipation and bliss for the spiritual benefit of’—

‘Ganḍha-kuti’ is literally a ‘chamber of perfume,’ an epithet applied to Buddha temples. The large temple at Buddha Gayā is called, in the inscriptions, ‘Mahā-ganḍa-kutī-prāśāda’ (Ind. Ant., Vol. ix, pp. 142–143) and the room in which Buddha lived in Jetavana at Sravasti was also known
GANDHA-MĀDANA

by this name (Cunningham’s Bharhut Stūpa, Plate xxxviii, and page 133, no. 32).

(An Inscript. at Gaya, v. 9, Ind. Ant., Vol. x, pp. 342, 343, note 8.)

(2) Kṛitavantau cha n vinām ashṭa-mahā-sthāna-śaila-gandha-kuṭīma—
' they constructed this new gandha-kuṭī (made) of stones (coming from) eight holy places.'

Gandhakuṭī—'perfumed chamber, any private chamber dovoted to Buddha’s use.' Childers (s. v.).

The gandha-kuṭī at Jetavana near Śrāvasti is represented on a Bharhut bas-relief.

See also Cunningham’s Bharhut Stūpa (Plate lvi).


(3) ‘Gandha-kuṭi’—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-kuṭi, pleasing to the eye.’—(Ajanta Inscript. no. 4, line 27, Arch. Surv., New Imp. Series, Vol. iv, pp. 130, 132.)

GANDHA-MĀDANA—A class of pavillons.

(M., xxxiv, 154; see under Maṇḍapa.)

GANDHARVA—A class of demi-gods inhabiting Indra’s heaven, and serving as celestial musicians. See the description of their images.

(M., lvii, 8, 16-19.)

GABHĀRĀ (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 gabhārā or shrine, which is also square, measuring 13 feet 9 inches each way.’—(The temple of Amarnāth, Ind. Ant., Vol. iii, p. 318, c. 1, last para.)

GARUḌA—The king of birds, the sun-eagle; ‘winged beings, resembling the griffin, mythical creatures (suparna), foes of nāgas’ (Gründel: Buddhist Kunst in India, p. 47); a type of building

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which is shaped like the sun-eagle (garuda), has wings and tail, and seven storeys, twenty cupolas (anda) and 24 cubits wide.

Nandī tadākṛitīr jīyāḥ pakśādī-rahitāḥ punaḥ
Garuḍakṛitiḥ cha garuḍaḥ

Commentary quotes clearer description from Kāśyapa:
Garuḍo garuḍākaraḥ paksha-puchchha-vibhūshitaḥ

Cf. Karāṇāṁ shaṭ-chatushkāṁśa cha vistirṇau saptabhuṃikau
Daśabhīr dviguṇair anḍaīr bhūṣitaī kārayet tu tau

(2) Matsya-Purāṇa (Chap. cclxix, vv. 41-43, 51; see under Prāsāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 31; see under Prāsāda).

A type of oval building:
(4) Garuḍa-Purāṇa (Chap. XLVII, vv. 29-30; see under Prāsāda).

In connexion with the temples of the attendant deities:
(5) Yan-mūla-harmye vrīshabhādī-viṣhṇur-ādi
Maṇḍapaṇi-garuḍādi cha gopurādin
Tan-mūla-harmya-paritaḥ sthita paśyateśmin (?)
Kuryāt tu sarva-parivāram idam prāṣastam

The description of the image of Garuḍa—(M., LXI, 1-148).
Compare also M., XIX, 224.

GARUḌA-SK(-T)AMBHA (see under STAMBHA)—Pillars generally bearing the statues of the garuḍa-bird and belonging to the Vaishṇavas.

'Had the temple built, and setting up this śāsana erected a garuḍa-stambha in front.'—(Ep. Carnat., Vol. XI, Pavugada Taluq, no. 78; Transl. p. 130.)

GARUTMAN (see GARUḌA)—A type of oval buildings.

(Agni-Purāṇa, Chap. CIV, vv. 19-20; see under Prāsāda.)

GARBHA—The womb, the foundation, the adytum, the chamber in a temple where the deity is placed, halls of various shapes and sizes used for various purposes. Compare NALIKĀ-GARBHA (rectangular halls), ŚIBIKĀ-GARBHA (square halls), and HARYA-GARBHA (top rooms, etc.).

(1) Vistārārdham bhaved garbho bhitty-anyah samantataḥ
Garbha-pādena vistīrṇam dvāram dvī-guṇam uchchhrītam
AN ENCYCLOPAEDIA OF

Garbha-geha—The central hall, the adytem, the sanctuary in the middle of which is placed the statue of the deity; this is sometimes called mūla-sthāna (see Garbhāgāra).

(1) Harmya-tāre tu bhūtāṁśaṁ tr(i)yaṁśaṁ garbha-gehakam ।

Garbha-geha, madhya-kosṭha, and nāli-geha are used in the same sense (central hall, cf. M., xxxiii, 301, 305, 309, 313 and 318).

Dvi-tale tāra-saptāṁśaṁ vedāṁśaṁ garbha-gehakam ।

Garbha-gehe tu mānaṁ syāt liṅga-tuṅgaṁ prakalpayet ।

(2) 'And the balance he will apply to building the garbha-grīha and enclosure of the goddess's temple.'—(Ep. Carnat., Vol. viii, Part I, Sagar Taluq, no. 135; Roman text, p. 225; Transl., p. 119, last para., last line.)

(3) 'His wife (with various praises) Kallard-Siyamma had the shrine (garbha-grīhada) of the god Sidda-Mallikārjuna renewed.'—(Ep. Carnat., Vol. xii, Gubbi Taluq, no. 29; Roman text, p. 41; Transl., p. 23, line 8.)

(4) Garbha-grīha-sthita-maṇṭapa-śikhara—'the ruined tower over the shrine (of the god Arkanātha).”—(Ep. Carnat., Vol. iii, Majavalli Taluq, no. 64; Roman text, p. 127, line 3; Transl., p. 63.)
SMALL SIZE BRICKS

INTERMEDIATE SIZE BRICKS

LARGE SIZE BRICKS
(5) ‘Garbha-griha—sanctum of a temple.’
(6) Vincent Smith’s Gloss. (loc. cit.) to Cunningham’s Arch. Surv. Reports.

GARBHA-NYĀSA—Laying the foundation, the foundations.

Mānasāra (Chap. xii, 1–128, named Garbha-nyāsa):

The foundation is classed under three heads—for buildings (lines 4–169) for villages, etc. (lines 172–186) and for tanks, etc. (lines 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 (nārāṇjali, line 188).

The foundation of buildings is first divided into two classes, as it belongs to temples (lines 4–149) and to human dwellings (lines 155–169). Of temples, those of Vishnu (lines 4–137) and Brahman (lines 139–149) are illustrated and the others are said to be like these (cf. line 132).

Of the human dwellings, there are four classes according to the four castes—Brāhmaṇa, Kshatriya, Vaiśya and Śūdra.

The depth of the foundation-pit is stated to be equal to the basement:

Garbhaśaṅkṣaya nimmam syād adhīṣṭhāna(m)-samonnatam
Iṣṭaṇī śāstraṇī chatur-aśrama samaṁ bhavet

(M., xii, 6–7.)

The details of laying the foundations are given (M., xviii, 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.

(Ibid, 103.)

GARBHA-MAṆJŪŚĀ(-IKĀ)—The basket-shaped roof upon the foundation-pit, the vault.

(Ibid, 47.)
GARBHA-VINYASA (see GARBHA-NYĀSA)—The arrangement of the foundation, the foundations.

Garbha-nyāsa-vidhīṁ vakhya grāmādīnāṁ cha sadmanāṁ
Sa-garbhaṁ sarva-saṁpattyair vigarbhaṁ nāśanaṁ bhavet

(Kāmikāgama, xxxi, 2-104.)

GARBHA-SŪTRA—The line in the interior or middle, the inner or central line of a foundation.
Garbha-sūtrasya karnaś cha dvi-dvi-śaṅkum nikhānayet

(M., vi, 105.)

GARBHĀVATĀ—The foundation-pit, the excavation.

(M., xii, 5; see under GARBHA-NYĀSA.)

GALA (see KANṬHA)—The neck, a moulding called dado, the frieze of the entablature.
See the lists of mouldings under ADHISṬHĀNA., UPAPĪTHA and PRASTARA.

See Kāmikāgama (līv, 47) under PRASTARA.

GALA-KŪṬA (see KŪṬA)—A side-tower, a dome at the neck-part of a building.

GALĀNGA—Literally neck portion, the middle member, the frieze of the entablature which lies between the architrave and the cornice.

(See Kāmikāgama, līv, 47, under PRASTARA.)

GAVĀKSHA (see VĀṬAYANA)—Windows resembling the cow’s eye, a latticed window.
Sārdha-gavākshakopeto nirgavāksho’thavā bhavet

(Garuḍa-Puṇāṇa, Chap. xlvii, v. 36.)

Cf. M., xviii, 290; xx, 81; xxxiii, 582, etc.
‘The chief adornment of the temple at Gaṅgai-konḍa-puram is the repetition everywhere on the cells and cornices of the fanlike window ornament resembling a spread peacock’s tail.’—(Ind. Ant., Vol. ix, p. 118, c. 1, para. 3, last sentence.)

See the pierced window in Bhoganandiśvara shrine (Mysore Arch. Report, 1913-14, Plate v, fig. 2, p. 14).
HINDU ARCHITECTURE

GAṆKṢĀKĀRA—Resembling the cow’s eye, a moulding or structure shaped like a cow’s eye.

   In connexion with the bedsteads:
   Vṛttākṛitiḥsta-pādāṇāṁ yuktyā varṇena lepayet
   Gavākṣākāra-yuktya cha paṭṭikordhve samantataḥ
   Kuṇjarākṣham alakṣham vā patra-pushpādy-alāṅkṛtam

   (M., xliv, 21-23.)

GĀTRA—Literally the body, the columns of a pavilion.

   (Suprabhedāgama, xxxi, 102-103; see under MANḌAPA.)

GAṆĀVA—A kind of phallus.

   (Kāmikāgama, l, 35, 37; see under LIṅGA.)

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, Bīługeli Kempar-ājayya’s son Dasarajayya began to build the stone fort of Nijagal, which has received another name of Sura-giri-durgga.’

   ‘In 1698 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 Pārthiva (1705) the elephant-gate on the east, this hall and the chāvaḍi with the tiger-face gate, and the Vighnēśvara temple at the town-gate on the south’ (were built).—(Ep. Carnat., Vol. ix, Nelamangala Taluq, no. 65; Roman text, p. 54; Transl., p. 45.)

GURU-DVĀRA—A Sikh monastery, the Sikh temple where the Grantha Saheb is worshipped. Literally, same as the Jain Tirthāṅkara or path-maker.

   See Vincent Smith’s Gloss. (loc. cit.) to Cunningham’s Arch. Surv. Reports.

GUṆĀ-VṚIḴSHA—A type of round buildings.

   (Guruḍa-Purāṇa, Chap. xlvii, vv. 21, 23, 28-29; see under Prāśāda.)

GUHA-RĀJA—A type of building which is 16 cubits wide and has a roof with three dormer-windows.

   (1) Brīhat-Saṃhitā (lvi, 25, J.R.A.S., N. S., Vol. vi, p. 319; see under Prāśāda.)

   (2) Bhavishya-Purāṇa (Chap. cxxx, v. 32; see under Prāśāda).

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GRIHA—The house, a building, a room, a hall, a family home.

(G.-V., x, 91-92.)

Griham ghodavasitaṁ veśma sadma niketanam
Niśanta-vasty-sadanaṁ bhavanāgara-mandiram
Grihaḥ purṇi cha bhūmyy-eva nikāyya-nilayālayāḥ

(Amarakosha, ii, ii, 4, 5.)


See M., ix, 7, 8; xxxvi, 2; xxxvii, 1; xl, 78, etc.

GRIHA-KĀNTA—A class of the five-storied buildings.

(M., xxiii, 30-32; see under Prāśāda.)

GRIHA-GARBHA (see Garbha-nyāsa)—The foundation of a house.

Griha-garbham iti proktam grāma-garbham 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.’

(Brihat-Saṁhitā, lxxvi, 40.)

GRIHA-PINDI (see Pinḍikā)—The basement of a building.

. . . griha-pinḍdir athochyate
Madhye chāsāvṛitaṁ vāsāvāsa-pinḍikāndhāriketi cha
Saṁjñeyarāṁ griha-pinḍeḥ sayāt . . .

(Kāmikāgama, lv, 200-201.)

GRIHA-PRAVEśA—The opening of or the first entry into the house, the house-warming ceremony.

Mānasāra (Chap. xxxviii, 1-89, named Griha-praveśa).

The ceremonies in connexion with the opening of and first entry into a house are described in detail (lines 1-90). The consideration of auspicious day and moment, and the worship and sacrifice in this connexion are also described in detail (lines 5-74). The masters of the ceremonies are stated to be the sthapati (architect) and the sthapaka (lines 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 (lines 73-90). The guardian-angel of the house (Griha-Lakshmī) is prayed
to 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 (lines 67-72).

The chapter closes with the description of an elaborate scheme of feeding the Brāhmans and the artists, and of liberal gifts to them for the sake of prosperity and success of the family (lines 84-90). (See also M., ix, 8.)

GRIHA-MAṆGALA—An auspicious ceremony in connexion with a newly-built house.

Sarva-maṅgala-ghoshaiś cha svasti-vāchana-pūrvakam 1
Paścāt(d) griha-maṅgalaṁ kuryāt nāṇā-vastraīś cha sōbhitam 1

(M., xxxvii, 55-56.)

GRIHA(-MĀNA-STHĀNA)-VINYĀSA—The dimensions and situation of houses, the location of various rooms in dwelling houses and temples and palaces.

(1) Mānasāra (Chap. xxxvi, 1-96, named Gṛiha-māna-sthāna vinyāsa): 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, 1½, 1¾, 1½, or twice of, 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 (lines 1-5):

Dvi-jātināṁ cha sarveshāṁ varṇānaṁ vāsa-yogyakam 1
Gṛihāṇāṁ māna-vinyāsāṁ sthānam cha vakshyate’dhunā 1
Grāme cha nagare vāpi pattane khetake’pi vā 1
Vanā vā chaśrame vāpi nadyādri(e)’ṣ cha pārśvake 1
Teshāṁ tu veśmanāḥ sthānam kalpayech chhilpavit-tamāḥ 1

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 (line 15). The temple of the family god is generally built in this part. Round this are constructed all other houses (lines 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 (line 85).

(2) Kautiliya-Artha-sāstra (Chap. xxvi, p. 53):


'Of the first floor, five 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 uppermost 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 2 cubits, two door-panels (each) occupying three-fourths of the space, two and two cross-bar (to fasten the door); an iron bolt (indrakila) as long as an aratnī (24 angulas); 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.'

(3) The plan of a house having a quadrangular courtyard in the centre and comprising sixteen rooms (Vāstu-tattva, Lahore, 1853, p. 1 f.):

In the north-east corner is stated to be (1) the family chapel (devagriha); in the east (2) the room for all things (sarva-vastu-griha), (3) the bathroom (sāna-griha), and (4) the room for churning milk (dadhimanthana); in the south-east corner (5) the kitchen; in the south (6) the bṛi(vṛi)tasagriha (2), (7) the śāna-griha, (3) sayana=bedroom), and (8) the lavatory (purisha-griha); in the south-west corner (9) the library (śāstra-griha); in the west (10) the study (vidyābhyaśa-griha), (11) the dining-hall (bhojana-griha), and (12) the weeping (reception-)room (rodana-griha); in the north-west corner (13) the granary (dhānya-griha); in the north (14) the bedroom or drawing-room (saṁbhoga-griha, or
the house for enjoying oneself in), (15) the store-room (dravya-griha), and (16) the room for invalids or medicine (aushadha-griha).

In this plan the houses face the north where the residential rooms are located. Here north is the best direction, and the west, the east and the south come in order of inferiority. This plan is suitable for western and northern India where the northern and western winds are salubrious.

(4) Vāstu-pravandha (ii, 25, 26, compiled by Rajakisora Varmma):
Sthā(Snā)nāgāraṁ diśi prāchyaṁ āgyeyyāṁ pachanālayam
Yāmyāyāṁ śayanāgāraṁ nairṛityāṁ śāstra-mandiram
Pratichyāṁ bhojanāgāraṁ vāyavyāṁ paśu-mandiram
Bhaṅga-kōsaṁ chottarsyāṁ aśīnyāṁ deva-mandiram

This is a smaller house with eight rooms. Here the bedroom is located in the south, indicating the southern aspect of the house, suitable for southern and eastern provinces.

(5) Śilpa-śāstra-sāra-saṁgraha (ix, 24–28):
Iśānyāṁ devatā-gehaṁ pūrvasyāṁ snāna-mandiram
Āgyeeyāṁ pāka-sadanaṁ dravyāgāraṁ tathottare
Āgyeya-pūrvayor madhye dadhi-maṇṭhana-mandiram
Agni-preteṣayor madhye ājya-gehaṁ prāśayate
Yāmya-nairṛityayo(r) madhye purīsha-tyāga-mandiram
Nairṛityāṁ-bu(?)payor madhye vidyābhāṣasya-mandiram
Paśchimāṇilayor madhye rodanārthaṁ grihaṁ śrītum
Vāyavottarayo(r) madhye rati-gehaṁ prāśayate
Uttaresanayor madhye aushadhārthaṁ tu kārayet
Nairṛityāṁ sūtikā-gehaṁ nṛpāṇāṁ bhūtim ichchhatāṁ

(6) Matya-Puraṇa (Chap. cclvi, vv. 33–36):
Iśāne devatāgāraṁ tathā śānti-grihaṁ bhavet
Mahānasaṁ tathāgneye tat-pārśve chottare jālam
Grihasyopakaraṁ sarvam nairṛitye sthāpayed budhaḥ
Ba(n)dha-sthānam bahuḥ kuryāt snāna-maṇḍapam eva cha
Dhana-dhānya cha vāyavye karmma-śālaṁ tato bahuḥ
Evāṁ vāstu-viśeṣaḥ syād griha-bhartuṭḥ śubhāvahāḥ

In plans (5) and (6) it should be noticed, the bandha-sthāna (lit. place to bind in? slaughter-house, vadha-sthāna), the bathroom and the office (karmma-śāla) are directed to be built outside the (residential building proper). Both these are nine-roomed houses facing the north-east. In this house, rooms are all built in the corner, the four main directions being left entirely vacant. This is stated to bring peace, prosperity and health to householders.
(7) *Agni-Puruṣa* (Chap. cvi, vv. 18–20):

Pūrvaśyaṁ śri-grīhāṁ proketaṁ āgneyyaṁ vai mahānasam
Saśmaṁ dakṣiṇayaṁ tu nairṛtyaṁ āyudha śrayaṁ
Bhojanaṁ paśchimayaṁ tu vāyavyaṁ dhānya-saṅgrahaṁ
Uttare dravya-saṁsthānaṁ aiśānyyaṁ devatā-grīhāṁ
Chatuḥ-sālāṁ tri-sālāṁ vā dvi-sālāṁ chaika-sālākam
Chatauḥ-sālā-grīhānāṁ tu sālālindaka-bhedataḥ

This plan is specially meant for houses in towns, etc. (cf. vv. 1–12). It recommends the four typical arrangement of houses, namely, rooms being built covering the four sides with the courtyard in the middle; rooms being on three sides and the fourth side in continuation of the courtyard being left free for light and air; rooms being built on two sides only; and rooms being built on one side only, apparently without any courtyard. This is an eight-roomed plan.

(8) *Griha-vāstu-pradīpa* (Lucknow, 1901) quotes from some authority without mentioning his name the following:

Atha nāipaṇāṁ shoḍasa-grīha-rachānapāyaḥ
Snāna-pāka-sayanātra-bhujesa(?)-dhānya-bhaṁḍāra-daivata-grīhāṇi cha pūrvata(ḥ) syuḥ
Tan-madhyas tu mathana-ājya-purisha-vidyābhyaśākhya-rodana-rataushadha-sarva-dhāma

(9) *Kānikāgama* (xxxv, 177–191):

Aiśānyāṁ pachana-sthānaṁ brāhmaṇāṇāṁ vidhiyate
(And of the Kshatriyas to the south-east, of the Vaiśyas to the south-west, and of the Sūdras to the north-west, vv. 177–178).

Pūrvasyaṁ bhojana-sthānaṁ āgneyyaṁ tu mahānasam
Yāmyāyaṁ sayana-sthānaṁ nairṛtyaṁ āyudha ślayaḥ (179)
Maitra-sthānaṁ tu tatra tatra vārūnyaṁ udakaślayaḥ
Gosṭhāgraṁ cha vāyavyaṁ uttarasyaṁ dhanālayaḥ (180)
Nitya-naimittikārthaṁ syād aiśānyāṁ yāga-manḍapam
Kāṭijī-lavanayoḥ pātraṁ prāg-udag-diśi vinyasetaḥ (181)
Antarikshe' pō vā chhulyulukhalī savitā api
Anna-prāsanam āryāṁśe chendṛāṅgaṁ cha savitrake (182)
Vivasvad-amśe śravaṇaṁ vivādo maitra-desake
Kshaudram indrajaye vidyād vāyau some cha vā bhavet (183)
Vitathopanayoś chaiva pitṛi-dauvarika pada
Sugrīve pushpa-dante cha prasūti-grīhāṁ ishyate (184)
Apavatse tu kośaṁ syāt kunḍam āpe vidhiyate (184a)
Aṅkaṇam tu mahendrāṅsṛe peshanī cha mahidhare (185)
Ariṣṭa-gāram ishaṁ syāt tatropakaśa-bhūmikam (186)
Vāhanam dvāra-yāme syāt snāna-sālā cha vāruṇe
HINDU ARCHITECTURE

GRIHA-VINYĀSA

Asure dhānya-vāsāḥ syād āyudhād (?) indra-rājake II (187)
Mitravāsas tathā mitre roge volākkhalan matam I
Bhūdare kośa-geham syān nāgāmśe ghṛitam aushadham II (188)
Jayante chāpavatse cha parjanye cha śive kramāt I
Visha-pratyauṣhadham chaiva kūpe deva-griham bhavet II (189)
Riksha-bhallāṭa-someshu bhaved āsthāna-mañḍapam II (191)

This is a plan with the southern aspect. It comprises thirty rooms and the arrangement is much like in the Mānasāra.

Compare the Mānasāra (XI, 71-111, antaliśālā, or houses in the inner court; 112-153, bahiś-sālā, or buildings forming the part of the palace in the outer court, see under Rāja-harmya.)

The internal arrangement of rooms in small dwelling houses is essentially like those described above. In the large edifices, palaces and mansions the buildings of various storeys are artistically arranged. There are stated to be one to seven enclosures in palaces of kings of nine orders. These enclosures are surrounded by walls, each of which is furnished with a large gateway known as the gopuram. In the innermost court (antarmanaḍala, with the gateway called the dvārasobhā) are erected the residential palaces of the king, queens and princesses, and would be analogous to the Muslim harem. In the second circle (antanihara, with the gateway called dvārašālā) are built the edifices for the crown prince and other princes, royal priests, ministers and such other people. In the middle court (madhyamā hārā, with the gateway dvāra-prāśāda) are built mansions for council halls, office rooms, and quarters for the resident members of the council, high civil and military officers, resident clerks and others. Within this enclosure in some properly secured lanes are built secret residences for the king. In the fourth enclosure (prākāra, with gateway dvāra-harmya) are quartered the foreign offices, for negotiating war, peace and such other matters. In the fifth court (mahāmāryāda, with the gateway called the great gate-house) are erected military quarters, barracks, and offices of smaller importance. The sixth and the seventh enclosures, which are not included in the smaller palaces, are reserved for the defence forces, guards, royal stables, houses for domestic animals, zoological gardens, etc. which are sometimes accommodated in the fifth court also. Prisons, cemeteries, cremation grounds and temples of certain fearful deities are quartered beyond the palace compounds. Temples are built within each court. The pleasure-gardens, orchards, tanks, etc. are suitably built within all the enclosures. In each of the enclosures mansions of one to twelve storeys are artistically arranged in rows varying from one to ten, while the gate-houses are furnished with one to seventeen storeys.
The exact situation of particular private and public buildings is specified. Thus it is stated that the main royal chapel should be built in the central plot known as the Brahmapitha, and the public audience hall in the quarter of Yama, Soma, Vayu, or Nairrita in accordance with the situation of the palace in a particular province or city, and so forth.

For fuller details vide the writer’s article A Peep into the Early Hindu Architecture,—The Modern Review, September, 1934, pp. 282–287.

GRIHA-MUKHA—A door, a façade, the exterior, front or face of a building.

Danaṃ ghara-mukha

(Karle Cave Inscript. nos. 4, 6, Ep. Ind., Vol. vii, pp. 52–53.)

‘A façade implies also the architrave and sculpture round the door with the arc over it.’ Dr. Burgess.—(Karle Inscript. no. 4, Arch. Surv., New Imp. Series, Vol. iv, p. 90, note 4.)

GRIHA-RĀJA (see GUHA-RĀJA)—A type of building.

1. Bhavisya-Purāṇa (Chap. cxxx, v. 32; see under Prāśāda).
2. Agni-Purāṇa (Chap. civ, vv. 16–17; see under Prāśāda).
3. Garuda-Purāṇa (Chap. xlvi, vv. 21–22, 26–27; see under Prāśāda).

GRIHA-STAMBHA—The main column of the building, the pillar regulating the whole composition.

Kudya-stambhe griha-stambhe harmya-garbham vinikshipet

(M., xii, 132.)

See more details under Stambha.

GEHA(-KA)—A hall or room, a house, a habitation.

Gopuraṁ tri-talaṁ nyāsaṁ lakshanaṁ vakshyate’dhunā
dvi-bhagaṁ bhitti-vistāram paritaḥ śesham tu gchakam

(M., xxxiii, 489, 492.)

GOKARṆA—A measure, the distance between the tips of the fully stretched thumb and the ring-finger.

1. Talaḥ smṛito madhyamayā gokarṇaś chāpy-anāmayaṁ

(Brahmāṇḍa-Purāṇa, Part 1, 2nd anushāṅga-pāda, Chap. vii, v. 97.)

2. Anghushṭhānānīkā-yuktaṁ gokarṇam iti saṁjñikam

(Suprabhedāgama, xxx, 22.)

GOKHLA—The niche, a recess in a wall.

‘In the east wall of the maṇḍapa on each side, is a gokhla or niche for images, and in that on the south side is a defaced Gaṇeśa.’

‘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. 1, para. 2, middle.)
HINDU ARCHITECTURE

GOPURA

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 of an image.

(M., lxv, 105, etc., see the lists of limb under Tāla-māna.

GOTRA—A cowstall (Roth. St. Petersburg Dictionary).

GOPĀNA—(Gopānaka)—A moulding, the entablature, the beam.

A moulding of the pedestal generally placed between a cyma and cavetto or a cyma and fillet (M., xiii, 95, 100, etc.; see the list of mouldings under Upāfītha).

A moulding of the base (M., xiv, 32, etc.; see the lists of mouldings under Adhīsthāna).

A synonym of the entablature (M., xvi, 19, see under Prāstara).

A beam-like member of the single-storeyed buildings (M. xix, 46).

A similar member of the buildings of two to twelve storeys.

(See M., xx, 25, etc.)

A moulding of the entablature:

Daṇḍikordhve valayāṃ gopānaṃ syāt tad-ūrdhvataḥ i

(Kāmikāgama, liv, 34.)

Gif. Gopānasī tu valabhi-chhādane vakra-dāruṇī i

(Amarakāśa ii, ii, 15.)

GOPURA—Probably originated from Vedic Gomati-pur and epic Go-grihar, the fortified extensive cowstalls, and connected with the divine bull, thus a gate-house, doors in general, the colossal buildings over or near the gate giving entrance to a city, temple, monastery, etc.

Pura-dvāraṁ tu gopuram i
Dvāra-mātre tu gopuram i

(Ibid, ii, 16 : iii, iii, 182.)

(1) P āśādāt pāda-hīnaṁ tu gopurasyochedhrāyo bhavet i

(Agni-Purāṇa, Chap. xxii, v, 22.)

(2) Prākāra-samaṁ mukham avasthāpya tri-bhāga-godhā-mukhaṁ gopuraṁ kārayet—‘A turret above the gate and starting from the top of the parapet shall be constructed, its front resembling an alligator up to three-fourths of its height.’—(Kauṭiliya- Artha-śāstra, Chap. xxiv, p. 53.)

(3) Śāla-gopuryayos tuṅgas tv-adhikaś chāpi mūlataḥ i
Gopurasyāpya-alaṅkāraṁ śalālāṅkāravan nayet ii
Sabhākāra-śīro-yuktaṁ śalākāra-śīraḥ-kriyam i
Maṇḍapākara-samyuktaṁ chūli-harmya-vibhūshitam ii

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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.: Gopurāṭṭa-pratolishu chāryāsu

(5) *Mahābhārata*:
   iii, 173, 3: Puram gopurāṭṭālakopetam
   iii, 207, 7: Mithilām gopurāṭṭālakavatim

These two examples will show that gopura denotes gate-houses of palaces and cities, and that they need not necessarily belong to temple alone.

(6) *Mānasāra*:
   The gate-house of a town (*M*, x, 48).
   In connexion with the height of storeys (bhūmi-lamba):
   Devatālayānāṁ nṛipānāṁ sālā-gopure (e)vam uttuṅgatā

   In connexion with the base (*M*, xiv, 415).
   In connexion with the column:
   Prāśāde maṇḍape vāpi prākāre gopure tathā

   In connexion with the windows (*M*, xxxiii, 594)
   In connexion with images of Yakshas Vidyādharas, etc.:
   Jānv-uśritau hastau gopurodhṛita-hastakau
   Evam vidyādharau praktau sarvābharaṇa-bhūṣhitau

*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. lines 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 (antar-maṇḍala) is technically called the dvāra-śobhā or the beauty of the gate (line 8); that belonging to the
THE GATE HOUSES AND WINDOWS

NOTE:

ALL THESE GATE HOUSES ARE BOTH FOR TEMPLES & RESIDENTIAL BUILDINGS.

IN RESIDENTIAL BUILDINGS THE GOPURA SHOULD ALWAYS BE LESS IN NUMBER OF STOREYS THAN THE MAIN ENTRANCE BUT MORE IN TEMPLES.

SCHEDULE

SCALE OF

FEET

0 4 8 12 16 20 24 28 32

LENGTH (PLAN) = 1¼ WIDTH
HEIGHT (IN ELEVATION) = 1½ WIDTH

DVĀRA-SOBHĀ TYPE OF GOPURA
FOR THE INNERMOST ENCLOSURE

PLAN

ELEVATION

CROSS SECTION

CENTRE LINE
second court is known as dvāra-sālā or gate-house (line 9). The gate-house of the third court is called dvāraprāśāda (line 9), and of the fourth court dvāra-harmya (line 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 (line 10).

The gopuras are furnished with as many as sixteen storeys (lines 97, 103). They are divided into ten classes (line 564) with regard to the number of architectural members designated as śikharas or cupolas, domes (stūpickā), side-tower or dome (gaḷa-kūṭa) and vestibules (kshudra-nāśī) (lines 536–564). A gopura is thus technically called Śrībhoga when its sikhā (spire) is like sālā (hall), it has a circular surrounding dome and is furnished with a side-tower, four small vestibules and eight large vestibules (lines 553–564). The remaining nine classes are called respectively Śrīviśāla, Vishnu-kānta, Indra-kānta, Brahma-kānta, Skandakānta, Sikharā, Stūpika and Saumya-kānta (lines 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 different parts such as pillars, entablatures, walls, roofs, floors, and windows, etc., are described in great detail (cf. lines 2–601).

(7) Gate-tower (Hampe Inscript. of Krishnaraya, line 33, north face, Ep. Ind., Vol. 1, p. 336).


(9) Durgama cha Tāmranagarim abhito vyadhatta prākāram uṁmatam udaṁchita-gopuraṁ saḥ—'he surrounded Tāmranagari with a wall surmounted by towers.'—Hultzsch—(Chebralu Inscript. of Jaya, v. 27, Ep. Ind., Vol. v, pp. 147, 149.)

(10) Gate-tower:

Vapra-gopura-mayair nava-harmaiḥ—'by erecting new buildings adorned with a wall and a gate-tower.'—(Mangalagiri Pillar Inscript., v. 29, Ep. Ind., Vol. vi, pp. 121, 131.)

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(11) Vapra-gopura-yutair-nava-harmyaiḥ (verse 26).
Gopura-prākārotsava-maṇṭapair upachitaṁ (verse 27).
Sikhara-maṇṭapa-gopurāḷu (line 116).

(Kondavidu Inscript. of Krishnaraya, vv. 26, 27, line 116, Ep. Ind., Vol. vi, pp. 236, 237, 321, 322.)


(13) ‘In it (Taulava) country, on the south bank of the Ambu river shining like the Śrī-puṇḍra (central sectarian mark on the forehead of Vaishnavas) is Kshemapura, like Purandara (Indra’s city), with glittering gopuras (temple-towers).’—(Ep. Carnat., Vol. vii, Part 1, Sagar Taluq, no. 55 ; Transl., p. 100.)

(14) ‘Built (in the year specified) the tower of the temple (gopura) of the god Śivamiśvaram udaiyar.’—(Ep. Carnat. Vol. ix, Bangalore Taluq, no. 139a ; Transl., p. 26 ; Roman Text, p. 32.)

(15) ‘Brought to the door of the gopura of the maṇṭapa facing mukha-maṇṭapa of the god Varadarāja, 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 Divingoja.’—(Ep. Carnat., Vol. x, Malur Taluq, no. 3 ; Roman Text, p. 186 ; Transl., p. 154.)

(16) Gate-pyramid, gate-way tower.—(Colonel B. R. Branfill. Ind. Ant., Vol. ix, p. 117, c. 1, p. 119, c. 1.)

(17) Nūtana-vāgli gopuravaṁ kaṭṭiśi gopura-pratishtṭhe suvarṇa-kalasa-pratishtṭhe saha māḍiśi—‘erected a new gopura with golden finials in the Chāmundeshvarī hill.’—(Ep. Carnat., Vol. iii, Mysore Taluq, no. 20 ; Roman Text, p. 6 ; Transl., p. 3.)

(18) Vīrāś śrī-chika-deva-rāya-nṛpati reme pure saṁvāsana !
Śrīraṅge ramaṇiya-gopuravati kshoṇi-vadhū-bhūṣhaṇc II

The heroic king Chikka-Deva Rāya, residing in the beautiful city Śrīraṅga having (i. e. which is furnished with) splendid gate-ways (?) 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 connexion with temples but also as parts (of residential houses and) of the city-gates.

(Ep. Carnat., Vol. iii, Malavalli 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 service of the god, to

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continue as long as sun and moon.'—(Ep. Carnat. Vol. iii, Nānjangūd Taluq, no. 1; Transl., p. 95; Roman Text, p. 183.)

(20) Meroś śrīgama utāndhakrā-bhavamā prāleya-prithvī-dhritāh kuṭāma kim muravairi-nirmita-mahā-dvārāvati-gopuram 1 Kim vā kim maya-sīlpa-sāra-sahitam pāṇḍūdbhavānām sabhā-
dvāraṁ gunḍa-chamūpa-nirmita-mahāśatkaṁ samujrīm-
bhate 11
Sapta-dvīpa-samudra-gotra-dhara-loka-chhanda-ṛishyaśvasam khyātāneka-jagan-nidhāna-mahanīyāśesha-vastu-śriyām 1
Śāraṁ gopura-niṣṭhā-sapta-bhuvana-vyājena śatko mahān ekiḥhūtān iñvāvabhāti satataṁ śri-guṇḍa-ḍāṇḍādhipaḥ 11
'Rebuilt with seven storeys the gopura, over the doorway (and its praise).'

(Ep. Carnat., Vol. v, Part 1, 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 kalasās.'—(Ep. Carnat., Vol. xi, Dāvanaṅgēre Taluq, no. 36; Transl., p. 47, Roman Text, p. 77-78; see Introduction, p. 32, para. 2, line 3 f.)

(22) See 'Views of the second main entrance-gopura, Kailāśa-
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 gopurākri.īh 11
Māṭiṁām ālayaṁ kuryād gopurākāram eva tu 11

(Suprabhādagama, xxxi, 123, 129.)

GO-MĀTHA— Literally a monastery for cows, a cowstall.

Yo dharma-puṁjaṁ hi vichārya v(b)uddhyā so'kārayad goma-
(th)ā-nāṁdhveyam 11
V(b)atihādīm-pure ramye go-maṭ(th)āh kāritaḥ subhaḥ 1
Aśrayaḥ sarvā-jantūnaṁ kailāṁ(ś)ādir īvāparaḥ 11
'Caused to be made the place known by the name of Gomaṭha (?).'
'‘This auspicious gomātha (?) was caused to be made in the beautiful
town of Baṭihādīm. (It is) a shelter to all being like another Kailāśa.’—
(R. B. Hira Lal, B.A.)

But from the context the meaning of go-mātha (lit. house for cows) seems certain: it is paśu-sālā or sheds for animals.

(Batihagarh Stone Inscr., vv. 8, 9, Ep. Ind., Vol. xii, pp. 46-47.)

GOSHTHA—A cowstall.

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GOSHTHA-PAŃJARA

GOSHTHA-PAŃJARA (see PAŃJARA)—The niche or recess in the wall which generally contains a statue, and sometimes serves as a decoration.

GOSTHI-(KA)—A committee, trustees, the managing committee of a building, a club-house.

Members of Pañch or committee entrusted with the management of religious endowments. Prof. Bühler.—(Ep. Ind., Vol. i, p. 190, note 50; 'trustee,' Dr. Hultzsch, Ind. Ant., Vol. xi, p. 338, last line of the text.)

Cf. Goshthika-bhūtena idam stambhaṁ ghaṭitam ।
(Deogad Pillar Inscr. of Bhojadeve of Kanauj, no. A, line 9, Ep. Ind., Vol. iv, p. 310, 829, note 5.)

The managing committee of a building:
Garishṭha-guṇa-goshtḥyadaḥ samudadīdharad-dhira-dhira-dāram atisuṃdaraṁ prathama-tīrthakṛṣṇa-maṁdiram ॥
(Bijapur Inscrip. of Dhaivala of Hastikundi, v. 34, Ep. Ind., Vol. x, p. 22.)

GEYA—A class of buildings.
(Kamikāgama, xlv, 58a-59, see under MĀLIKĀ.)

GRĀMA (cf. NAGARA)—A village, slightly different from towns and cities in size mostly.

(1) The primitive sense of this word, which occurs frequently from the Rig-Veda 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 (aranyā), and its animals and 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

1 1, 44, 10; 114, 1, ii, 12, 7 (perhaps to be taken as in 10); x, 146, 1, 149, 4, etc., A-V., iv, 36, 7, 8, v, 17, 4, vi, 40, 2, etc., Vājasaneyi-Saṁhitā, iii, 45, xx, 17, etc.
2 Śatapatha-Brāhmaṇa, xiii, 2, 4, 2, Aitareya Brāhmaṇa, iii, 44.
3 Chhāndogya-Upanishad, viii, 6, 2.
4 Animals: R-V., x, 90, 8, A-V., ii, 34, 4, iii, 10, 6, 31, 3, Taittiriya-Saṁhitā, vii, 2, 2, 1, Kāṭhaka-Saṁhitā, vii, 7, xiii, 1, Vājasaneyi-Saṁhitā, ix, 32; Pañcāśiṭiṇa-Brāhmaṇa, xvi, 1, 9, Śatapatha-Brāhmaṇa, iii, 8, 4, 16, etc. Plants: Taittiriya-Saṁhitā, v, 2, 5, 5, vii, 3, 4, 1, etc.
5 A-V., iv, 22, 2, viii, 7, 11, etc.
6 Brihadāranyaka-Upanishad, vi, 3, 13 (Kāṇva, 22, Mādhyaminda).
7 R-V., x, 149, 4, Maitrāyaṇi-Saṁhitā, iv, 1, 1.
open, though perhaps a fort (pur) might on occasion be built inside.\(^1\)
Presumably they consisted of detached houses with enclosures, but no
details are to be found in Vedic literature. Large villages (mahāgrā-
maḥ) were known.\(^2\)

(Professors Macdonell and Keith, *Vedic Index*,
Vol. 1, pp. 244–245.)

(2) *Kāṇikāgama* (xx, 4, the definition):
Viprair athānyair varṇair vā bhogyo grāma udāṁtataḥ

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 sthānaṁ yuktyā prakalpayet
Utkṛṣṭānāṁ samipe syān nikṛṣṭānāṁ tu dūrataḥ

(*Ibid.*, xxx, 9.)

(3) *Brahmāṇa-Purāṇa* (Part I, 2nd anushaṁga-pāda, Chap. vii,
vv. 105, 111; see also v 94):
Khetānaṁ cha purāṇaṁ cha grāmaṁ chaiva sarvaśaḥ
Tri-vidhānaṁ cha durgānaṁ parvato daka-dhanvinām
Nagarād yojanam khetām khetād gramo’rddha-yojanam
Dvi-kroṣaḥ parama-sīmā kshetra-sīmā chatur-dhanuḥ

(4) *Kauṭilya-Arthaśāstra* (Chap. xxii, p. 45, 46):
Śūdra-karshaka-prāyaṁ kula-satāvarām paṇīcha-sata-kulaparam
grāmaṁ kroṣa-dvi-kroṣa-sīmānam anyonya-rakshaṁ nivesayet
Nadī-saila-vana-grhishṭi-dari-setubandha-sālmali-sāmi-kshira-vṛti-
kṣān anteshu sīmāṁ sthāpayet
Ashtā-sata-grāmya madhye sthāniyam chatuś-sata-grāmya drona-
mukhaṁ dvi-sata-grāmya kharvaṭikāṁ daśa-grāmi-samgrahaṇa
samgrahaṇam sthāpayet

‘Villages consisting each of not less than a hundred families and
of not more than 500 families of agricultural people of Śūdra caste,
with boundaries extending as far as a kroṣa (2,250 yards.) 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

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\(^1\) As now-a-days,” *see* Zimmer, *Altindisches Leben*, 144, citing Hugel, Kash-
mir, 2, 45.

\(^2\) *Jainimya-Upanishad-Brāhmaṇa*, iii, 13, 4.
four hundred villages, and a samgrahaṇa in the midst of a collection of ten villages.¹

(5) Tājñavalka-Saṁhitā (II, 167, etc.):
  Dhanuḥ-ṣatam pariṇāho grāma-kṣetrāntaraṁ bhavet ¹
  Dve śate kharvaṭasya syān nagarasya chatuḥ-ṣatam ¹

(6) Manu-Saṁhitā (VIII, 237, etc.):
  Dhanuḥ-ṣatam pariḥāro grāmasya syāt samantataḥ ¹
  Śamyāpātāś trayo vāpi tri-guṇo nagarasya tu ¹

(7) Mahābhārata (XXII, 69, 35):
  Ghoshān nyaseta mārgeshu grāmān utthāpayed api ¹
  Praveśayech cha tān sarvān sākhā-nagaresv-apī ¹

Ibid, 2, 5, 81:
  Kechid nagara-gupty-arthaṁ grāmā nagaravat kṛtah ¹

(8) Mānasāra, Chap. IX (named Grāma), 1-538:
  According to shape the villages are divided into eight classes, namely,
  Daṇḍaka, Sarvabhadra, Nandyāvarta, Padmaka, Svāstika, 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 to
  XLVI, and the writer’s illustrations.) 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 (lines 5-8):
  Prathamaṁ grāma-māṇaṁ cha dvitiyaṁ padaṁ vinyaset ¹
  Tṛitiyaṁ tad-baliṁ datva chaturthaṁ grāmaṁ (mi) vinyaset ¹
  Pañcamaṁ griha-vinyāsāṁ tatra garbhaṁ vinikshipet ¹
  Śaṭkaṁ griha-praveśāṁ cha tān-mānam adhunochyate ¹

The general plan (lines 95-503):
  Each village is surrounded by a wall made of brick or stone, strong and
  high enough to prevent leaping over (lines 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 (lines 143, etc.). There are generally four main
  gates at the middle of the four sides and as many at the four corners (lines
  109-110, 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 sub-divided 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 used as shops. The surrounding street has footpaths 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 (line 500, see also line 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 conclusions drawn by Mr. E. B. Havell will correctly elucidate 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 layout 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 recognizes 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 daṇḍas, or 4,000 feet square, so that the extent of the largest cities would be 20,000 daṇḍas 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 NāGARĀ), the proportion between its breadth and length is as one is to four. Pāṭaliputra was about 9 miles in length and 1½ 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.'
GRĀMA-GARBHA

(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 Kuntala. . . .' (Old Kanarese Inscript. at Terdal, line 58, Ind. Ant., Vol. xiv, pp. 19, 25.)

(12) '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-maḍamba-droṇa-mukha-pura-pattana-rājadhāni)—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. 11 above.)

(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 197, Transl., p. 124, para. 1, last seven lines; Roman Text, p. 214, line 27 f.)

GRĀMA-GARBHA (see under GARBHA-NYĀSA)—The foundation of a village.

GRĀMA-MĀRGA—The village-road (see details under GRĀMA).

Vimśad-dhanur grāma-mārgaḥ simā-mārga daśaiva tu ī

(Brahmāṇḍa-Purāṇa, Part i, 2nd anushāmaṇga-pāda, Chap. vii, v. 112.)

See further details under GRĀMA and NAGARA.

GRĀMA-LAKSHAṆA—The description of the village.

(M., ix; see under GRĀMA.)

GRĀMA-VINYĀSA (see GRĀMA)—The arrangement of laying-out of the village.

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HINDU ARCHITECTURE

GHAṬA

GRĀHA—A crocodile, a shark, an architectural and sculptural ornament.

A kind of mukha-bhadra or front porch, hall, or tabernacle. (M., xviii, 302, etc.)

An ornament of the arch:

Grāha-kinnara-saṁyuktam
Grāha-kinnara-bhūshitam
Grāha-puchchhādi-sarveshāṁ svarṇa-ratnena bandhayet
Grāhāntaṁ sarva-ratnaiś cha puritaṁ śreṇӣ-saṁyutam

(M., xlvi, 53, 56, 57, 60.)

GRĀHA-KUṆḌALA—The crocodile-shaped ear-ring for an image.

Cf. Grāha-kuṇḍala-bhūshaṇam (M., liv, 8.)

Anyathā sarva-śaktināṁ grāha-kuṇḍala-bhūshāṁ (M., liv, 168.)

GRIVA (see KANŢHA)—The neck, the dado; as a member of the pillar it comprises vedikā (altar), grīva (dado proper), and bhūshaṇa (ornament). (M., xv, 105-107)

GRĪVALSA (see KANTHA)—The ornament of the neck, a part of the pillar. It comprises uttara (fillet), vājana (fillet), gala (dado), and vājana (fillet). (M., xv, 111-112)

GRAIVEYAKA—A necklace for an image.

Saptasuvarṇa-nishka-kalitaṁ graiveyekaṁ kāntimāt—'charming necklace made of seven nishkas of gold.'—(Four Inscript. at Śrikurmat, no. D, line 6, Ep. Ind., Vol. v, p. 37.)

GH

GHAṬA—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 vahanaṁ bhāgo ghaṭo’sya bhāgo’nyah (Brīhat-Saṁhitā, lxxxiii, 29.)


(1) A type of building which is shaped like a water jar (kalaśa) and is 8 cubits wide.—(Brīhat-Saṁhitā, lvi, 26, J.R.A.S., N.S., Vol. vi, p. 319, see under Prāsāda.)

A jar-shaped carving (on the doorframe):

Śeshaṁ maṅgalya-vihagaiṁ śrī-śri-kṣa-svastika-ghaṭaiṁ
Mithunaiṁ patra-vallibhiṁ pramathaiṁ chopaśobhayet

(Ibid., lvi, 15.)
A type of building:
(2) Matsya-Purāna (Chap. cclxix, vv. 37, 49, 53; see under Prāśāda.)
(3) Bhavishya-Purāna (Chap. cxxx, v. 33; see under Prāśāda.)
(4) Mānasāra (xlii, 15–18):
Shaṭ-saptāṅgulaṃ vāpi śīlā-stambham viśālakam ।
Vṛittam vā chatur-āśram vā ashtāśram shoḍaśāśrakam ।
Pāda-tuṅge śhṭa-bhāge tu trimśenordhvam alāṅkṛitam ।
Bodhikaṃ mushti-bandham cha phalakā-tāṭikā-gaṭham ।

(See further context under Śīlā-stambha.)

GHĀṬṬA (see Sopāna)—A flight of steps.
Śrī-vaṭ-a-ṛāja-ghaṭṭo'yaṁ nūnāṁ tenātra kāritaḥ ।
Brahmāṇḍam ujjvalam kṛttim ārōhayitum ātmāṇaḥ ॥
'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. 'Ghāṭ—(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.]

GHĀṬIKĀLAYA—The building where the water-clock is placed.
(Cintra Prasasti of the reign of Sarangadeva, v. 40, Ep. Ind., Vol. i, pp. 284, 276.)

GHĀṬIKĀ-STHĀNA—The place or building where a clock is placed, a religious centre, an institution, a hermitage, a temple.

(1) Uṭṭāṅkokyā sāma-vede vyādhhattam ghāṭikāśramam—'in accordance with Uṭṭāṅka's saying in the Sāma-veda, the ghāṭikā (hermitage) 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-piṭhas, and sixty-four ghāṭikā-sthānas?.'—(Ep. Carnat., Vol. v, Shikārīpur Taluq, no. 94; Transl., p. 61, line 6 f., Roman Test, p. 114, line 4 f.)
(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 (ghaṭiśka-sthāna) and (so) became a quick (or ready) debator (or deputant).’—(Ep. Carnat., Vol. v, Part I, Chamunarayapatna Taluq, 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, ghaṭika-sthānas(?), 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 (Gottingen 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.

(Ep. Carnat., Vol. vii, Introduct., p. 8, note 2.)

6 Dvā-trimsat tu velāvuramum ashṭādaśa-paṭṭaṇamam bāsashaṭiyoga-piṭhamam aruvattanalku-ghaṭika-sthānamum—(the people of the) ‘thirty-two seaside towns, the 18 towns, 62 seats of contemplation, and 64 religious centres’ (together with . . . held a convocation there).

(Old Kanarese Inscript. at Terdāl, line 60 Ind. Ant., Vol. xiv, pp. 19, 25.

GHANA—Solid, a kind of measurement, thickness.

Eka-hasta-samaṁ dirghaṁ tad-ekāṅgula-vistṛitam 

Ghanam ardhaṅgulaṁ proktam hasta-miśchitya yojayet 1

(M., ii, 64-65; see also xxxiii, 311-313, 593-595, lx, 17-18; lxxii, 17, under Aghanam.)

GHANA-MĀNA (see AGHANA-MĀNA)—The measurement by the exterior of a structure.

(M., xxxiii, 291-330, and 331-335, see under Aghanam-māna.)

Cf. Yogādi-ghanamānaṁ cha kṛitvā bāhye navāṁśakam 1

(M., xxxix, 64.)

GHĀṬ (-ṬA) (cf. TIRTHA)—A landing, a flight of steps leading to water, a mountain pass, a ferry.

(See Vincent Smith’s Gloss. to Cunningham’s Arch. Surv. Reports, loc. cit.)
GHĀṬANA

GHĀṬANA—A bolt.
Yogyam kavāṭa-yugmam śreshṭham madhyam cha harmyake
Antar vāpi bahir vāpi ghāṭanam kila-saṁyutam

(M., xix, 152-153.)

GHRITA-VĀRI (cf. Pītha)—The water-pot, a part of the Pītha or the pedestal of the Phallus.
Pīthasyordhive viśāle tu chatush-pañcha-shaḍ-aṁśake
Ekāṁśena cha sesham tu ghṛita-vāri-viśālakam

(M., liii, 24-52.)

CH

CHAKRA—The disc of Vishṇu, a type of buildings.
(See Mānasāra lxxv, 145; liv, 147; xxxii, 125, etc.)

A class of octagonal buildings:
(1) Agni-Purāṇa (Chap. xlvi, vv. 20-21; see under Prāśāda).
(2) Garuḍa-Purāṇa (Chap. xlvi, vv. 21, 23, 31-32; see under Prāśāda).

In connexion with the foundations:
Madhye chakraṁ tu bhaumena bhājanāntam vinikshipet

(M., xii, 137; see also 158.)

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

(M., xxxix, 11-15; see under Prāśāda.)

GHANḌITA—A type of storeyed building, a site-plan.

A class of the nine-storeyed buildings (M., xxvii, 11-12; see under Prāśāda).

A site-plan in which the whole area is divided into 64 equal squares (M., vii, 9, see, for details, 77-110, cf. also viii, 39; ix, 166, in connexion with the village; xv, 390, etc.).

CHATUR-ĀŚRA (see CHATUSHKONA)—A type of building which is quadrangular in plan, has one storey and five cupolas.

(2) Matsya-Purāṇa (Chap. ccxxix, vv. 28, 53; see under Prāśāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under Prāśāda).

CHATUR-MUKHA (see under GRĀMA and ŚALĀ)—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).

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A class of villages (M., ix, 3, cf. the description in detail, 490-507; see also xix, 212).

A class of śālās (hall, mansion, pavilion, etc. M., xxxv, 3-4; see under ŚALĀ).

Cf. Sarvatobhadra-chatur-mukha-ratna-traya-rūpa-tri-bhuvana tilaka-Jina-chaityaṇāyavanu—‘the Tribhuvana-tilaka-Jina-chaityaṇāya (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 Tīrthaṅkaras Ara, Malli and Munisuvrata.’ (Karkala Inscrip. of Bhairava II, line 17, Ep. Ind., Vol. viii, pp. 132, 135, notes 11, 12, and p. 134, note 3.)

CHATUR-VARGA—A set of four mouldings of the door, consisting of vedikā (platform), pāda (pillar), śirah (spire) and śikhā (finial). (M., xxxix, 154-156, see also xxxiii, 591.)

CHATUR-VARGA-KĀNTAKA—A set of four architectural members. (M., xxxix, 531.)

CHATUSH-KONA—Literally four-cornered, a type of quadrangular buildings (see under CHATUR-ĀRSA).

(1) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under Prāśāda).
(2) Bṛihat-Saṁhitā (Chap. lvi, 18, 28; see under Prāśāda).

CHATUH-ŚALĀ—A house with four śalās (rooms or halls), an open or closed quadrangle surrounded by buildings on all four sides, an enclosed courtyard, a mansion with four rows of buildings. (M., xxxv, 35.)

Evam chatur-grīhaṁ proktam śalāyāṁ kalpayen na vā 1
Chatuś-śalā-pradeśe tu tad-adho-bhūmir uchyate 1
Madhyā-manḍapa-saṁyuktam chatur-grīham udāḥritam 1

(Kāmikāgama, xxxv, 5-7, 70, 93.)

Chatuḥ-śalā-gra(grī) haṁ śreṣṭhaṁ tri-śalāṁ madhyamaṁ bhavet 1
Dvi-śalām adhamaṁ proktam hinaṁ syād eka-śalakam 1

(Ibid., xxv, 13, 14.)

Śalāikā daṇḍa khaṇḍābhā dvi-śalā tad-dvayena tu 1
Tat-trayena tri-śalā syat chatuḥ-śalā chatushtayi 1
Saptabhiḥ sapta-śalā syād evam anyaṁ t.u kirūṭaḥ(-m) 1

(Ibid., xxxv, 34, 35.)
Chatuḥ-Śilā—An Encyclopaedia of

Shaḍ-bhāgena mahā-śilā chatuḥ-śilā tri-bhāgikām ī Madhya-śilā (-īr) yugāṃśena bhadra-śilā cha madhyane ī Anuḥśilā cha madhye cha chaika-bhāgena bhadrakām ī

Chatuḥ-śilām—(Amarakūśa, II, ii, 6).

Chatuḥ-Śilā—Literally four pieces of stone, a pedestal.
Benasyaika(-kā)-śilā praktaṃ liṅgānāṁ tach-chatuḥ-śilā ī

Chatuḥ-Śtala—The fourth storey, its general description (M., xii, 89 106), the eight classes (ibid., 1–88).

(See under Prāsāda.)

Chandra-Kānta—A site-plan in which the whole area is divided into 1,024 equal squares (M., vii, 50; see under Padaṇyāsa), a class of ten-storeyed buildings (M., xxviii, 6-8; see under Prāsāda), one of the five Indian orders (Suprabhedāgama, xxxi, 65, 66; see under Stambha).

Chandra-Śalā (-likā)—A room at the top of a house, a kind of windows, sky-lights, dormer-windows.

(1) Tri-chandra-śalā bhaved valabhi—-the roof must have three dormer-windows.—(Bṛhat-Samhitā, LVI, 25, 27, J.R.A.S., N.S., Vol. vi, pp. 319, 320.)

(2) Pārśvayos chandra-śale'sya uchchhrayo bhumikā-dvayam ī
(Matsya-Puruṣa, Chap. cclxix, v. 38; see also vv. 49, 41, 42, 46.)

(3) Chandra-śalānvitā kāryyā bherī-śikharasaṃyutā ī
(Garuda-Puruṣa, Chap. xlvi, v. 44.)

(4) Tri-chandra-śalā bhaved valabhi ī
Babu-ruchira-chandra-śalāḥ shaḍ-vimśad-bhāga-bhūmiś cha ī
(Bhavishya-Puruṣa, Chap. cxxx, vv. 32, 34.)

(5) Hasti-prishṭha-yuktām chandra-śalābhiś cha samanvitam (vimānām) ī
(Kāmikāgama, I, 92.)

(6) Kuṭṭimo'stri nibaddhā bhūś chandra-śalā śirogrhīham ī
Commentary : chandrādi-dvayam grihoparitana-grihasya uparam ādi-aṭṭāl ityādi prasiddhasya ī
(Amarakūśa, II, 5, 8.)

Charana—A synonym of the pillar (M., xv, 4), a foot (M., lviii, 3, etc.).

(See under Stambha.)

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HINDU ARCHITECTURE

CHARA-VĀSTU—A movable structure, a temporary building.
Grāmādinaṁ nagarādinaṁ pura-pattana-kharvaṭe 1
Koshṭha-kolādi-sarveshāṁ garbha-sthānam ihochyate 1
Sthira-vāstu-kukshi-desē tu chara-vāstu tathāpi cha 1
(M., xii, 168-170.)

CHARUKA (see RUCHAKA)—A type of building.
Nispaṭaṁ charukaṁ vidyāt sarvatraiva viṣeshataḥ 1
(Kānikāgama, xxxv, 91; see also 88-90, under NANDYĀVARTA.)

CHALA-DANḌA—The movable lamp-post.
Chatur-asraṁ vā tad ashta-graṁ vṛttanā vā chala-danḍa-kam 1
Sthira-danḍa-viśāle tu mānāṅgula-vaśān nayet 1
(M., l, 84-85.)

CHALA-SOPĀNA—The movable staircase, a ladder.
(M., xxx, 130; see under SOPĀNA.)

CHĀRA—A platform.
Vṛṣabhābhāya lakṣaṇaṁ samyag vakshya-te dhunā 1
Vimāne manḍape vāpi chāropari parinayet 1
(M., lxi, 1, 3.)

CHĀRU-BANDHA—A type of base of the pillar.
Tato jāṅgala-bhumisched adhishṭhānaṁ prakalpayet 1
Tach chatur-vidham ākhyātam iha śāstre viṣeshataḥ 1
Padma-bandham chāru-bandham pāda-bandham pratikramam 11
(Suprabhedagama, xxxi, 16-17.)

CHĀRYĀ—A road which is 8 cubits broad.
Ashta-hasta-pramāṇa-mārgaḥ 1
(See Kauṭiliya-Artha-sāstra, under PATHA.)

CHITRA—An image, a painting, a marble, glass, high or full relief.
A painting (M., xxxv, 402, etc.).
A kind of marble or glass (M., lvi, 15, etc.).
A kind of octangular building (Agni-Purāṇa, Chap. civ vv. 20-21; see under PRĀṢĀDA).
A full relief or image whose whole body is fully shown:
Sarvāṅgaṁ dṛṣṭyamānaṁ yat chitram evāṁ prakathya 1
(M., l, 1-9.)

See Suprabhedagama (xxxiv, 3) under ĀBHĀSA.

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CHITRA-KALPA

CHITRA-KALPA—A head-gear, an ornament for an image.
Patra-kalpaṁ chitra-kalpaṁ ratna-kalpaṁ cha miśritam i
Eshāṁ chatur-vidhāṁ proktāṁ kuryād ābharaṇāṁ budhāḥ i

(M., l, 3-4.)

CHITRA-KARṇA—A kind of pillar.

(M., xv, 30 ; see under Stambha.)

CHITRA-TORAṆA (see Torāna)—A type of arches, an ornamental arch employed in gods' temples and kings' palaces as well as in their thrones, decorated with the images of demi-gods, demons, lions, leographs, and geese.

Tad eva (like the Makara-torāṇa) pāṛsvayor madhyāṁ pūrītaṁ
cha dvayor (makarayor) api i
Nakra-tuṇḍa-prāg-grahaṁ cha tayor āśya-vinirgataiḥ II
Vidyādharaṁ cha bhūtaṁ cha sīṁhe(-hair)va vyāla-hamsakair api i
Bāle srag-danḍakair anyair mani-bandhair vichitrītaṁ II
Chitra-torāṇam etat syād devānāṁ bhū-bhṛitāṁ varam i
Ihāsu pratimādyāsu pāḍāḥ sarvāṅga-sobhitāḥ II
Chatur-asrāśṭa-vṛttābhaṁ kumbha-manḍyāṁ saṁyutāḥ ī
Pottikā-sahitāṁ vā syur viyuktā vā prakīrtitāḥ II
Utsandhād avalambaṁ tu kuryān makara-prīṣṭhakam II

(Kāśikāgama, lv, 66-70.)

CHITRA-PAṬṬA—A moulding of the pillar, an ornamented band.

(M., xv, 34 ; see the lists of mouldings under Adhisṭhāna and Upāpiṭha.)

CHITRA-SKAMBHA—A column with all characteristics of the padma-kāṇṭa (see below) except the āsana (seat).

(M., xv, 39 ; see under Stambha.)

CHITRĀGĀRA—A picture gallery.

(Rhys David's Buddhist Sutta, p. 68.)

CHITRĀBHĀSA (see Ābhāsa)—A kind of marble, glass, an image.

(M., lvi, 15 ; see under Ābhāsa.)

Silodhavānāṁ vi(bi)mbānāṁ chitrābhāsasya vā punah i
Jalādhivāsanaṁ proktām vrīshendrasya prakīrtitām II

(Līlā-Purāṇa, Part ii, Uttarā-bhāga, Chap. xlvi, v. 43.)

An image painted on a paṭṭa (a piece of cloth, a tablet, a plate) or wall (Suprabhedāgama, xxxiv, 4 ; see under Ābhāsa).

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CHITRÄRDHA—A half relief or an image half of whose body is shown. 

(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-sālakaṁ vitta-nāśa-karam etat ।

(Bṛihat-Samhitā, lxxi, 38, J. R. A. S., N. S., Vol. vi, p. 282.)

CHÛLIKĂ (CHÛLI)—A tower, a head ornament, the capital, the top.

(1) Antar vaprāḥ bahīr bhīttīś cheshṭāṁ dirghaṁ cha chūlikā ।

(M., ix, 362.)

In connexion with the joinery :
Etat suvṛitta-pādānāṁ tri-karṇāṁ vakshyate’dhunā ।
Tad eva cha tri-karṇāṁ syāt tri-chūlikam eva cha ।

(M., xvii, 104–105.)

In connexion with the gopura or gate-house.—(M., xxxiii, 313.)
In connexion with the maṇḍapa (pavilion):
Tad (prastara)-ūrdhve maṇḍapānāṁ cha chūlikā-karṇa-

harmyakam ।

(M., xxxiv, 4.)

An ornament for the head :
Lamba-hāram api chūlikādibhiḥ ।

(M., l, 301.

(2) Stambhasya parikshēpāḥ shaḍ-āyāmā dvi-guṇo nikhātaḥ chūli-

kāyaś 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.’—(Kauṭiliya-Artha-śāstra, Chap. xxiv

p. 53.)

(3) Trichūli vaiśya-śūdrānāṁ paścha sapta mahiḥbhirītām ।
Brāhmaṇānāṁ tathaiva syur ekādaśa tu vedikāḥ II
Paśhaṇḍāśramināṁ yugma-sāmkhyā chūli vidhiyate II

(Kāmikāgama, xxxv, 160, 161.)

The synonyms of chūlikā :
St(h)ūpikā cha ghaṭaḥ kilo śūlakah st(h)ūpīr ity-api ।
Śikhā st(h)ūpīr iti khyātā chūlikā cha dvijottamāḥ ।

(Ibid., lv, 207.)

CHÛLI-HARMYĀ (cf. CHULLI)—A tower, a room at the top of a house, an attic room, the garret.

(1) Prastarordhve viśesho’sti chūli-harmyādi-maṇḍitam ।

(M., xxxiv, 499.)
(2) Ekāneka-talāntaṁ syāt chūli-harmyādi-manḍitam

(M., xxxv, 37, etc.)

(3) Chūli-harmyā-yutaṁ chorddhve chāgra-dvāra-śamanvitam
Soruddha-vāstavya-saṁyuktam chūliharmyā-yutaṁ tu vā
Sā bhūmir manḍapāgāra-chūli-harmyā-vibhūshitā
Athavā maṇḍapordhve tu chūli-harmyā-vibhūshitam
Talādhisthāna-pādebhyāṁ kiṁcid-ūna-pramāṇakam

(Kāmikāgama, xxxv, 63, 65, 71, 114.)

(4) Prākāra-madhya kṛtvā vāpiṁ pushkariṇīṁ dvāraṁ chatus̄-śālam
adhyardhāntarāṇikam kumāri-puraṁ muṇḍa-harmyam dvi-talaṁ muṇḍaka-
dvāram bhūmi-dravya-vaśena vā tri-bhāgādhikāyāṁḥ bhāṇḍa-vāhiniḥ
kulyāḥ 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 Kumāri (?) having its external area 1½ times as broad as that of its innermost room; a circular building with an archway; and in accordance with available space and materials, there shall also be constructed canals (?) to hold weapons and three times as long as broad.’

Pandit Shāma Sastrī’s translation, as given above, does not seem to have resulted from a happy construction of the text. ‘Kumari-pura,’ ‘muṇḍa-harmyā’ and ‘dvi-tala’ (two-storeyed) ‘muṇḍaka-dvāra’ bear apparently some technical meanings which are not well expressed in the translation.

‘Muṇḍa-harmyā’ might be identical with ‘chūli-harmyā’ inasmuch as ‘muṇḍa’ and ‘chūli’ are almost synonyms, both meaning top or summit (see Kumāri-pura).

(Kauṭiliya-Artha-śastra, Chap. xxiv, p. 54.)

CHAI TYA (CHAITYAALAYA)—Primarily a heap or tumulus, implies also a place of sacrifice or religious worship, an altar, derived from ‘chitā’, a heap, an assemblage, etc.; a monumental tomb, a sanctuary, a monastery, a shrine, a temple, the church-like Buddhist assembly halls. ‘All structures of the nature of sanctuaries are chaityas, so that sacred trees, statues, religious inscriptions and sacred places come also under this general name.’

(1) Tasmīn Iruga-daṅḍeśa-pure chāru-śilāmayam
Śrī-Kuṇṭhū-Jīnanāṭhasya chaityālayam achikarat

‘In this city the general Iruga caused to be built of fine stones a temple (chaityālaya) of the blessed Kunthu, the Lord of Jinas.’


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(2) Pārśvanāthaḥ Arhatāḥ śīlāmayāṃ chaityālayam achikarat
  'Caused a temple (chaityālaya) of stone to be built to the Arhat Pārśvanātha.'

Cf. Bhavya-paritosha-hetum śīlāmayāṃ setum akhiladharmmasyaḥ
  Chaityāgāram achikarad ādharaṇī-dyumanī-hima-kara-sthari-
  ryyam

(Vijayanagara Inscript. of Devaraja II, v. 20,
  H.S.I.I., no. 153, pp. 162, 164, 166.)

(3) Śrī-yogavāmināḥ... eshā Malukaya-chaityā—'this is the
  Malukaya temple of the god Yoga Svāmin.'—(Sanskrit and old Kanarese
  Inscript. no. 170, Asni Inscript. of Mahipala, line 7 f.; Ind. Ant., Vol. xvi;
  p. 175, note 12.)

(4) Abode chaṭṭīyaṁ—'The chaitya on (Mount) Arbuda.'
  Migā-sakadakāṁ chetaya—'The chaitya which gladdens the
  antelopes.'—(Bharaut Inscript. nos. 5, 11, Ind. Ant., Vol. xxi, pp. 227, 228.)

(5) 'Kāyastha Palhadēva (or Palhaja)... built a tank and a
  temple (chaitya) of Sambhu (Śiva), and also laid out a garden.'—(Narawar

(6) 'Veśāli is beautiful and beautiful are the Udāna, Gotama, Sat-
  tambaka, Bahuputta, Sārandada, and Chāpañā chetiyaś.' (Dīgha-Nikāya,
  11, p. 102, Udāna, vi, 1.)

  'In speaking of these shrines we are not to think of the venerated
  trees only, apart from some structure of art and architecture, an enclosed
  terrace at the foot, and, in some instances, a temple near by, the trees
  themselves standing as natural landmarks of the sacred sites.'—(Barua, J.I.R.I.,
  p. 126.)

(7) Boppaṇāpura-nāmāṅkaś chaityālayam achikarat—'he, having
  another name Boppana, had the Jaina temple made.'—(Ep. Carnat., Vol. ii,
  no. 66; Roman Text, p. 60; Transl., p. 149.)

(8) 'They caused to be erected the lofty chaityālaya called Trijagan-
  maṅgalam, and set up (the god) Māṇikya-deva; also caused to be repaired
  the Parameśvarā-chaityālaya which the blessed ones (Jains) had formerly
  erected in Hāllanañāḷī and granted lands to provide for the offerings at
  the two chaityālayas.'—(Ep. Carnat., Vol. iii, Nanjagūd Taluq, no. 64;
  Transl., pp. 101, 102; Roman Text, p. 193.)

(9) 'Caused to be set up afresh the image of the Tirtha(ū)-kara Chandraprabha,
  the god Vijaya and the goddess Jvālinī, in the chaityālaya at Kelaśūr, which he had caused to be repaired and painted anew.'—Ep.
  Carnat., Vol. iv, Gundlupet Taluq, no. 18; Transl., p. 38.)

(10) Aneka-ratna-khachita-ruchira-manī-kalaśa-kalita-kūṭa-koti-ghaṭitam
  apya-uttuniga-chaityālayamāṃ—'having erected... a lofty chaityālaya,
with kalaśas 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.)

(11) '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 Chaity 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 Nasik (p. 115, fig. 49).
Plan, section, elevation and views of Cave at Karle (pp. 117-118, 120, figs. 54, 53, 55, 56).
Cross Section and View of Caves at Ajunta (pp. 123-125, figs. 57, 58, 59 and 60).
Cave at Ellora (p. 128, fig. 63).
Plan of Cave at Dhumnar (p. 131, fig. 65).

(12) See Buddhist cave-temples (Arch. Surv., New Imp. Series, Vol. iv, the chaitya-cave at Kondane, photo, facing the title page).

(13) 'The word, chaitya, is derived from the root, chin, chayane, to collect, and the commentary on Amara, called the Gurubālaprabodhikā, says that it denotes a building, because it is the result of the collection, or putting together of stones (chiyate pāshānādīnā chaityam). But it will be seen that in some of the above quotations the word is used in close connexion with yūpa, 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 Garudā-chayana, chita being the scared 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 connexion with Vedic rites, is probably of older date than the devāyatanas.'

'It is, therefore, clear that the Rāmāyana alludes to the Brähmanical and not to the Baudhāya Chaitya. The commentators are not consistent in saying that chaitya means a Brähmanical building
HINDU ARCHITECTURE

CHAITYA-GRIHA

when it is mentioned in connexion with Rāma and his country, a Buddhist building when mentioned in connexion with the enemy's country, forgetting that Vālmiki has peopled Lankā with Vedic students and sacrificers without ever mentioning the Buddhists.'

'No. 7 (Rāmāyaṇa, 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 revetted 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. Mallināthā quotes Viśva (chaityam āyatane Buddhavandye choddeśapādape).'

'The ceremony performed after the burning of dead bodies is sānchayana, 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 svaśāna-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 Brāhmaṇa became scarce owing to the opposition made by the Baudhās to animal sacrifices, and the Brāhmaṇas themselves having prohibited the aśvamedha for the Kaliyuga.'

'It will be seen that the Rāmāyaṇa mentions temple 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, 66) prescribes the going round of Devāyatanā; griha-devatās or household gods are mentioned (in 5. 13).' (Ind. Ant., Vol. xi, pp. 21-22.)

(14) 'Properly speaking it is not 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.)

CHAITYA-GRIHA (see STŪPA-GRIHA)—A dome-like construction in tope, supported by pillars.

(W. Geiger: Mahāvihāra, p. 295.)
CHERIKĀ (cf. PANDI-CHERI)—A village, a town, a fortified capital city on the hill top and on the banks of a river or sea, flourishing and well inhabited by people of Brāhmaṇ and other castes and containing royal residence and king’s palace.

A suburb town inhabited by the weavers:
Grāmādīnāṁ samīpaṁ yat sthānāṁ kubjam iti smṛtam
tadh eva cherikā prakta nāgarī tantuvaṁ-bhuṛuṁ
(Kāmikāgaṁa, XX, 15, 16.)

According to the Mānasāra, it is a prosperous capital city connected with rivers and hills, and well fortified:
Nadyādi-kānanopetaṁ bahu-tīra-janālayam
Rāja-mandira-saṁyuktaṁ skandhāvāra-samanvitam
Pārśve chānya-dvi-jātiṁīṁ grihāntaṁ cherikoditaṁ
(M., x, 85-88.)

CHAUCHĀLĀ(-VĀDĪ)—A building with four sloping roofs.
‘In the tiger-face chāvaḍī (i.e. chauvāḍi) he set up images of his family gods (named).’—(Ep. Carnat., Vol. v, Part i, Channarapatna Taluq, no. 160; Transl., p. 196; Roman Text, p. 451.)

In East Bengal also the term is used in the same sense, but there is generally denotes straw-built houses.

CHH

CHHAT(-T)RA(-I) (see SATTRA)—Free quarters in connexion with temples, finial or spire of a building.
(Fergusson, Hist. of Indian Architecture, Vol. i, p. 279.)

1. See Inscriptions from Northern Gujarāt (no. xvii, line 6, and no. xix, line 6, Ép. Ind., Vol. ii, pp. 30, 31).

2. ‘And as a work of dharma, (I) wish to erect a chhattrā in the presence of the god Vināyaka ... and erecting a chhattrā for daily feeding of six Brāhmaṇs in the presence of the god Vināyaka.’—(Ep. Carnat., Vol. x, Mulbagal Taluq, no. 259; Transl., p. 132.)

3. ‘And (he) presented the land to Amareśvara-tīrtha-Śrīpāda, for a chhattrā (perhaps by slip Mr. Rice puts in chatra, because in the text, the reading is chhatra) in connexion with this maṭaḥ, 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 ‘chhattrā’ and ‘sattra’ point to the same object, namely, a building or buildings constructed in
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connexion with a temple, maṭha, or chaityālaya to provide lodgings and food gratis to deserving persons.

(Eph. 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.

(Brihat-Saṁhitā, lvi, 17, 22.)

A class of buildings (Kāmikāgama, xlv, 20).
Karṇa śālā sabhā madhye chhandam syāch chhandam eva tat 11

(Ibid., L, 13 and 7.)

A type of kūta-koshṭha 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-VIRA—A sculptural ornament. It passes over shoulders and hips, crossing and fastening in the middle of the breasts and the back of an image.


Ūrdhva-kāye cha hārādi pārvatayor bāla-lambanam 11
Madhye dāma cha lambaṁ syāch chhanna-viram iti smṛtam 11

(M., L,35-36.)

CHHELĀ (PHELĀ) (see GARBHA-Mañjūśhā)—The vault of the foundation-pit.

Hemākāreṇa tāmreṇa chhelāṁ vā kārayed budhaḥ 11
Chhelotsedhaṁ tri-pāḍāṁ syād apiḍhānasya samuchchhrayaḥ 11
Chhelā paṁcāṅgulā proktā grihānāṁ nādhikā bhavet 11
Phelā is perhaps the same as ‘chhelā’
Shad-aṅgula(m) pramāṇaṁ tu chatur-vimśāṅgulāntakam 1
Bhājanasya samantāt tu saṅvāsa-samanvītām 11
Tathāśmanā cheṣṭakaya phelākārāṁ tu garttakam 11

(Kāmikāgama, xxxi, named Garbha-nyāsa-vidhi, 6, 7, 12, 74, 75.)
JAGATA (-TI) (cf. Jāti)—A moulding of the base, or of the pedestal of an idol or phallus, a class of buildings, platform over as well.

(1) Pithikā-lakṣhaṇam vakshye yathāvad anupūrvasāḥ II
Pithochchhrāyaṁ yathāvach cha bhāgān shoḍaśa’ kārayet 1
Bhūmāvekaḥ pravishṭaḥ syāḥ chaturbhir jagati matā II
(Matsya-Purāṇa, Chap. cclxii, vv. 1–2, see also 4–5.)

(2) Sikkheṇa samaṁ kāryam agrā jagati(ti)-vistaram 1
Dvi-guṇenāpi karttavyāṁ yathā-sobhānurūpataḥ II
(Agni-Purāṇa, Chap. xlii, v. 5.)
Jagati-vistarārddhena tri-bhāgena kvachid bhavet II
(Ibid., Chap. cix, v. 6.)

(3) Pravṛtā jagati kāryyā phala-pushpa-jalānvitā II
(Garuda-Purāṇa, Chap. xlviI, v. 47–)

(4) Pāda-bandha-vimāne tu geha-garbhopari nyaset 1
Pratibandha-vimāne tu vṛīter upari vinyaset II
Vṛīter upari viprāṇāṁ kumudopari bhūbhritam 1
Jagaty-upari vaisyāṇāṁ sudrāṇāṁ pādukopari II
(Kānikāgama, xxx, 91, 92.)

(5) A moulding of the base (adhishṭhāna) :
Jagatī tu shād-aṁśā syād dvi-bhāgārdha-dalī kramat 1
Shād-bhāgā agati proktā kumudāṁ paṅcha-bhāgikam II
(Suprabhāsāgama, xxxi, 19, 24.)


JAŅGAMA-(BERA)—The movable idol.
Sthāvaram jaṅgamaṁ chaiva dvi-vidham beram uch yat e 1
Jaṅgamaṁ chotsavaṁ bhavet sarvaṁ sthāvaram ishyate 1
(M., li, 17–18.)
Evam tu chotsavādīnāṁ sthāvaram jaṅgamādinaḥ(-nāṁ) 1
(M., lxiv, 93.)

JAŅGHĀ—The leg of an image, the pillar in a building, a column.

(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 :
Jaṅu-tāraṁ sarāṁśaṁ syāj jaṅghā-tāramaṁ yugāṁśhakam 1
(M., lvii, 33, etc.)
(2) Jaṅghochchhrāyaṁ tu karttavyaṁ chatur-bhāgena chāyatam  
Jaṅghāyāṁ(-yāḥ) dvi-guṇochchhrāyaṁ maṇijaryyāḥ kalpayed 
budhaḥ 11  

(Agni-Purāṇa, Chap. v, 423.)

(3) Úrdhva-kṣhetra-sama-jaṅghārddhā-dvi-guṇaṁ bhavet 11  
Tad-dvidhā cha bhaved dhitir jaṅghā tad vistārārddhagā 11  
Tad-vistāra-samā jaṅghā sikharam dvi-guṇaṁ bhavet 11  

(Garuḍa-Purāṇa, Chap. xlvii, vv. 3, 12, 17; see also v. 13.)

JAṄGHĀ-PATHA (see RĀJA-PATHA)—The footpath, a road, a street, a lane.
Jaṅghā-pathas chatush-pādas tri-pādas cha grihāntaram 1  
Dhṛiti-mārgas tūrddhva-shaśṭham kramaśaḥ padikāḥ smṛitaḥ 11  
(Brahmāṇḍa-Purāṇa, Part I, 2nd anushāṅga-pāda, Chap. 
vii, v, 115; see also vv. 113, 114 under Rāja-patha.)

JAṄNA-KĀNTA—A class of the five-storeyed buildings.
(M., xxiii, 41; see under Prāṣāda.)

JANAKA (JANA-KĀNTA)—A class of the eight-storeyed and of 
the twelve-storeyed buildings.
(M., xxvi, 39; see under Prāṣāda.)

A class of the twelve-storeyed buildings once prevailing in the ancient 
country of Janaka (Mithilā):
Tad eva mahā-śalā tu dvi-bhāgam madhya-bhadrakam 1  
Jana-kāntam iti proktam śṛēṣṭho ravi-tālānvitam 1  
(M., xxx, 35-36; see also 33-34, under Māgadhā-kānta.)

JANA-CHĀPĀKRITI—A type of bow-shaped arch.
Vṛttam vātha tri-yugaṁ vā chārdha-chandrākritis tathā 1  
Jana-chāpākritir vāpi yatheshṭākāra-toraṇam 1  
(M., xlvi, 31-32.)

JANMAN (cf. Upāṇa)—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 
Adhīśṭhāna.)

JANMA-NIRGAMA (-NISHKRAMANA)—The projection or exten-
tion of the base or basement.
(M., xiii, 138; vi, 106, etc.)
JAYADA  


text content here

JAYANTA-PURA—A town, a village, an establishment for pious and learned Brāhmans.

(Kamauli Plates of the Kings of Kanauj, no. U, line 28, Ep. Ind., Vol. iv, pp. 128, 129.)

JAYANTI(=I)—A column, a post, a moulding, a flag, a banner.

(1) A synonym of the balance-post (tulā-dāṇḍa):
Tula-dāṇḍaṁ jayanti cha phalakā paryāya-vāchakāḥ

(M., xvi, 48.)

(2) A part of the column:
Mudrikāḥ cha tulādhikyā jayanti tu tulopari hi
(Suprabhādāgama, xxxi, 108; see also 105-109, under STAMBHA).

(3) A moulding of the column:
Tulā-vistāra-tārochchā jayanti syāt tulopari hi
Jayanti vaṁśaṁ jñeyā tulāvad anumārgakam hi

(Kāmikāgama, liv, 13, 16.)

JAYANTIKA(=KĀ)—A post, a moulding, a flag, a banner, the parapet staff.

In connexion with the entablature (prastara):
Etat prachoḍhādanāt sthāne dāṇḍaṁ chopari śayayet hi
Etad dvāra-vaśād dirghaṁ tasyopari jayantikam hi
Dāru-dāṇḍaṁ śilā vāpi ishṭakena jayantikam hi
Athavā dāru jayantiḥ cha śilā chet saha-dāṇḍakam hi
Vinā dāṇḍaṁ tathā kuryāt pāśhānaṁ phalakā nyaset hi
Etat sarvālaye kuryād deva-harmye viśeshataḥ hi

(M., xvi, 124-129.)

Ādhāra-patī-saṁyuktam sa-tulaṁ tu jayantikam hi
(Ibid., xvi, 149; see M., xxxiii, 372-374.)

JAYA-BHADRA—A pavilion with twenty-two columns.
(Suprabhādāgama, xxxi, 102, 100; see under MĀṆḌĀPA.)

JAYA-STAMBHA—A pillar of victory (see under STAMBHA).

JAYĀLA—A type of pavilion.

(M., xxxiv, 294; see under MĀṆḌĀPA.)

JAYĀVAHA—A pavilion with fifty pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 9; see under MĀṆḌĀPA.)

184
JALA DVARA,

JAYA STAMBHA

SHAPE OF WATER RETAINING WALL IN PENTA GORK, OR LIKE THE PALM OF HUMAN HAND.

JALA GARISHA

TOP SURFACE OF PEDESTAL JAGATI.

JAGATI AS TOP MOULDING.

PART OF A PEDESTAL.

JAGATI.
HINDU ARCHITECTURE

JALA-GARBHA (see Garbha)—The water-foundations, the foundation of a tank, etc.

(M., xii, 184-189; see under Garbhanyāsa.)

JALA-DURGA (see under Durga)—A water-fort.

(1) Kautiliya-Artha-sāstra (Chap. xxiv, para. 1, p. 51; see under Durga).

(2) See Sukraniti under Durga.

JALA-DVĀRA—The water-door, a gutter, a drain.

Jala-dvāram punas teshām pravakshyāmi niveśānāṃ II
In the three following lines the positions of the water-door are described.

(Kānikāgama, xxxv, 167.)

A gutter:

Kuryāt tu bhitti-mūle tu jala-dvāraṁ yatheshṭa-dik I

(M., xxxi, 99; see also ix, 310-312, under Dvāra.)

Jala-dvāram yathāsārā(-sālām) nimna-deśe prakalpayet I

(M., xxxviii, 8; see also 40.)

JALA-DHĀRĀ—The gutter-like part of the pedestal (piṭha) of the phallus.

Nāla-tāra-tri-bhāgaikam jala-dhārā-viśālakam I

(M., liii, 23, etc.)

JALA-PŪRITA-MANDAPA—A detached building where water is preserved for bathing, washing, etc.

Parjanye majjanārthāya jala-pūrita-maṇḍapam I

(M., xxxii, 56, etc.)

JALA-STHALA—A reservoir of water.

In connexion with the three-storeyed buildings:

Paritaś chaika-bhāgena kūṭa-sālādi-bhūshitam I
Tasyāntaś chāvritāṁśena chordhva-deśe jala-sthalam I

(M., xxi, 58-59.)

In connexion with the four-storeyed buildings:

Ekena kārṇa-harmyādi tasyāntar jala-(tat)-sthalam I

(M., xxi, 58-59.)

In connexion with the nine-storeyed buildings:

Śresṭhāṁ nava-talaṁ proktaṁ viśva-kāṁtam udīritam I
Tad-ūrdhve dvyamāśa-mānena vakshye chordhve jala-sthalam I

(M., xxvii, 33, 34, etc.)

In connexion with the prākara buildings:

Shaḍ-aṅgulāvāśānaṁ syāt kramāt (bhramāt) sarve jala-sthale I

(M., xxxi, 95.)
JALĀNTA—Foundations reaching the underground water in connexion with buildings.

(1) ḫānayed bhū-talaṁ śreshṭhaṁ purushānjali-mātrakāṁ
Jalāntaṁ vā śīlāntaṁ vā pūrayed vālukair jalaṁ ṣaṁ

(M., xviii, 6–7.)

(2) Saṅgraha-siromani, by Sarayū Prasāda (xx, 23) quotes from Māṇḍayya:
Jalāntaṁ prastaraṁtaṁ vā purushāntaṁ athāpi vā
kṣetraṁ saṁśodhya chodhritya śalya-sadanam ārabheth

(3) Vāstu-yāga-tattva by Raghunandana quotes from the Liṅga-(Purāṇa) without any reference:
agṛataḥ śodhayitvā tu bhūmiṁ yasya puroditāṁ
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 Kāverī and led a channel therefrom, and the Brāhmans 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. 199; Transl. p. 33, line 3; Roman Text, p. 77, line 5.)

(3) Jalāndaraṁ māḍisi devāṅgā—'erecting a jalāndaṛa (?) for the god' (? temple).—(Ep. Carnat., Vol. iii, Malavalli Taluq, no. 64; Roman Text, p. 147, line 3; Transl., p. 63.)

(4) 'Vira-pratāya Bukka-Rāya in his court gave an order to the emperor (or master) of ten sciences (daśa-vidyā-chakra-varti), the hydraulic engineer (jala-sutra-da) Singāya-bhaṭṭa, that they must bring the Henne river to Penugonda—and that Singāya-bhaṭṭa conducting a channel to the Siruvana tank gave to the channel the name Pratāpa-Bukka-Rāya maṇḍala channel and had this śāsana written.'

An interesting case is recorded in this inscription: when the prince Bukka Rāya was Governor of Penugonda in A. D. 1388, he ordered the hydraulic engineer to bring the Henne river (the modern
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JĀTI-ŚALĀ

Pennār) to the city. Accordingly a channel was made from Kal-
lūḍi to the Siravera tank, 10 miles to the north. How the water
was carried beyond that does not appear. An amusing accounr
is given of the accomplishments of the engineer who was mastet
of ten science.'

Jala-sūtra-svara-sāstre rasa-vaidyec satya-bhāshāyām
Rudraya-sīngari-bhavataḥ sadṛśaḥ ko vā mahti-tale śūraḥ

(Ep. Carnat., Vol. x, Goribidpur Taluq, no. 6 ; Roman
Text, p. 259 ff.; Transl., p. 212; Preface, p. 2.

(5) 'Saying to them "you must make this channel" they sent for
the last Voj's son Peda-Bayiraboja, and gave them the contract.
And they dug a channel from before Peda Nandisïyuru and carrying
it on below led it so as to fill the tank.'—(Ep. Carnat., Vol. x, Bagempalli
Taluq, no. 10; Roman Text, p. 285; Transl., p. 232.)

JĀTI—A class of buildings, a door, a type of top-room, a phallus, a
kind of measure.

Keśaryādi-prāṣāda-jāti—'the Kesari and other classes of buildings.'

(Prāṣāda-Maṇḍana-Vāstu-sāstra of Śūtra-dhāra-
Maṇḍana, vi, MS. Egg. 3147, 2253, fol. 26 b.)

A class of building :
Karna-madhyc'natre kūta-koshtihe pañjara-saṁyutam
Shāl-vargaka-saṁyuktaṁ jātir eshm hy-anarpitam

(Kāmikāgama, xlv, 19; see also 7 and cf. L, 9, 11.)

A class of kūta-koshtiha or top rooms (Kāmikāgama, LV, 123-128;
see under KARNA-KŪTA).

A class of buildings (M., xi, 104-107; xix, 1-5; xxx, 175-177; xxxiv,
549-552; LV, 51; see under ĀBHAŚA).

Cf. Kechid bhadra-viseshena jātir uktam purātanaiḥ

(M., xxxiv, 553.)

A class of doors (M., xxxix, 28-35; see under ĀBHAŚA).

A type of the phallus (M., lii, 49; see under ĀBHAŚA).

JĀTI-PRAKĀRA—The enclosure-(buildings) of the Jāti class.

(M., xxxi, 35; see under PRAKĀRA.)

JĀTI-ŚALĀ (see JĀTI)—The śālā (hall, mansion) of the Jāti class.
Evaṁ tu jāti-śalā cha kuryād-dharmya-vaśāt sudhīṁ

(M., xxxi, 20, etc.)
JÁTI-HARMYA—The buildings of the Játi class.
Vaksh’haṁ játi-harmyāṇāṁ āyādi-lakshaṇāṁ kramāt 1
(M., xxx, 169, etc.)

JÁLA-(KA, KÁ) (cf. VĀTĀYANA)—A latticed window, an ornament.
(1) Mānasāra:
In connexion with the single-storeyed buildings:
Yat tan nāmāntarālaṁ chordhve nāsikā jāla-paṇjaraṁ vāpi 1
(M., xix, 215.)

In connexion with the seven-storeyed buildings:
Nānā-prastara-saṁyuktaṁ jālakābhīr alaṅkṛitam 1
(M., xxv, 37.)

In connexion with the nine-storeyed buildings:
Toraṇādy-aṅga-niḍaiś cha jālakādi-vibhūshitam 1
(M., xxvii, 44.)

In connexion with the gopuras (gate-houses):
Narāṇāṁ jālakaṁ sarvāṁ devānāṁ api yogyakam 1
(M., xxxii, 572.)

In connexion with the maṇḍapas (pavilions):
Tad eva cheshṭa-dig-vāsanā kuryād evam tu jālakaṁ 1
(M., xxxiv, 205.)

In connexion with the door:
Jayante vā mṛige vāpi chopadvāraṁ tu jālakaṁ 1
(M., xxxviii, 19.)

In connexion with the doors of the kitchen (latticed windows are provided for the easy passage of smoke):
Tad-ūrdhva-gamanārthāya kshudra-jālaka-saṁyuktaṁ 1
(M., xxxviii, 36.)

Devānāṁ harmyaṅke sarvāṁ madhyā-dvāraṁ tu jālakaṁ 1
(M., xxxix, 138.)

Jālakādhiṅka-hināṁ syād śri-hinam artha-nāśanam 1
(M., lxxix, 35.)

An ornament for the feet:
Ratnāṅguliyaṅka havant pādaṁ jāla-saratnakam 1
(M., li, 39.)

Chāmuṇḍī jvāla (? jāla)-mauli cha bhairavi pibarāla-
kat(-kā) 1
(M., liv, 136.)

(2) Manu-Saṁhitā (viii, 132, etc.):
Jālāntara gate-bhānau yat sūkṣmamāṁ drīṣyate rajaḥ 1
(3) Rāmāyaṇa (Cock):
V, 2, 49: (Purāṅga) śata-kumbha-nibhair jālair gandharva-nagaropamām 1

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JĀLA-(KA, KĀ)

V. 2, 53: Mahārha-jāmbhu-nada-jāla-toranāṁ (Laṅkām)
V. 4, 6: Vajra-jāla-vibhūṣhitaiḥ griha-meghaḥ
V. 8, 1: Mahād vimānam ... pratapta-jāmbu-nada-jāla-krītri-
mam
V. 9, 22: (Sālām). ... hema-jāla-virājitam
V. 54, 22: Kāṇchana-jālāni. ... (bhavanāni)
III. 55, 10: Hema-jālāvritāś chāsaṁīs tatra prāśāda-paṅktayaḥ

(4) Mahābhārata:

I. 185, 19-20: Prāśādaṁ sukrotochchhrayaiḥ
Suvarṇa-jāla-sāṃvritair mani-kuṭṭima-bhūṣaṇaiḥ
I. 134, 14: Mukta-jāla-parikṣiptaṁ vaidūrya-maṇi-śobhitam
Sata-kumbha-mayaṁ divyaṁ prekṣhāgaram upagatam
I. 128, 40: Gavākshakais tathā jālaḥ
II. 34, 21: (Āvasathām) ... suvarṇa-jāla-sāṃvitāṁ

(5) Śilpa-sāstra-sāra-saṃgraha (IX, 23):
Eka-bhāgaḥ chatus-stambhaḥ chatur-dvārah sa-jālakah
Chhādyā-ghāṁṭā-yuto māḍa-śobhitaḥ śridharamataḥ

(6) Kāmikāgama (IV, 94, 158-163):
Jālakaṁ pālakaṁ śailam aishṭaṁ kuḍyaṁ cha ishyate
Jālakair bahubhir yuktaṁ jālakaṁ kuḍyaṁ ishyata II (94)
The seven kinds of the latticed windows:
Rīju-jālakaṁ adyaṁ syāt gavākshaṁ kuñjaṁkshakam
Go-mūtraṁ gaṇīkā-patraṁ(n) ndaṁvartam cha saptadhā II (158)
Rīju-kampa-yutaṁ yat tu rīju-jālakaṁ uchyate
Karna-gatyā yaḍā śrotarma gavākṣham iti kṛśitam II (159)
Tad eva chatur-aśrotthāṁ kuñjaṁkshakam iti smṛśitam
Vidig vaktra-gataṁ dṛśhiṁ go-mūtraṁ iti kṛśitam II (160)
Mūlam apy-agra-gulikā-mṛddu-bhitty-antarārāhitaṁ
Nānā-chchhidra-saṁyuktam gaṇīkā-jālakaṁ bhavet II (161)
Patraṁ vichitraṁ randhrama ṽatra-jālakaṁ ishyate
Patra-sūtra-gataṁ randhram pradakṣhiṇya-krameṇa tu II (162)
Nandyāvartam iti proktam vedy-ūrdhve jālakaṁ nayet
Svayambhubādi linga tu yathākāmaṁ prayaojaye II (163)
The situation of latticed windows:
Jālakaṁ cha kavaṁcha bhāye bāhye prakalpayet
Sarvataṁ kuḍya-saṁyuktam mukhya-dhāmaṭra-kṛśitam
Chatur-dig-bhadra-saṁyuktam dvāra-jālaka-śobhitam II

(M., xli, 8, 26.)
The ornaments and component parts of such windows:
Jālaka-stambha-kudyaṅga-nāsika-toranaṁ
Prastara-kshudra-sopānam sopānādi-samanvitam II

(M., xli, 25.)
(7) **Suprabhedāgama (xxx, 52, etc.)**:
Vedikā-jālakopetā (parvatākriṭiḥ, a building).

(6) 'He, the emperor of the south, caused to be made of stone for Vijaya-Nārāyaṇa (temple) latticed window (jālaka-jālakam), secure door-frame (kavāṭam), door-lintel, kitchen, ramparts, pavilion, and a pond named the Vāsu-deva-tīrtha.'

'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 Ballala II.'

In connexion 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 i, Belur Taluq no. 72; Transl., p. 61; Roman Text, p. 61, line 7; Introduction, 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 xlix.)

(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-yuktaḥ—'furnished with latticed windows.'

(Brihat-Saṁhitā, lxi, 22, J.R.A.S., N. S., Vol. xi, p. 319.)

2. Jāla-gavākshair yuktaḥ (Bhāvishya-Purāṇa, Chap. cxxx, v. 29.)

3. Munḍana jālāndravaṁ maṅgisidaru—'had the latticed windows made for the Tirthankaras, which their father had made.'—(Ep. Carnat., Vol. ii, no. 78; Roman Text, p. 62; Transl., p. 151.)

**JĀLI—A trellis window or screen.**

Śrī-uttarāśvara-deva-manḍape jāli kārāpita—'a trellis was caused to be made in the temple of'. .—(Ahmadabad Inscript. of Viśaladeva, a.d. 1251, lines 7-8, Ep. Ind., Vol. v, pp. 103, 102.)

**JINA(-KA) (see TIRTHAṆKARA)—The temple of the Jains, the Jain deity.**

(M., xix, 252; xxxii, 165; xliii, 145, etc.)

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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-netraīṁ cha muṇḍa-tāraṁ cha śirshakam 1
(72)
Sphaṭi-śveta-raktaṁ cha pīta-śyāma- nibham tathā 1 (86)
They are made in the erect, sitting or recumbent posture (line 73–76) and in the lotus-seat pose (padmāsana).
The attendant deities are Nārada, Yakhas, Vidyādharas, Nāgendra, Dik-pālas and Siddhas (lines 82–88). They are stated to be five classes (line 89).
The 24 Tīrthas (i.e. Tirthaṅkaras or apostles) are meaured according to the dasa-tāla system (line 91).
Their general features (lines 91–92):
Nirābharaṇa-sarvāṅgaṁ nirvastrāṅga-manoḥaram 1
Savya-vakshaḥṛ-thale hema-varṇaṁ śrivatsa-lāñchhanam 1

JYĀ (see LUPĀ)—A kind of pent-roof.
(M., xviii, 177; see under LUPĀ.)

JYOTIḤ (see LUPĀ)—A kind of pent-roof.
(M., xviii, 174; see under LUPĀ.)

JYOTISH-KĀNTA—A class of six-storeyed buildings.
(M., xxiv, 20; see under Prāśāda.)

JVARA-DEVĀLAYA—The temple of the god of fever, a hospital or dispensary for curing patients of fever which represents all diseases.
Agniṁ (agnau) pūsha-pade vāpi jvara-devālayaṁ bhavet 1
(M., xi, 390.)

'This (no. 43 and the next following seven, 44–50, Velur, inscriptions record grants to Jvara Khaṇḍeśvarasvāmin of Velur, i.e. to the Vellore temple, which is now-a-days called Jala-kaṇṭheśvara (North Arcot Manual, p. 189). The name of the temple is spelt Jvara-kaṇṭheśvara in five inscriptions, Jvara-kaṇṭheśvara in two others, and Jvara-kandheśvara in one of them. The Sanskrit original of these various forms seems to have been Jvara-khaṇḍeśvara. Jvara-khaṇḍa, “the destroyer of fever” would be synonym of Jvara-hara, which is applied to Śiva in the name of one of the Kāñchipuram temples. (Sewell’s Lists of Antiquities, Vol. 1, p. 180).’ —(H.S.I. I., Vol. 1, Velur Inscript. nos. 43–50, p. 69, para. 2, notes 3, 4.)
DOLÄ (for DOLÄ) — A hammock, a swing, a litter.

(M., I, 47, 152-171; see under PARYÄKA.)

T

TAKSHAKA (see Sthapati) — A wood-cutter, a carpenter.

(See details under Sthapati.)

TADÄGA — A tank, a pool.

(1) Mäna-mañdäka-makara-kūrmmaś cha jala-jantavah!
Kāryā dhātu-mayaś chaite karttṛi-vittanuśāratah!
Matsyau svanamayau kuryat mañdū vāpi hemajau!
Rājatau makarau kūrmma-mithunaṁ tāmra-ritikam!
Etair jala-charaiḥ sārddham tadāgama api dirghikāṁ!
Sāgaram cha samutsṛijya prārthaṇyan nāgama 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.

(Mahānirvāṇa-tantra, xiii, 167, 168, 169.)

(2) See Dewal Praṣasti of Lalla the Chhinda (v. 20, Ep. Ind., Vol. I, p. 79, 83.)


(5) Anamta-prañi-supṛiti-kāribhir bhuribhih!
Tadāgaṁ sāgarabhogair yo vibhūshita-bhu-talaṁ!


(6) Wayside tank:
Apāṁ śalā-māḷāṁ pathi pathi tadāgaṁ!


(7) Khetreśasya tathā surālaya-varāṁ spītaṁ tadāgaṁ tathā bandhaṁ
Kauḍika-samjñakam bahu-jalaṁ dirghaṁ tathā khānitaṁ!

(Kanker Inscrip. of Bhanudeva, v. 7, Ep. Ind., Vol. IX, p. 127.)

(8) Pratīnīdhim udadhināṁ samchayan toyasṛiṣṭer akṛta jagati-kesar-yyākhyā yas tatākam!

‘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 Inscrip. of Ganapati, v. 9, Ind. Ant., Vol. XXI, pp. 200, 201.)

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TANḌULA-MANḌAPA—The store-room, a granary, a detached building where stores are kept.

(M., xxxii, 64; see under MANḌAPA.)

TADBHADRA—A site plan in which the whole area is divided into 196 equal squares.

(M., vii, 18; see under PADA-VINYĀSA.)

TANTRA—Used in the same sense as ŚĀSTRA or the science of architecture (M., xi, 1, 14, 102, 145; M., xii, 67).

Cf. SILPA-TANTRA (M., xii, 67).

TAPASH-KĀNTA—A class of the eight-storeyed buildings.

(M., xxvi, 41–42; see under PRĀSĀDA.)

TARĀNGA—Waves, an ornament or moulding employed in capitals terminating by undulating lines.

Bodhikochcha-taraṅgaṁ syāt sarvālaṅkāra-saṁyutam |
Tad eva tuṅga-māne tu dvā-daśāṁśe vibhājite |
Adho-bhāge tri-bhāgena taraṅgākṛiti(m) vinyaset |

(M., xv, 155–157, see also 164.)

A similar ornament of the entablature:

Devānāṁ bhū-patīnāṁ cha chordhve madhye taraṅgakam |

Taraṅga-vetra-saṁyuktaṁ kuṇjarākshair alaṅkṛitaṁ |
Pādānāṁ cha taraṅgaṁ vā choktavat samalaṅkṛitaṁ |

(M., xvi, 202.)

TALA (see BHŪMI)—The storey, the palm, the sole, a moulding of the column.

(1) Mānąsāra:

Buildings of one to twelve storeys are prescribed for people (and animals) of different ranks:

Ekādi-dvi-bhūmyantaṁ kalpa-grāmasya harmyake bhavati |
Ekādi-tri-bhūmyantaṁ prabhākarasya chālayāṁ proktam |
Ekādi-chatuś-talāntaṁ paṭṭabhāk-chālayam iti kathitam |
Tri-talādy-āṣṭa-talāntaṁ narendrasya chālayaṁ proktam |
Tri-talādi-nava-talāntaṁ mahārājasya bhavanam uditam |
Paṇča-talādy-arka-talāntaṁ chakravarti-harmyāṁ syāt |
Ekādi-tri-talāntaṁ yuva-rājasya chālayaṁ proktam |
Śaṁanta-pramukhānaṁ chaikādi-tri-tala-paryantaṁ syāt |
Kshudra-bhūpasya(-pānāṁ) sarveshām ekādi-tri-tala-bhūmi- |
paryantaṁ |
TALPA(KA) — A couch, bed, sofa, an upper storey, a room on the top of a house, a turret, a tower made of heavy and strong _udumbara_ wood (Taitt. Brā., I, 2, 6, 5), *with four feet and four frame pieces (ushyala) fashioned (moulded and carved) by tvashtar (carpenter) and embroidered and inlaid.* Nuptial bedstead (R.-V., VII, 55, 8; _A.-V._, IV, 5, 3; V, 7, 12 for king and his wife; XIV, 2, 31, 41 bridal: Taitt. Sam., VI, 2, 6, 4: Taitt. Brā., II, 2, 5, 3; Panch. Brā., XXIII, 4, 2; XXV, I, 10). Compare TALPYA (legitimate son born in nuptial bed, Guru-lalpa (bed for preceptor). Base of the neck of a dome on the top of an edifice (M., XVIII, 170).
ARGALAM: dakshine bhage vama-bhage tu talpakam
Yugme mahat talpe cha dakshinaste kavatake

(Kamikagama, LV, 49, 42; see also 39, 48.)

TAT(-D)ANKA—An ornament for the ear of an image.

(1) Karne vibhushanam kuryan makarankita-kundalam
Atha sa varna-tatankau...

(M., L, 43-44; see also 294, etc.)


(3) Tadanka-darpa na nama dvitiyo'nkah—'the second act named
the reflecting ear-ring.'—(Dhara Prasasti of Arjunavarmman, line 82, Ep. Ind., Vol. VIII, pp. 116, 100.)

TATIKAI—A moulding of the column, tenia.

(M., xv, 60, 142; see under STAMBHA.)

Kumbhadhas chordhva-dekha vaata-pratadi-sobhitam
Nimnaa tatiikadini yuktya prag-uktaban nayet

(M., xv, 189-190.)

Pada-tungeti bhage tu...

Bodhiyam mushhi-bandham cha phalakaa-tatiikaa-ghataam

(M., xlvii, 17-18.)

Agre cha phalakantaam cha tatiikadaya vibhushitam

(M., L, 78.)

TALA-MANA—A sculptural measurement. In this system the
length of the face (including the top of the head) is stated to be the unit
(Matsya-Purana, Chap. cclviii, 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 tala (see below),
as the unit. It admits of many varieties: the ten-tala measures are
mentioned in the Manasara. But the Bimbamana has reference to
twelve kinds (see below). Each of these ten or twelve kinds is again
subdivided 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 dasa-tala1 measure when its whole length is equal
ten times the face (including the top of the head). In the largest

1 The idea of dasa-tala may have been originated from the following:

vastra bhoomi prak: vastram: vastram: vastram: vastram:

sarva: sarva: sarva: sarva:

(yu: 1, R. X.)
HINDU ARCHITECTURE

(32) breadth of face
(33) length of eye and its breadth should be proportionate
(34) distance between the eye-line and ear-line
(35) the crest above the head
(36) its width ending by the back of head
(37) its breadth

and the rest is left to the discretion of the artist:

Seshaṁ yuktya prayojayet (35).

In the seven-tāla system the whole height is divided into 84 equal parts which are distributed as follows:

| Parts | 1 | 4 | 10 | 10 | 10 | 5 | 3 | 3 | 3 | 20 | 1½ | 16 | 8 | 11 | 7 | 5 | 5 | 14 | 12 | 16 | 12 | 8 | 5 | 4 | 3 | 4 |
|-------|---|---|----|----|----|---|---|---|---|----|----|----|---|----|---|---|---|---|----|----|----|----|---|---|---|---|---|---|---|---|---|---|
| (1) Crown of the head (murdhni) | 2 |
| (2) face | 10 |
| (3) neck | 3 |
| (4) (from neck to) heart | 10 |
| (5) (from heart to) navel | 10 |
| (6) (from navel to) sex-organ | 5 |
| (7) suraga (? hole) is of same parts as the back (piṭhāṁśa) | 3 |
| (8) thigh (ūru) | 3 |
| (9) knee (jānu) | 3 |
| (10) leg (pāda) | 3 |
| (11) length of arm | 20 |
| (12) elbow | 1½ |
| (13) forearm (prakoshṭha) | 16 |
| (14) palm (including fingers) | 8 |
| (15) foot | 11 |
| (16) breadth of the face | 7 |
| (17) width of the neck | 5 |
| (18) width at the arm-joint | 5 |
| (19) width of the chest between armpits | 14 |
| (20) width by heart | 12 |
| (21) width by mid-belly | 16 |
| (22) width by loins (kaṭi) | 12 |
| (23) width of the thigh | 8 |
| (24) width of the knee | 5 |
| (25) width of the leg (jaṅghā) | 4 |
| (26) width at the ankle | 3 |
| (27) width of the sole | 4 |

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type of the daśa-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):

<table>
<thead>
<tr>
<th>(1) Height of head</th>
<th>...</th>
<th>...</th>
<th>...</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2-3) height of neck</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>(4) height (length) of heart (chest)</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>11</td>
</tr>
<tr>
<td>(5) (below this) height of thigh</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(6) height of knee</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>(7) length of leg</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(8) height of foot</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>(9) breadth of face</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>3</td>
</tr>
<tr>
<td>(10) at the back of the head</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>2</td>
</tr>
<tr>
<td>(11) length of face</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>4</td>
</tr>
<tr>
<td>(12) neck at the root [it tapers from bottom to top and is furnished with two faces (beaks)]</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>(13) length of belly (kukshi)</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>(14) place of the stomach (udara-sthāna)</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>(15) from the belly to the root of the tail</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>16</td>
</tr>
<tr>
<td>(16) breadth of wing</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>5</td>
</tr>
<tr>
<td>(17) length of wing</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>(18) height of wing</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>2</td>
</tr>
<tr>
<td>(19) height of wing at the edge (agra)</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>(20) thickness of wing</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>(21) length of arm (bāhu)</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>8</td>
</tr>
<tr>
<td>(22) elbow</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>(23) width at the forepart of the head</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>6</td>
</tr>
<tr>
<td>(24) width at the root of the perfectly round thigh</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>2 1/2</td>
</tr>
<tr>
<td>(25) breadth at the forepart</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(26) breadth of knee</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(27) breadth of leg</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>1</td>
</tr>
<tr>
<td>(28) breadth of sole (palm)</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>2</td>
</tr>
<tr>
<td>(29) breadth of middle-finger at the forepart</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>4</td>
</tr>
<tr>
<td>(30) each of two fingers on either side</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>2</td>
</tr>
<tr>
<td>(31) length of face</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>3</td>
</tr>
</tbody>
</table>

196
(32) breadth of face                         ...   ...   ...   1
(33) length of eye and its breadth should be proportionate   ...   ...   ...   1/3
(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:

Śeshāṁ yuktyā prayojayet (35).

In the seven-tāla system the whole height is divided into 84 equal parts which are distributed as follows:

<table>
<thead>
<tr>
<th>Parts</th>
<th>1 Crown of the head (murdhni)</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(2) face</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>(3) neck</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(4) (from neck to) heart</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>(5) (from heart to) navel</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>(6) (from navel to) sex-organ</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>(7) suraga (? hole) is of same parts as the back (piṭhāṁśa)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(8) thigh (ūru)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(9) knee (jānu)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(10) leg (pāda)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(11) length of arm</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>(12) elbow</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>(13) forearm (prakoshta)</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>(14) palm (including fingers)</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>(15) foot</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>(16) breadth of the face</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>(17) width of the neck</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>(18) width at the arm-joint</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>(19) width of the chest between armpits</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>(20) width by heart</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>(21) width by mid-belly</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>(22) width by loins (kaṭi)</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>(23) width of the thigh</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>(24) width of the knee</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>(25) width of the leg (jaṅghā)</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>(26) width at the ankle</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(27) width of the sole</td>
<td>4</td>
</tr>
</tbody>
</table>
(45) width at the forearm ........................................ 4  
(46) width at the wrist ........................................ 3  
(47) breadth at the root of the palm ......................... 6  
(48) breadth at the forepart of the palm .................. 4  
(49) length of the palm ....................................... 6  
and the remainder is the middle-fingers (?) 
(50) forefinger .................................................. 5  
(51) ring-finger ............................................... 5  
(52) little finger ............................................. 3  
(53) breadth of thumb ....................................... 1  
(54) breadth of forefinger .................................. 6  
(55) breadth of middle-finger ................................. 7  
(56) breadth of ring-finger ................................ 6  
(57) breadth of little finger ................................ 4  
Fingers are made tapering from the root towards the tip. The forepart of the nails is \( \frac{1}{3} \) or \( \frac{2}{4} \) 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 eyebrow should extend from the eye-line to the hair (near the ear).

(58) Length of eye ............................................. 2  
(59) breadth of eye ........................................... 1  
(60) length of ear ............................................. 4  
(61) drum of ear .............................................. 4  
(62) breadth of ear ........................................... 2  
the rest should be as in the (uttama) daśa-tāla system: 
Navatālottamaṁ proktam śeshaṁ cha daśa-tālavat 1 (64).

In the intermediate type of the nine-tāla system the whole length is divided into 108 equal parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Head</td>
</tr>
<tr>
<td>(2) neck</td>
</tr>
<tr>
<td>(3) knee</td>
</tr>
<tr>
<td>(4) foot</td>
</tr>
<tr>
<td>(5) face</td>
</tr>
<tr>
<td>(6) chest</td>
</tr>
<tr>
<td>(7) belly</td>
</tr>
</tbody>
</table>

200
In the smallest type of the ten-tāla system the whole height is divided into 116 equal parts (M., lxx, 67-100):

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Head (from crown to hair-line in the forehead)</td>
</tr>
<tr>
<td></td>
<td>face (comprising)</td>
</tr>
<tr>
<td>(2)</td>
<td>thence to the eye-line (i.e., forehead)</td>
</tr>
<tr>
<td>(3)</td>
<td>thence to the tip of the nose</td>
</tr>
<tr>
<td>(4)</td>
<td>thence to the chin</td>
</tr>
<tr>
<td>(5)</td>
<td>neck-joint</td>
</tr>
<tr>
<td>(6)</td>
<td>neck</td>
</tr>
<tr>
<td>(7)</td>
<td>thence to heart</td>
</tr>
<tr>
<td>(8)</td>
<td>thence to navel</td>
</tr>
<tr>
<td>(9)</td>
<td>thence to sex organ</td>
</tr>
<tr>
<td>(10)</td>
<td>thigh (from below sex organ)</td>
</tr>
<tr>
<td>(11)</td>
<td>knee</td>
</tr>
<tr>
<td>(12)</td>
<td>leg</td>
</tr>
<tr>
<td>(13)</td>
<td>foot</td>
</tr>
<tr>
<td>(14)</td>
<td>length of foot from heel to largest toe</td>
</tr>
<tr>
<td>(15)</td>
<td>length of arm below the line of windpipe (glottis)</td>
</tr>
<tr>
<td>(16)</td>
<td>length of elbow</td>
</tr>
<tr>
<td>(17)</td>
<td>length of forearm</td>
</tr>
<tr>
<td>(18)</td>
<td>length of palm (up to the tip of middle-finger)</td>
</tr>
<tr>
<td>(19)</td>
<td>breadth of face</td>
</tr>
<tr>
<td>(20)</td>
<td>width of neck</td>
</tr>
<tr>
<td>(21)</td>
<td>width of arm</td>
</tr>
<tr>
<td>(22)</td>
<td>width of knee</td>
</tr>
<tr>
<td>(23)</td>
<td>width of arm by root, elbow, wrist</td>
</tr>
<tr>
<td>(24)</td>
<td>length of shoulder</td>
</tr>
<tr>
<td>(25)</td>
<td>width of the mid-belly</td>
</tr>
<tr>
<td>(26)</td>
<td>width of the buttocks</td>
</tr>
<tr>
<td>(27)</td>
<td>breadth of the loins</td>
</tr>
<tr>
<td>(28)</td>
<td>width at the root of thigh</td>
</tr>
</tbody>
</table>
(28) width of the forepart of arm .. 4
(29) width of the forearm .. 4\frac{1}{2}
(30) the wrist .. 1
(31) width of the palm .. 3\frac{1}{2}
and length of the palm .. 4
(32) length of finger .. 1

In the eight-tāla system the whole length is divided into 96 equal parts which are distributed as follows:

(1) Head from the crown (ushṇīsa) to the end of the hair on the forehead .. 3
(2) thence the face (up to the chin) .. 10\frac{1}{2}
(3) thence the neck .. 3
(4) thence to heart .. 10\frac{1}{2}
(5) thence to navel .. 10\frac{1}{2}
(6) thence the mid-belly (up to sex organ) .. 10\frac{1}{2}
(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) .. 4\frac{1}{2} (3 and 1\frac{1}{4})
(15) width at the root of arm .. 6
(16) length of arm .. 21
(17) elbow .. 1\frac{1}{4}
(18) (from elbow) forearm (half of face) .. 5\frac{1}{2}
(19) palm (including fingers) (equal to face) .. 10\frac{1}{2}
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
 face (comprising) .. 12
(2) (thence) forehead (up to the eye-line) .. 4
(3) thence to tip of nose .. 4
(4) thence to chin .. 4
(5) neck .. 4
(6) thence to heart .. 12
<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>thence to navel</td>
</tr>
<tr>
<td>12</td>
<td>thence to sex organ</td>
</tr>
<tr>
<td>24</td>
<td>thigh (twice the face)</td>
</tr>
<tr>
<td>4</td>
<td>knee (neck)</td>
</tr>
<tr>
<td>24</td>
<td>leg (thigh)</td>
</tr>
<tr>
<td>4</td>
<td>foot (knee)</td>
</tr>
<tr>
<td>16</td>
<td>palm (from thumb to forefinger)</td>
</tr>
<tr>
<td>24</td>
<td>arm</td>
</tr>
<tr>
<td>2</td>
<td>elbow</td>
</tr>
<tr>
<td>12</td>
<td>forearm</td>
</tr>
<tr>
<td>12</td>
<td>palm (up to the tip of middle-finger)</td>
</tr>
<tr>
<td>11</td>
<td>breadth of face</td>
</tr>
<tr>
<td>8</td>
<td>width of neck</td>
</tr>
<tr>
<td>8</td>
<td>width round the arm-joint</td>
</tr>
<tr>
<td>8</td>
<td>width of knee</td>
</tr>
<tr>
<td>5</td>
<td>shoulder</td>
</tr>
<tr>
<td>20</td>
<td>chest between the armpits</td>
</tr>
<tr>
<td>15</td>
<td>width (breadth) at the mid-belly</td>
</tr>
<tr>
<td>17</td>
<td>width at buttocks</td>
</tr>
<tr>
<td>19</td>
<td>width of the loins</td>
</tr>
<tr>
<td>10 1/2</td>
<td>width at the root of the thigh</td>
</tr>
<tr>
<td>7 1/2</td>
<td>width at the root of the leg</td>
</tr>
<tr>
<td>6</td>
<td>width at the middle of the leg</td>
</tr>
<tr>
<td>4</td>
<td>breadth at the middle of the leg</td>
</tr>
<tr>
<td>3 1/2</td>
<td>knee-tube</td>
</tr>
<tr>
<td>1 1/2</td>
<td>ankle</td>
</tr>
<tr>
<td>4 1/2</td>
<td>heel breadth</td>
</tr>
<tr>
<td>17 1/2</td>
<td>breadth of prapada (forepart of the foot)</td>
</tr>
<tr>
<td>5</td>
<td>breadth of the palm (sole)</td>
</tr>
<tr>
<td>4</td>
<td>length of the largest toe</td>
</tr>
<tr>
<td>2</td>
<td>breadth of the largest toe</td>
</tr>
<tr>
<td></td>
<td>(breadth of nails is half of their length)</td>
</tr>
<tr>
<td>4</td>
<td>length of fore-toe (thumb)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>breadth of fore-toe</td>
</tr>
<tr>
<td>3</td>
<td>middle toe (breadth 7 yavas)</td>
</tr>
<tr>
<td>2 1/2</td>
<td>fourth toe (breadth 6 yavas)</td>
</tr>
<tr>
<td>2</td>
<td>little toe (breadth 5 yavas)</td>
</tr>
<tr>
<td></td>
<td>(breadth of nails is half the breadth of the fingers)</td>
</tr>
<tr>
<td>7</td>
<td>width at the middle of the arm</td>
</tr>
<tr>
<td>7</td>
<td>width at the elbow</td>
</tr>
</tbody>
</table>
(29) width of the knee-(cap) .......... 6½
(30) breadth or width of knee-tube .......... 4
(31) breadth of ankle .......... 5
(32) prapada (tip of the toes) .......... 6
(33) length of largest toe .......... 4
(34) length of fore-toe .......... 4
(35) length of other toes (half a part less) .......... 3½
and their breadth or width is the same (? half of their length)
(36) breadth of elbow .......... 6½
(37) breadth of forearm .......... 5
(38) breadth of wrist .......... 4
(39) breadth of palm .......... 5
(40) length of palm .......... 7
(41) length of middle-finger .......... 5½
(42) length of forefinger .......... 5
(43) length of ring-finger .......... 5
(44) length of little finger .......... 4½
(45) length of thumb .......... 4½
(46) length of ear .......... 4½
(47) height of ear-drum .......... 4½

the rest not specified here should be as in case of the largest type of ten-tāla system.

In the intermediate type of the ten-tāla system the whole height of the image (of a female deity) is divided into 120 equal parts (M., lxvi, 2-78):

(1) Head (from crown to hair-line on the forehead) .......... 4
(2) forehead (up to eye-line) .......... 5
(3) nose (up to the tip) .......... 4
(4) thence to chin .......... 3½
(5) neck-joint .......... ½
(6) neck .......... 4
(7) from windpipe (glottis) to heart .......... 13
(8) thence to the limit of navel .......... 13
(9) thence to sex organ .......... 13
(10) thigh below sex organ .......... 26
(11) knee .......... 4
(12) leg .......... 26
(13) foot .......... 4
<table>
<thead>
<tr>
<th>Parts</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(14) length of foot (from heel to the tip of largest toe)</td>
<td>16</td>
</tr>
<tr>
<td>(15) length of arm below, the line of windpipe (glottis)</td>
<td>26</td>
</tr>
<tr>
<td>(16) elbow</td>
<td></td>
</tr>
<tr>
<td>(17) forearm</td>
<td></td>
</tr>
<tr>
<td>(18) palm (up to the tip of middle-finger)</td>
<td>13</td>
</tr>
<tr>
<td>(19) middle-finger</td>
<td></td>
</tr>
<tr>
<td>and palm proper the remainder</td>
<td></td>
</tr>
<tr>
<td>(20) thumb</td>
<td></td>
</tr>
<tr>
<td>(21) forefinger</td>
<td></td>
</tr>
<tr>
<td>(22) ring-finger</td>
<td></td>
</tr>
<tr>
<td>(23) little finger</td>
<td></td>
</tr>
<tr>
<td>(24) breadth of face up to ear</td>
<td>12</td>
</tr>
<tr>
<td>(25) breadth of face (below this) from ear to ear</td>
<td>11</td>
</tr>
<tr>
<td>(26) breadth of neck (at root, middle, and top)</td>
<td></td>
</tr>
<tr>
<td>(27) breadth of chest (between armpits)</td>
<td></td>
</tr>
<tr>
<td>(28) width of each breast</td>
<td>9 4</td>
</tr>
<tr>
<td>(29) height of breast</td>
<td>4 4</td>
</tr>
<tr>
<td>(30) distance between breasts (nipples)</td>
<td></td>
</tr>
<tr>
<td>(31) width of the nipple</td>
<td></td>
</tr>
<tr>
<td>(32) breadth (below the breasts) by the heart</td>
<td>13</td>
</tr>
<tr>
<td>(33) width of mid-belly</td>
<td></td>
</tr>
<tr>
<td>(34) breadth (below this) by the navel</td>
<td>13</td>
</tr>
<tr>
<td>(35) breadth (of lower belly) below navel</td>
<td>15</td>
</tr>
<tr>
<td>(36) width of buttocks</td>
<td></td>
</tr>
<tr>
<td>(37) width of loins</td>
<td>24</td>
</tr>
<tr>
<td>(38) width at the root of each thigh</td>
<td>13</td>
</tr>
<tr>
<td>(39) width by the mid-thigh</td>
<td>12</td>
</tr>
<tr>
<td>(40) width at the fore-part of the thigh</td>
<td></td>
</tr>
<tr>
<td>(41) width of knee</td>
<td></td>
</tr>
<tr>
<td>(42) width at the root of leg</td>
<td></td>
</tr>
<tr>
<td>(43) width at the mid-leg</td>
<td>5</td>
</tr>
<tr>
<td>(44) breadth of knee-tube</td>
<td></td>
</tr>
<tr>
<td>(45) breadth of ankle</td>
<td>4 4</td>
</tr>
<tr>
<td>(46) width of sole</td>
<td>4</td>
</tr>
<tr>
<td>(47) breadth of sole at the fore-part</td>
<td>5</td>
</tr>
<tr>
<td>(48) breadth of heel</td>
<td></td>
</tr>
<tr>
<td>(49) length of largest toe</td>
<td>4</td>
</tr>
<tr>
<td>(50) length of fore-toe</td>
<td>4</td>
</tr>
<tr>
<td>(51) length of middle-toe</td>
<td>3 4</td>
</tr>
<tr>
<td>(52) length of fourth toe</td>
<td>3</td>
</tr>
</tbody>
</table>
(53) length of little toe .......................... 2
(54) width (breadth) of largest toe .............. 2
(55) width (breadth) of fore-toe ................. 1 (= 8 yavas)
(56) width (breadth) of middle toe .............. 7 ”
(57) width (breadth) of fourth toe .............. 6 ”
(58) width (breadth) of little toe ................. 5 ”
(59) width at the root of arm and width of knee 10
(60) width at mid-arm .............................. 6½
(61) width at fore-part of arm .................... 6
(62) width at elbow ................................ 5½
(63) width at root of forearm .................... 5
(64) width at middle of forearm ................. 4½
(65) width at fore-part of forearm ............... 4
(66) width at wrist .................................. 3
(67) width (breadth) of the palm (from thumb to little finger) ............... 5
(68) width (at the root) of the fore finger .......... 6 yavas
(69) width (at the root) of ring-finger (same) .... 6 ”
(70) width (at the root) little finger .............. 5½ ”
(71) width (at the root) of middle-finger .......... 7 ”

Eyebrows are placed between forehead and eyes.

(72) Breadth of eye .................................... 1
(73) length of eye ..................................... 3
(74) breadth of nose up to end of the tip ........ 2
(75) width of nose at the middle ................... 1
(76) width of nose at the root ..................... ½
(77) distance between the eyes .................... 1½
(78) distance between the eyebrows ............... 1
(79) length of eyebrow ............................... 9
(80) breadth of eyebrow ............................. 2

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 detail is stated to be found in the list of the largest type of the ten-tāla systems.

(81) Breadth and height of nostril (each) .......... ½
(82) width of face (up to the corner) ............. 4
(83) width of upper lip ............................. 5 yavas
(84) width of lower lip .............................. 6 ”
(85) length of lip ..................................... 2

204
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):

(1) Head (from crown to hair-line on the forehead) .... 4
(2) face (from hair-line on the forehead to chin) .... 13
(3) neck .... 4
(4) neck to heart (chest) .... 13½
(5) heart to navel .... 13½
(6) naval to sex organ .... 13½
(7) thigh from below sex organ .... 27
(8) knee .... 4
(9) leg .... 27
(10) foot .... 4

The length of face is divided into three parts, head to eye-line, eye-line to lip-line, lip-line to windpipe-line.

(11) Length of arm from (below the line of) windpipe .... 27
(12) elbow .... 2
(13) forearm (extending to wrist-joint) .... 21
(14) length of palm (up to the tip of middle-finger) .... 13½

comprising (a) palm proper .... 7
(b) middle-finger .... 6½

(15) length of foot .... 17
(16) largest toe (from heel) .... 4½
its breadth .... 2½
its nail .... 1½
breadth of nail .... 1

The nail is made circular and its fore-edge is fleshy and one part in extent.

(17) Fore-toe .... 4 less

its breadth .... 1 yava

1 yava

205
(18) middle toe          its breadth          3 4
(19) fourth toe          its breadth          1 1
                3 plus
                1 yava
                1 minus
                1 yava
(20) little toe          its breadth          2 1
                2 1
                1 1
                1 yava

Their nails are half of their respective breadths.
(21) The middle line from ankle to the tip of sole
      from this line to the root of heel
      breadth of heel          8 and
      6 yavas
(22) 4
      5
      1 yava
(23) from side to heel          3 1
(24) root of heel          6
(25) width of mid-sole (below ankle)          6 and
      6 yavas
(26) breadth of sole (at the fore-part)          6
(27) its thickness          3
(28) height of the mid-foot          4 1

The toes have two parts (parvan).
(29) Breadth of ankle          5 1
(30) breadth of the tube (above)          4 1
(31) breadth at the middle of leg          6 1
(32) width at the root of leg          8
(33) width of knee          9
(34) width of mid-thigh          12
(35) width at the root of thigh          13 1
(36) width of loins          20
(37) width of buttocks (above)          18 1 (1)
(38) width of mid-belly          18 1
(39) width at the heart          16
(40) width by the chest          18 1
(41) distance between the armpits          21
(42) breadth above this          22
(43) breadth between the arms          24 1
(44) breadth of neck          9
(45) breadth of face in its fore-part          12

206
(46) breadth of head by the hair-line on the forehead
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 eyebrows are left.

(47) Length of eyebrow
(48) breadth of eyebrow
The breadth at the middle is half of this and the brows taper from root to the other end.

(49) Distance between two brows

(50) length of eye
(51) breadth of eye
(52) distance between two eyes
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.

(53) Length of ear
(54) drum of ear
(55) fore-part of ear (=mid-brow)
(56) ear-hole, its length and breadth
(57) distance between the drums
(58) depth (befitting the ear)
(59) breadth of ear

The rest is left to the choice of the skilful.

(60) Distance from eye to ear
(61) width of nose
(62) tip of nose
(63) breadth of nostril
(64) length of nostril
(65) hole of nostril
(66) its breadth
(67) height of nose-tip (pushkara or four-faced part)
(68) breadth of nose-tip
(69) breadth of the middle of nose

Parts

10

5

2 ¼

1 ½

6 yavas

1

2

2 ½

7

2 ¼

1

4

6 yavas

1 ½

5 yavas

1

2

3
(70) breadth at the root of nose .......... 1⅓
(71) height of nose .......... 1⅓
(72) height of nose (from bottom to tip) .......... 2
(73) tip (from below bottom) .......... 4 yavas
(74) drip .......... 1 ,,
(75) breadth .......... 3 ,,
(76) circumference (above this) .......... 1 ,,  
(77) breadth of upper lip below this .......... 6 ,,  
(78) lower lip .......... 1 
(79) width of upper lip .......... 4 
(80) length of crescent-shaped lower lip .......... 3⅓ 
(81) three-faced part (trivaktra), length and breadth .......... 2 each 
(82) circumference (above) .......... 2 

Teeth numbering 32 are in both lower and upper jaws.
(83) Chin below the lower lip .......... 1 
(84) length of jaw ........... 3⅓ 
(85) from this (jaw) to ear-joint .......... 10 
(86) height of drip between the jaws .......... 1 
(87) breadth of semi-circular jaw .......... 1⅔ 
(88) goji (nose bottom) from jaw .......... 1 and 2 yavas 
(89) mid-neck (from jaw to its root) .......... 2 
(90) its projection .......... 1 
(91) the eye on the forehead (third eye) ⅓ or ⅓ part of other eyes. There should be 98 eye-lashes; the hairs on the neck and face should be discreetly made.
(92) Width at mid-arm .......... 8 and 2 yavas 
(93) width of elbow .......... 7 
(94) width at mid-forearm .......... 5 and 1 yava 
(95) width of wrist .......... 3½ 
(96) breadth at the root of palm .......... 7 
(97) breadth of mid-palm .......... 6½ 
(98) breadth of fore-palm .......... 5 and ½ yava 
(99) back of palm up to wrist .. thence the length of the fingers should be proportionate as stated before.
(100) Length of ring-finger and of middle-finger .......... 4½ each
(101) length of forefinger        ...    ...    ...    5
(102) length of thumb            ...    ...    ...    4
(103) length of little finger    ...    ...    ...    4
(104) width at the root of thumb ...    ...    ...    1\frac{1}{2}
(105) width at the root of forefinger ...    ...    ...    1
(106) width at the root of ring-finger ...    ...    ...    1
(107) width at the root of middle finger ...    ...    ...    \frac{3}{4}

The width of (tapering) fingers at their tips is \frac{3}{8} or one-fourth less than at the root. The width of the nails is \frac{3}{8} of the breadth of the respective finger tips, and the length of the nails is \frac{1}{2} 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 forefinger and thumb ...    ...    ...    3
(109) its thickness               ...    ...    ...    2
(110) thence to wrist             ...    ...    ...    4\frac{1}{2}
(111) thickness of the portion below the thumb ...    ...    ...    2\frac{1}{2}
(112) its width                   ...    ...    ...    3
(113) breadth of heel             ...    ...    ...    4
(114) its thickness               ...    ...    ...    3
(115) its fore-part                ...    ...    ...    1 and

(116) interior of palm           ...    ...    ...    2 yavas
(117) its width                   ...    ...    ...    2

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
(119) thence to the end of ear    ...    ...    ...    13\frac{1}{2}
(120) thence to the end of nose   ...    ...    ...    13\frac{1}{2}
(121) shoulder (above the line of windpipe) from the neck-joint ...    ...    ...    4
(122) from neck-joint to hump     ...    ...    ...    5
(123) thence to the line of buttocks  ...    ...    ...    27
(124) thence to anus              ...    ...    ...    13\frac{1}{2}
(125) breadth to the left of it   ...    ...    ...    21
(126) width of the back of loins  ...    ...    ...    17

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(127) width of the back or middle-body (madhya-kāya) above this               ...                         ...  17
(128) distance between the breadth 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 back-bone          ...                         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 back-bone (brihati)         ...                         7
(136) its length (up to armpits)                                     ...                         (?)
(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 spherical balls                    ...                         9
(141) width at the back of perfectly round breast                    ...                         2
(142) drip or depth of windpipe                                      ...                         1 yava
(143) drip or depth of heart                                         ...                         1
(144) distance between the limit of breasts                         ...                         13½
(145) distance between windpipe and armpit                          ...                         13½
(146) depth of navel                                                 ...                         2 yavas

The navel-pit is made circular.
(147) Length of lower belly from navel to loins                      ...                         6
(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                                             ...                         2½
(153) breadth of testicle                                            ...                         2½
(154) breadth of sex organ                                           ...                         1

The rest is left to the discretion of the artists.

Sesham yuktito nyaset—(M., lxv, 179.)

This largest type of the ten-tāla measure is used in measuring the images of Brahma, Vishnu, Rudra, and such other gods (M., li, 29; xlv, 184–185) and of the statues of the devotees of the Sāyujyja class (M., lix, 12).
These rules are for the general guidance, there is no restriction in altering them for aesthetic reasons by not more than one part:
Tad evādhika-hīnam vā śobhārthaṁ chaika-mātrakaṁ
Ukta-mānāṅgakaiḥ sarvaiḥ tatra dosho no vidyate
Tad-ūrdhaev'ādhika-hīnam chet sarva-dosha-samuddhavam
Tasmāt pariheāre chhilpi pratimānaṁ tu sarvadā
t(M., lxv, 180–183.)

(2) See Aṁśumadbheda of Kāśyapa (MS. Egg. 3148, 3012; fol. 251, different kinds of the tāla measures).
(3) Tālaṁ śrīto madhyamāya gokarṇasā chāpy-anāmayā
The distance between the tips of the fully stretched thumb and the middle-finger is called Tāla.
(BrahmAṇḍa-Purāṇa, Part 1, 2nd Anushaṅga-pāda, Chap. vii, v. 97.)
(4) Tāla is the distance between the tips of the fully-stretched thumb and the middle-finger.
(Suprabhedāgamā, xxx, 22, see under Aṅgula.)
(5) Bimbamāna (British Museum, MS. no. 558–592):
Illustration in minute detail of the largest type of the ten-tāla measure (vv. 71–72).
Description of the plumb-lines and the horizontal measurement of the idol (vv. 73–91).
The measurement of the idol when it is made in the sitting posture, such as Yogāsana (vv. 92–122) and the recumbent posture (vv. 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, probably misread for kābandha, a headless trunk, also a class of rākshasa or demon whose 'head and thighs were forced into the body by Indra and reduced to long arms and a huge mouth in the belly.' (See nos. 5, 6.)
Two (divi) tāla is used for measuring the birds.
Three (tri) tāla " " " kinnaras (mythical beings with human body and horse's head).
Four (chaturthaka) tāla is used in measuring bhutas (goblins).
Five (pañcha) tāla " " Gāñesā (a mythical deity with human body and elephant's head).
Six (śaṭa) tāla is used for measuring the tiger.
Seven (sapta) tāla " " " yakshas (demi-gods).
Eight (aṣṭa) tāla " " " man (male and female).
Nine (nava) tāla " " " dānavaśa (demons).
Ten (daśa) tāla " " " superhuman beings and Buddha.

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Eleven (ekādaśa) tāla is used for measuring gods.
Twelve (dvādaśa) tāla is used for measuring rākshasas (fiends).


This is followed by the details of the twelve tāla measures quoted above.

The next appendix gives the dhyānas (features) of the eight deities (ashta-nātha).

(6) *Suprabhedāgama* (xxxiv, 30–34).

Īśvarādi-chatur-murttinām daśa-tālena kārayet
Śaktināṁ anya-devānāṁ nava-tālāṁ prakṛtitam
Divyam ārsha-m anushyānāṁ ashta-tālena kārayet
Rakshasāṁ asuraṇāṁ cha sapta-tālena ihochyate
Shat-tālēnaiva gandharvān pañca-tālena vighnakam
Vāmanāt (-nam) pañcha-tālaṁ tu chatus-tālaṁ tu bhūtakāṁ
Tritālāṁ kinnarāpaṁ tu masyānāṁ tu dvi-tālakam
Ekā-tālas tu kusmāṇḍat (?) piśācha viṁśad-aṅgulāḥ
Sthūla-sūkshma-prabhedāṁs tu tāla-bhedam ihochyate

Measures of the ten tāla of three types each (*Suprabhedāgama* xxx, 31-40):

Pratimāyās tad-utsedham tāla-daṇḍena bhājayet
Chatur-viṁśach chhatam chaiva uttamam daśa-tālakam
Viṁśach chhatəm cha madhyam tu kanyasaṁ shoḍasaśādhiham
Dvā-daśādhiham evaṁ yan nava-tālottamaṁ bhavet
Ashṭau saṁtiḥ chatuḥ saṁtiḥ madhyamaṁ kanyasaṁ tathā
Śartaṁ sanaḥ-navatiḥ chaiva navaty-Uttara-kara-dvyam
Ashṭa-tālam idam proktam tri-vidhām purvaḥ-paddhatiḥ
Ety-evam bhāga-hīnaṁ syād eka-tālaṁ tam eva hi

Measurement of the face:

Trayo-daśārdham mukham jyeshṭhaṁ trayo-daśaṁ tu madhya-
mamam
Taddvā-daśārdham adhamam uttamat(-m)daśa-tālakam
Nava-tālottame chaiva mukham vai dvā-daśāṅgulam
Ardhārdhaṅgula-hīnena madhyamādhamam uchyate

The statues measured in these tāla measures (cf. above xxxiv, 30–34):

Tri-vidhā daśa-tālena tri-murttināṁ tu kṛttitā
Tri-vidhām nava-tālena devānāṁ yoshītām api

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Ashṭā-tālena martyānāṁ sapta-tālena rakṣasāṁ II (38)
Śat-tālena tu gandharvān pañcha-tālō gaṇādhipaḥ I
Vāmanasya tathaiva syāḥ chatus-tālās tu bhutakāḥ II (39)
Tri-tālama kinnarānāṁ tu māsyaṁāṁ tu dvi-tālakām I
Anujānāṁ tathaikāṁ syāt piśāchānāṁ tu vimśatiḥ II (40)

(7) Matsya-Purāṇa (Chap. cclviii, v. 19):
Svakīyāṅguli-māṇena mukham syād dvā-dāśāṅgulam I

(8) Bṛihat-Saṁhitā (lvi, 4):
Svair āṅgula-pramāṇair dvā-dāsa-vistirṇam āyatan cha mukham I
Naganajītā tu chatur-daśa-dairghyeṇa drāviḍaṁ kathitam II
According to one’s own āṅgula (finger-breadth) the face of his own statue is twelve āṅgulas long and broad. But according to (the architect) Nagnajit it should be fourteen āṅgulas in the Drāviḍa style.
The commentary quotes Nagnjit in full:
Vistirṇaṁ dvādāśa-mukham dvairghyeṇa cha chatur-daśa I
Āṅgulāṇi tathā kāryaṁ tan-māṇaim drāviḍāṁ smrītam II
The face shall be 12 āṅgulas broad and 14 āṅgulas long; such a measure is known as Drāviḍa (i.e. this is the Drāviḍa style of measurement).

(Bṛihat-Saṁhitā, lvi, 4; J. R. A. S., N. S., Vol. vi, p. 323, note 3.)

(9) See The Elements of Hindu Iconography by T. A. Gopinatha Rao, Vol. i, Appendix B.

(10) See Some Hindu Silpa Śāstras in their relation to South Indian Sculpture by Mr. W. S. Hadaway (Ostasiatische Zeitschrift; April-June, 1914, vol. ii, no. 1).

(11) See Iconometry by T. A. Gopinatha Rao (Archaeological Survey of India, Memoir, no. 3, 1920) and compare: 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 principle. 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 the place of the living model, a most elaborate and beautiful system of proportions, which he uses constantly, combining
these with those observations 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.

(Architecture and Sculpture in Mysore, Ind. Ant., Vol. xliv, pp. 90–91.)

TITHI—One of the six varga-formulae (see details under Saññavarga) for ascertaining the right dimensions for an architectural object.

TILAKA—A mark made on the forehead and between the eyebrows either as an ornament or as a sectarian distinction of an image.

(M., vii, 160, 11, 41.)

Cf. Tilaka-kshudra-nāsi-yuktāṁ toranaṁ cha amanvitam ā

(Kānikāgama, 1, 93.)

TILAMAKA—a channel, a watercourse, a pipe.

(1) Viditam astu bhavatāṁ . . . yushmani-grāmāṇāṁ upakārāya yo'sau tilamaka ānito'bhūt pratisamāṁskārābhāvād vinasītaṁ ud-vikshya . . . yushman-grāmāṇāṁ evopakārāya pratisamāṁskritaḥ ā

'Be it known to you that, seeing the watercourse, which the illustrious lord and great king Aṃśuvarman 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 watercourse. Probably it denotes a channel which leads the water from the hillside over the fields which rise in terraces one above the other.'—Pandit Bhagvānlāl Inderjit and Dr. Bühler.

(Inscriptions from Nepal, no. 9, Jishnugupta's Inscript., line 6 f., Ind. Ant., Vol. ix, p. 172, note 30.)
(2) Devena yathāyaṁ tilamako bhabatam anyesh(eṇ)āṁ chopakā-
rāy 1

(Inscription from Nepal, no. 10, line 14, p. 173.)

(3) Tilmakāś cha saptadhā vibhajya paribhoktavyaḥ 1

' The watercourse is to be used by dividing it into seven parts.'

(Ibid., no. 14, line 10, p. 177.)

TIRTHA (see TIRTHAŇKARA)—A stairs of a landing place, a shrine, a holy place, a Jain teacher.

TIRTHAŇKARA—A path-maker, the foundation of a religious or philosophical school, a Jain arhat or saint.

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>Distinction sign</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ādinātha</td>
<td>Bull.</td>
</tr>
<tr>
<td>Adjitanātha</td>
<td>Elephant.</td>
</tr>
<tr>
<td>Šambhumātha</td>
<td>Horse.</td>
</tr>
<tr>
<td>Abhayānandanātha</td>
<td>Monkey.</td>
</tr>
<tr>
<td>Sumatinātha</td>
<td>Chakwa (red goose).</td>
</tr>
<tr>
<td>Supadmanātha</td>
<td>Lotus.</td>
</tr>
<tr>
<td>Supārśvanātha</td>
<td>Swastika.</td>
</tr>
<tr>
<td>Chandraprabha</td>
<td>Crescent moon.</td>
</tr>
<tr>
<td>Pushpadanta</td>
<td>Crocodile.</td>
</tr>
<tr>
<td>Śītalanātha</td>
<td>Tree or flower.</td>
</tr>
<tr>
<td>Śri-Amśanātha</td>
<td>Rhinoceros.</td>
</tr>
<tr>
<td>Vasupadya</td>
<td>Buffalo.</td>
</tr>
<tr>
<td>Vimalanātha</td>
<td>Boar.</td>
</tr>
<tr>
<td>Anantanātha</td>
<td>Porcupine.</td>
</tr>
<tr>
<td>Dharmmanātha</td>
<td>Thunderbolt.</td>
</tr>
<tr>
<td>Śāntanātha</td>
<td>Antelope.</td>
</tr>
<tr>
<td>Kunthanātha</td>
<td>Goat.</td>
</tr>
<tr>
<td>Aranātha</td>
<td>Fish.</td>
</tr>
<tr>
<td>Mallinātha</td>
<td>Pinnacle.</td>
</tr>
<tr>
<td>Munisuvrata</td>
<td>Tortoise.</td>
</tr>
<tr>
<td>Naminātha</td>
<td>Lotus with stalk.</td>
</tr>
<tr>
<td>Nemīnātha</td>
<td>Shell.</td>
</tr>
<tr>
<td>Pārśvanātha</td>
<td>Snake.</td>
</tr>
<tr>
<td>Vardhamāna or Mahāvīra</td>
<td>Lion.</td>
</tr>
</tbody>
</table>

For reference to their images see Jina(ka).

TUṆGA (see Utsedha)—Height, plinth, vault, arched roof.

(M., xix, 120.)
TULĀ (see under STAMBHA)—A balance, a moulding of the column, a month, a beam.

(1) Stambha-samaṇī bāhulyam bhāra-tulānām upary-uparyāsām

Bhavati tulopatulānām ānām pādena pādena II

(Bṛhat-Saṁhitā, lxxiii 30: see Kern’s Transl., J. B. A. S., N. S., Vol. vi, p. 285.)

A moulding of the entablature:

(2) Mahā-bhāra-tulā kāryā balikordhe viśeshataḥ

Tulā-vistāra-tārochchā jayanti syāt tulopari II

Tulā-balikayor madhye dvi-danḍam athavā punah II

(Kāmikāgama, lxxiv, 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-DAN DA—The horizontal rod of a balance, the beam, its synonyms.

Tulādandaṃ jayanti cha phalakā-paryāya-vāchakāḥ

(M., xvi, 48, etc.)

TULĀ-BHĀRA—An article of furniture used as a hanging balance.

Bhupānāṃ cha tulā-bhāra-tulā-lakṣaṇoḥ uchyate I—(M., l, 48.)

In connexion with the pavilion:

Evaṃ tu nṛīpa-harmye tu tulā-bhāram tu yogyakam I

(M., xxxiv, 287.)

TAILA-MAṆJUSHIKĀ—An oil-pot, used as an article of furniture.

(M., l, 144: see under BHŪSHAṆA.)

TORAṆA—An arch, a canopy, a gate-way, of a temple or stūpa, a pcg, a mechanical arrangement of blocks of any hard material disposed in the line of some curve and supporting one another by their mutual pressure. It is employed both as an architectural member, as well as an ornament to buildings, thrones, pedestals for an image, boundary walls, and over gate-ways, cars and chariots.

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 1353), ‘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 śāhapatī), does not allude to the assistance which may be afforded in the construction of edifices by a knowledge of the resolution of forces nor 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.’ (Fergusson: Hist. of Ind. and East. Architecture, p. 212.) But we have got clear references to it in the Rāmāyaṇa (see below) which must be placed before sixth or seventh century B.C.

(3) Mānasāra, Chap. xlvi (named Torāṇa) 1-77:
The torāṇa is an ornament (bhūshaṇa) for all kinds of thrones (line 1), as well as for temples and royal palaces (line 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 (lines 31–32, 33–36). The directions for making these arches as well as the measurements of their different parts are given in detail (lines 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 Chitra-torāṇa (ornamental-arch) (lines 37–38).

All these arches are both structurally and ornamentally decorated with the carvings of gods, sages, demi-gods, goblins, crocodiles, sharks, fishes, leographs, serpents, lions, flowers, leaves, creepers, etc., and are beautifully set with jewels:

\[
\text{Sarvēśhāṁ torāṇa-madhya chordhive tumbruru-nāradam} 1
\]
\[
\text{Tad-pradeśe dvi-pārśve tu makarādi-vibhūṣhītam} 1
\]

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TORAŃA

Torāṇasyāgra-mūle tu grāha-patraścha bhūshītām
Torāṇādyam tu patrādi-bhūta-vyāla-samanvitām
Pādānām cha dvi-pārśvā tu vyāla-torāṇa-dhārīnām

(M., xlvi, 45–49.)

Ratnakārāṇga-nair yuktaṁ kukshi(r) āvṛtā-lambitām
Torāṇasyopari-desē tu bhujānga-pāda-dvayor api
Grāhāntam sarva-ratnaśa cha puṣritaṁ śreṇī-saṁyutām

(ībid, 58–60.)

But these arches may as well be quite plain, that is, without any such
carvings (chitra-hīna)—(ībid, 68, 70.)

In connexion with a detached pavilion (maṇḍapa):
Chatur-dikṣhu chatur-dvāram chatus-torāṇa-saṁyutām

(M., lxx, 21: see also xxxiv, 217.)

In connexion with the pedestal of an image:
Padma-piṭham maha-piṭham tri-mārtināṁ cha yo javayet
Prapā cha torāṇāṁ vāpi kalpa-vṛkṣhaṁ cha saṁyutām

(M., li, 86–87.)

In connexion with the coronation-hall:
Paśchāt simhādyaiś cha kalpa-vṛkṣhaṁ cha torāṇam

(M., xlìx, 185.)

In connexion with the car or chariot:
Śikhi śikhaṇḍaka-chāmara-torāṇam

(M., xlìii, 156.)

In connexion with the two-storeyed buildings:
Torāṇair niḍā-bhadra-ḍi(-dyaiḥ) mūle chordhve cha bhūshītām

(M., xx, 64.)

In connexion with buildings in general (vimāna):
Śālā cha nāsīka-bhadre kuṭa-niḍās tu torāṇaiḥ

(M., xvìii, 201, etc.)

In connexion with the dome and the pillar:
Athavā torāṇam kṛtvā stambhasyopari vājanam
Tad-ūdhve torāṇasyānte makara-patra-saṁyutām
Tad-ūrdhve torāṇāntam syād eka-dandaṁ tu tach-chhiram
Makari-vaktra-saṁyuktaṁ...

(M., xiv, 130, 133–135.)

(4) Tilaka-kshudra-nāśi-yukta-toranaśa cha samanvitam

(ībid, lv, 59–63, 56–70, and compare:
Toranaṁ tri-vidhaṁ patra-toranaṁ makaraṁviva
Chitra-toranaṁ ity-śhām maṇḍanaṁ chādhunochyate
Deva-dvija-narendraṇāṁ toranaṁ makaraṁviva
Toranaṁ chitra-sajñāṁ tu vaiśyānāṁ pravidhīyate
Padmā(patra)khya-toranaṁ śūdrē sarvaṁ sarvatra vā matam

(Iībid, lv, 64, 93.)
(5) . . . Toraṇāṁ vakṣhyate’dhunāḥ
Prishṭhe tu pārśvayoṣ chaiva kartavyās toraṇās tathāḥ
Dvārasyotsedha-mānaṁ yat toraṇṣyochhrrayaṁ bhavet
Tad-ardhaṁ vistaraṁ proktam uchchhṛaye shad-vibhājite
Makaram tu dv(i)yāṁsena sesham pādam iti smṛtitaṁ
Mūla-pādasya cākṛdhena tasya pāda-pramāṇakam
Makaraṁsāṁ tad-ūrdhve tu madhye vṛttam sa-nimnakam
Vṛttiter uṛdhve uḥāṁ kṛtāvā cākurt-āyatam eva tu
Pramāṇaṁ toraṇasyoktaṁ prastaraṁ cha tataḥ śriṇu

(Suprabhādāgama, xxxi, 68–72.)

(6) Mahābhārata (Cock):
XIV, 25, 23: Stambhāṅ kanaka-chitrāṁs cha toraṇāṇi
vṛtanti cha
XIV, 85, 29: Toraṇāṁ śata-kumbha-mayāṁ
XV, 5, 16: Purāṁ . . . drīḍha-prākāra-toraṇāṁ
XII, 44, 8: Hema-toraṇā-bhūshitaṁ gṛiham
VIII, 33, 19: Bahu-prākāra-toraṇāṁ
V, 191, 21: Sthūṇa-bhavanam . . . uchcha-prākāra-toraṇam
See also V, 143, 23; II, 284, 2; III, 160, 39; III, 15, 5; II, 9, 1; II, 3, 26, 1, 185, 17; 1, 109, 8, etc.

(7) Rāmāyaṇa (Cock):
II, 91, 32: Harmya-prāśāda-saṁyukta-toraṇāṁ
I, 5, 10: Kapāta-toraṇṭa-vatim . . . purīm
II, 15, 32: Rāma-vēsma . . maṇi-vidruma-toraṇāṁ
III, 45, 11: Hema-kakṣhyā purī ramyā vaidurya-maya-toraṇā
V, 3, 33: Nagariṁ laṅkāṁ sāṭṭa-prākāra-toraṇāṁ
V, 4, 24: Gṛiham . . mahā-hāṭaka-toraṇām
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. cclxiv, v, 15):
Chaturbhis toraṇair yukto maṇḍapaḥḥ syāḥ chatur-mukhaḥ
The pavilion should have four faces and be furnished with four arched gateways (arches).
Aishṭakā dār(a)vaś chaiva āśikā vā syuḥ sa-toraṇāḥ
(Ibid., Chap. cclxix, v, 46.)

(9) Vāyu-Purāṇa (Part I, Chap. xxxix, vv. 36, 51, 60):
Harmya-prāśāda-kalilāḥ prāṁśu-prākāra-toraṇāḥ
Aṣṭiya-amara-pury-ābhā maker-prākāra-toraṇāḥ
Pāṇḍure chāru-śikhare mahā-prākāra-toraṇe

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(10) Kauṭilya-Artha-śāstra (Chap. xxiv, p. 53):
Dvi-hastam toraṇa-sīraḥ—'a top-support of ornamental arches projecting as far as two cubits.'

(11) Sarva-deva-maya-chāru-toraṇaṁ svarga-khaṇḍam iva vedhaś 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.'

(Harsha Stone Inscrip., v. 44, Ep. Ind., Vol. ii, pp. 121, 126, 124, 128; cf. note 72.)

(12) A sort of triumphal arch, supported by two pillars:

(13) See Śrīdhara's Devapattana prasasti (verse 10, Ep. Ind., Vol. ii, p. 440), and compare:
Sughaṭita-vṛisha-śata-toraṇa-dvāram—'an excellent porch at which a bull is skillfully carved.'—(Ibid., v. 12, p. 121.)

(14) Ornamental arch (for the temple): Prāśaṭa-toraṇam!

(Jaina Inscrip. from Mathura, no. 1, Ep. Ind., Vol. ii, p. 198.)

(15) A semi-circular arch with sculpture.

(Specimens of sculptures from Mathura, Plate iii, Ep. Ind., Vol. ii, p. 320-321.)

(16) Makara-toraṇa—'arch with a shark.'

(Raṅganātha Inscrip. of Sundarapannya, v. 9, Ep. Ind., Vol. iii, pp. 12, 15.)


(18) Vyadhattra śrī-someśāspada-mukutavat toraṇaṁ kāmehananasya!
'Erected a golden toraṇa 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-toraṇa made.'—(Ep. Carnat., Vol. vii, 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-torāṇa (a kind of arched canopy), fan, day-light torch, yellow and red flags and such insignia, with cymbals...'—(Ibid., no. 67, Transl., p. 157, line 14 f.)

(21) 'Who (Śrī-Rājendra-Sola-Devar, A. D. 1034)—having sent (many ships in the midst of the bellowing sea) and having captured Śangirāma-visāiyot-tuṅgapanam, 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 Vichchādira-torāṇam 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., 149.)

(22) 'White chāmaras, the crown banner, makara-torāṇa, herds of camels.'—(Ibid. no. 85; Transl., p. 150.)

(23) 'Built a beautiful stone temple with the torāṇa-gate and the surroundings walls. Having provided the temple with a flower-garden, kitchen, pond, suitable environs, musical instrument (two named) and ornaments (some named)...'—(Ep. Carnat., Vol. x, Kolar Taluq, no. 132; Roman text, p. 54; Transl., p. 49.)

(24) Svarṇa-dvāraṁ sthāpitaṁ torāṇena sārddhaṁ Śrimal-Lokanāthasya geche!

'Placed a golden door and torāṇa 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 torāṇa above the door, which is likewise made of brass, encloses three images of Lokesvara.'

(Inscript. from Nepal, no. 21, Inscript. of Srinivasa, line 6 f., Ind., Ant., Vol. ix, p. 192, note 62.)

(25) Suganaṁ raje... Dhanabhūtina kāritaṁ toraṇaṁ silākārīmaṁta cha upaño (=Śungānāṁ rājye... Dhanabhūtina kāritaṁ toraṇaṁ silākārīmantaṁ chotpannah)

'During the reign of the Sungas (first or second century B. C.) this gateway was erected, and the masonry finished by Vāchhi-puta (Vātsī-putra) Dhanabhūti.'

(Sunga Inscript. of the Bharhut Stupa, line 3 f., Ind. Ant., Vol. xiv, pp. 138, 139; no. 1, Vol. xxi, p. 227.)

(26) 'Pulling down the temple which had fallen to ruin, had it securely rebuilt with a gopura, a makara-torāṇa for the god Durgīśvara, and god Vrishabha.'—(Ep. Carnat., Vol. iii, Tirumakūṇḍu-Narasīpūr Taluq, no. 103: Transl., p. 88; Roman Text, p. 170.)

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(27) 'The sculptor Kālidāsi, champion over the proud, a thunderbolt to the rock (vajra-giri), titled sculptor, made the makara-torāna (or carved headpiece for the lintel).—(Ep. Carnat., Vol. v, part I, Supplement, Belur Taluq, no. 239 ; Transl., p. 275 ; Roman Text, p. 592.)

(28) 'Those Brāhmaṇs, pleased with Bāsi-Seṭṭi, gave to his wife and children a large palanquin and a canopy (torāna) to descend to his children.'—(Ep. Carnat., Vol. vi, Chikmagalūr Taluq, no. 44 ; Transl., p. 39 ; Roman Text, p. 104.)

(29) 'The Vīra-bhikshavati-udāna-svāmi honoured the Svāmi of the Gālipuje throne with the following: a palanquin with silver mountings, a pearl necklace, a golden umbrella, the double chāmaras, a makara (torāna) canopy... for the feet, a Mukkanna drum, a Basava drum, a Nandi flag, etc.'—(Ep. Carnat., Vol. vi, Chikmagalūr Taluq, no. 109 ; Transl., p. 51, para 2 ; Roman Text, p. 124, line 8 f.)

(30) 'Toran(a)—A structure formed of one or more horizontal beams resting on columns: a gateway or other detached entrance.'—(Rea, Chālukyān Architecture, Arch. Surv., New Imp. Series, Vol. xxi, p. 40.)


(32) 'Torāna—(1) Gate-way of a temple or Stūpa, (2) a peg used in marriage ceremonies.'—(Vincent Smith, Gloss. to Cunningham’s Arch. Surv. Reports.)

TAULI—The top of a building, a roof, the ceiling.
Mukhottarāyate nyasya tiryak taulim prakalpayet
Padaṁ väyate taulim kuryād yuktyā vichakshaṇaḥ
Tad-ūrdhve jayanti kām kuryāt tat-tat-prachchhādanānvitam

See Prachchhādāna and compare Prātauli.

TRI-KARṇA—A kind of joinery, of three-carn pattern.
(M., xvii, 106 ; see under Sandhi-karman.)

TRI-TĀLA—The second floor, the third storey.
The description of the third storey.—(M., xxi, 56-72 ; the eight classes, 2-55 ; see under Prāsāda.)

TRI-PATṬA—A three-fold band, a moulding.
A moulding of the vasc.—(M., xiv, 74, 148, 248, etc.; compare the lists of mouldings under Adhishṭhāna.)

TRI-BHAṆGA (see Bhaṅga)—A pose in which the image is bent in three places. In this pose a figure has its head and hips displaced about one aṁśa (part) to the right or left of the centre line.

(See details under Bhaṅga.)
HINDU ARCHITECTURE

TRI-BHITT-(IKA)—A three-fold wall, a structure having such a wall.  

(M., xxxiv, 74.)

TRI-BHŪMI (see TRI-TĀLA)—The third storey, a three-storeyed building.

In connexion with an image:
Evam tu Vishṇu-mūrtiḥ syāch chhakti-yuktam tu pārśvayoh 
Tri-bhūmidakshiṇe vāme sthāvare jaṅgame’pivā

(M., l, 62-63.)

TRI-MŪRTI—The triad, the images of Brahmā, Vishṇu and Śiva.

(M., l, 2-95.)

TRI-YUTA—A site 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.

Pīnopapiṭham harmyaṁ cheva maṇḍapam cha tri-vargakam

(M., xxxiv, 68.)

Nanda-paṅkty-amśa(-śe) vibhajet chatus-tale tu tri-vargakam

(M., xxxiii, 505.)

In connexion with the foundations:
Maṇjūshochchrayaṁ chatur-bhāgaṁ tat-tad ekāśanaṁ bhavet 
Tad-dvayaṁ chāṅghri-tuṅgaṁ syād ekāṁśaṁ prastarāṇvītam 
Tri-varga-maṇḍapākāram adbhiḥ svāntaṁ pravishṭake

(M., xii, 34-36.)

TRI-VISḤTAPA—A class of buildings, octangular in plan and called

(1) Vajra, (2) Chakra, (3) Svastika, (4) Vajra-svastika, (5) Chitra, 
(6) Svastika-khaḍga, (7) Gadā, (8) Śrikanṭha, and (9) Vijaya.

(1) Agni-Purāṇa—(Chap. civ, vv. 12, 20-21; see under Prāsāda).
(2) Garuḍa-Purāṇa—(Chap. xlvii, vv. 21, 22, 23, 31-32; see under Prāsāda.)

TVASHTRI—An architect (see details under STHAPATI).

DANDA(-MĀNA)—A measure, a type of building, a flag-staff, a pillar, a parapet (M., xvi, 194-196).

(1) A measure of four cubits (see under ANGULA):
Chatur-hastaṁ dhanur daṇḍaṁ daṇḍāśṭaṁ rajjum eva cha

(M., ii, 53.)
Compare hasta-danda (M., ii, 68), maṇa-danda (ibid., 76).
A stick (M., ii, 223), a measure (M., ix, 10, etc.); in connexion with joinery (M., xvii, 200).
(2) A house with a northern and eastern hall (see Danda-Kānta).

(Bṛhat-Samhitā, liii, 39.)

(3) Chatur-hasto dhanur danda nālika-jugam eva cha ।

(Bṛhmaṇḍa-Purāṇa, Part I, 2nd Anuṣṭhaṇa-pāda, Chap. vii, v. 100.)

(4) A class of buildings.—(Kāmikāgama, xlvi, 64; see under Mālikā.)

(5) Achaḷeśa-danda uchchhaiḥ sauvarṇaṁ Samara-bhūpālaḥ Kăravā-māsa ।

‘The protector of the earth, Samara, caused a golden flagstaff to be erected here (in the temple at Abu) for the lord of the mountain.’

(Mount Abu Inscript. of Samarāśīṁha

(6) Danda—‘an unspecified measure, also called Stambha.’—Bamani
Inscript. of the Silhara Vijayaditya, lines 20, 21, 23, Ep. Ind., Vol. iii, pp. 212, 213.)

DANDAKA—A pillar, a village, a pavilion, a hall, a moulding.
(1) A part of a column.

(Suprabhedāgama, xxx, 586, etc.; see under Stambha.)

(2) Mānasāra:
A part 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 with two faces:
Dvi-vaktraṁ dandaṁ praktaṁ tri-vaktraṁ svastikaṁ tathā ।

(M., xxxiv, 552; see further context under Maṇḍapa.)

A class of halls or storeyed mansions built in a single row—(M., xxxv, 3, description ibid, 65-66, 82-95, see under Sāla.)

DANDA-KĀNTA—A class of halls, a type of storeyed mansions.

(M., xxxv, 104; see Danda-Kānta.)

DANDIKĀ—The fifth moulding from the top of the entablature.

(Kāmikāgama, liv, 2; see under Prastara.)

DANDITA—Smaller buildings, pavilions near the door.

Cf. Dvāra-mānaṁ tathāvaṁ syāt dandita-dvāram ardhaṁ ।

(Ibid., xxxv, 45, etc.)
HINDU ARCHITECTURE

DANTA-KILA—A kind of tooth-like joinery. 

(M., xvii, 177; see SANDHI-KARMA.)

DANTA-NALA—A tooth-like drain or canal.

In connexion with the general description of the single-storeyed build-
ings:

Madhyame chottame harmye danta-nalaṁ pramāṇakam !

(M., xix, 168.)

DAM(A) (see DHĀMAN)—A house.

(R.-V., i, 1, 8; ii, 1, 2; Vj. Sam. viii 24, etc.)

DARI-GRIHA (see KANDARA-GRIHA)—The cave-house generally 
hewn out of rocks, underground rooms.

See Kālidāsa's Kumārasambhava (i, 10, 14; quoted also by Professor Lüder) 
Ind. Ant., Vol. xxxiv, p. 199.)

DARPAṆA—A looking-glass, a mirror, an ornament.

In connexion with the single-storeyed buildings:

Pālike lambanaṁ tatra śrenyā darpaṅa(m) proktavat !—(M., xix, 42.

In connexion with the car or chariot:

Rathānāṁ chordva-deśasya alaṅkāraṁ pravakṣhyate !

Vividha-kiṅkini-nirmala-darpaṇam . . . 1—(M., xiii, 148, 157.)

An article of furniture (M., I, 46), its description (ibid., 111-131).

DARBHA—A type of pavilion, used as stables for elephants.

(M., xxxiv, 253; see under MANḍAPA.)

DALA—A petal, a leaf, a moulding of leaf-pattern.

A moulding of the pedestal (M., xiii, 75, 82, etc.; see the lists of mould-
ings under UPAṆĪTHA).

A moulding of the throne (M., xlvi, 160, etc.).

Daśa-KANTA—A collective name of the ten classes of twelve-
storeyed buildings.

(M., xxx, 7.)

Daśa-TALA—The tenth storey, the ten-storeyed buildings.

Etad daśa-talam proktam rajju-sūtram adhas-talam !

(Kānikāgama, xxxv, 85.)

The description of the tenth storey (M., xxviii, 20-40), six classes (ibid., 
2-18; see under PRĀSĀDA).
DAŠA-TĀLA—A sculptural measure (see under TĀLA-MĀNA).

See Arisūmadbheda 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.)

DAŠA-BHŪMI (see DAŠA-TĀLA)—The tenth storey, the ninth floor.

DĀGABA—A Singalese word applied to a stūpa, derived from Sanskrit 'dhātu,' a relic, element, and garbha, a womb, receptacle, or shrine.

See further details under DHATUGARBHA, cf. Vinaya Texts, 4, 308. They were pre-Buddhistic in origin, see White Yajurveda, Chap. xxxv.

DĪPA-DĀṇḍA—A lamp-post, a lamp-bearing pillar.

Compare Dīpa-stambha, and 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 on the top. In the northwest 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.

(Chālukyaṇ Architecture, p. 38, Arch. Surv., New Imp. Series, Vol. xxi; see Plate cix, fig. 1.)

DĪPA-MĀLA(-SKAMBHA, DĪPA-STAMBHA, DĪPTI-STAM.
BHA) (see STAMBHA)—A lamp-bearing pillar, generally belonging to the Jain monuments.

A small lamp-pillar, standing inside the temple (Chālukyaṇ Architecture, p. 38, Arch. Surv., New Imp. Series, Vol. xxi; see Plate cix, fig. 1).

DUNDUBHI—A type of round buildings.

(1) Agni-Purāṇa (Chap. cIV, vv. 17-18; see under Prāśāda).
(2) Garuḍa-Purāṇa (Chap. xlVII, vv. 21, 23, 28, 29, see under Prāśāda).

DURGA—Lit. 'difficult to go' into, hence a fortified place, a fort, a fortified city.

(1) Mānasāra:

As fortified cities, the forts are called śibira, vāhinī-mukha, sthāniya, droṇaka, sambidhha, kolaka, nigama and skandhāvāra.

(M., x, 40-42.)
For purely military purposes, they are classified as giri-durga (hill-fort), vana-druga (forest-fort), salila-durga (water-fort), pāṅka-durga (clay-fort), ratha-durga (chariot-fort), deva-durga (divine-fort), and mīśra-durga (mixed fort) (M., x, 90-91). Their description in detail is given (ibid., 90-103).

Their common features:

Sarvēśām api durgāṇāṁ vapraṁ cha parikhaṁ vṛtītāṁ
Praveśā-nirgama-sthāne dvāraṁ api samanvitaṁ
Iṣṭakādi-kṛitaṁ vapraṁ hasta-dvādaśakochchhrayāṁ
Tad-ardhaṁ bhitti-mūle tu saṁchāraiḥ saha vistṛitām

(M., x, 106-109.)

(2) Kautilya-Artha-śāstra (Chap. xxiv, para 1, p. 51):

Chatur-diśāṁ jana-paddante sāmpanāyikaṁ daiva-kṛitaṁ durgāṁ
kārayat antar-dvīpaṁ sthalam vā nimmāvaruddham audakaṁ
prāṣṭaraṁ guhāṁ vā pārvataṁ nirudaka-stambam-irīnaṁ vā
dhānvanaṁ kha-janodakaṁ stamba-gahanaṁ vā vana-
durgāṁ

Teshāṁ nadi-parvata-durgāṁ jan-paddāraksha-sthānam dhān-
vana-vana-durgāṁ atavi-sthānam āpādyā prasāro vā

Then follows the very interesting description of the plan and other architectural details, the military defences, and interna arrangement for the comfort and convenience of the inhabitants.

The contents of Chapters xxiv, xxv, and xxvi, 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 (parikhā), enclosure walls and ramparts (prākāra and vapra), and are furnished with various entrances, exits and gateways (pratolī). Circumambulating flights of steps (pradakṣiṇa-sopāna) and secret staircases in the walls (guḍha bhitti-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.

(3) Śukranitṛīṭi (Chap. iv. sect. vi, vv. 2-16, 23-28, ed. Jīvānanda Vidyā sāgara, p. 447 f.)

Fortresses are made inaccessible through ditches, thorns, rocks and deserts. The Parikhā fort is that which is surrounded on all sides by great ditches (parikhā); and the Parigha fort is known to be that which is protected by walls of bricks, stones and mud.

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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 yuvhas 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) Laṅkāpūri nirālambā deva-durga-bhayāvahāḥ।
Nādeyaṁ pārvatāṁ vanyāṁ kṛitrīmaṁ cha chatur-vidham
Śailāgre rachita-dūrgā sa pūr deva-puropamā॥

(Rāmāyaṇa, Laṅkākāṇḍa, Sarga 3, vv. 20, 22.)

(5) Kheṭānāṁ cha purāṇām cha grāmāṇāṁ chaiva sarvasaḥ।
Tri-vidhānāṁ cha dūrgāṇāṁ pārvatodaka-dhāvanāṁ॥

(Brahmāṇḍa-Purāṇa, Part 1, 2nd Anushāngapāda, Chap. vii, v. 105; see also v. 102.)

(6) Dhanur-dūrga-mahi-dūrgam ab-dūrgam vārkshaṁ eva vā।
Nṛi-dūrgaṁ giri-dūrgaṁ vā smāśritya yaset puram॥

(Manu-Saṁhitā, vii, 70, etc.)

(7) Shaḍ-vidhaṁ dūrgam āsthāya purāṇy-atha niveśayet।
Sarva-saṁpat-pradhānāṁ yad bāhulyaṁ chāpi saṁbhavet॥
Dhanva-dūrgaṁ mahi-dūrgaṁ giri-dūrgaṁ tathaiva cha।
Manushya-dūrgaṁ mṛd-dūrgaṁ vana-dūrgaṁ cha tāṇi shaṭ॥

Then follows the description of details of these fortified places.

(Mahābhārata, xii, 86, 4–5, etc.)

(8) Yo’yaṁ samastam api maṇḍalam āśū śatror āchchhidya kirtti-giri-dūrgam idaṁ vyādhatta—‘having quickly wrested from the enemy this whole district (maṇḍala) made this fort of Kirtigiri.’—(Chandella Inscr. no. B, Deogaṛṭha rock Inscr. of Kirtivarman, v. 6, Ind. Ant., Vol. xviii, pp. 238, 239.)

(9) Lakṣmi-nṛsiṁha-paripālita-pūrva-tishṭe durge su-bhīma-parighe
Maḷavallaṁ-नāmī।
Vedāntagaiḥ śrutiparaiḥ smṛiti-dharma-vidyaiḥ pūrṇe sva
kārayati deva-nṛpiṇa-saro’gryam॥

‘In the fort named Maḷavalli, protected on the east by (the temple of) Lakṣmi-Nṛsiṁha, having a deep moat, filled with men learned in the Vedānta (i.e., philosophy), Śruti (Vedas), Smṛiti and Dharma-śāstra that Deva-nṛpiṇi 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.)

(10) See the fort-temple.

(Chālukyān Architecture, Arch. Surv., New Imp. Series, Vol. xxi, Plate cxxiv, figs. 1, 2.)

DURYA—Door-posts, belonging to doors, dwellings.

(R.-V., 1, 9, 18; 2, 12; vii, 1, 11; 1, 91, 19; x, 40, 12; Taït. Sam., 1, 6, 3, 1; Vāj. Sam., 1, 11.)

DURLABHA-GRĀMA—A village situated close to a large village (mahā-grāma) and inhabited by the free-holders (agrahāropajīvin).

(M., x, 79-80; see under GRĀMA.)

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, a statue shrine, a statue gallery.

(1) 'Kandaśeṇaṇ (Skandasena) ... caused (this) temple (deva-kula) to be made.'—(Vallam Inscip. of Mahendrapotaraja, no. 72, A. B; H. S. I. I., Vol. ii, p. 341.)

(2) See inscriptions from Northern Gujarat (no. xxi, line 4, Ep. Ind., Vol. ii, p. 31.)

(3) See the inscription of the Samvat 168 in Sarada character at Peshwar Museum.


DEVA-GARBHA—Foundations of temples (see under GARBHA-NYĀSA).

DEVATĀ-MANḌAPA—A class of pavilions.

(Suprabhedāgama, xxxi, 96, 98; see under MANḌAPA.)

DEVA-DURGA (see DURGA)—A god's fort, a divine or natural fort.
DEVA-NIKETA-MANḌALA

'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 Uchchanya, together with all the empire of the Pandya King.'—(Ep. Carnat., Vol. v, Part 1; Belur Taluq, no. 119; Transl., p. 78; Roman Text, pp. 182–183.)

DEVA-NIKETA-MANḌALA—A group of temples.

Achikara deva-niketa-mandalam ... stambha-varo-chhhraya-prabhase—'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, C.I.I., Vol. iii, F. G. I. no. 12, pp. 49, 51.)

DEVA-BHŪSHAṆA-MANḌAPA—A detached pavilion where the idols are dressed, a dressing room in a temple.

(M., xxxii, 71; see under MANḌAPA.)

DEVĀYATANA (see ĀYATANA)—A temple.

Kritvā prabhūtaṁ salilam ārāmān viniveśya cha
Devāyatanaṁ kuryād yaśo-dharmābhivṛddhaye
‘Having made great water reservoirs and laid out gardens, let one build a temple to heighten one’s reputation and merit.’

(Brihat-Saṁhitā, lvi, 1 : J. R. A. S., N. S. Vol. vi, p. 316.)

Rāmāyaṇa (Cock):

I. 5, 13: (Purīm) ... devāyatanaś chaiva vimānair api-sobhitām
I. 77, 13: Devāyatanaṁ
II. 6, 4: Śrīmaty-āyatane vishnoḥ
II. 6, 11: Sitābhrā-sīkhārabheshu devāyatanesu
II. 3, 18: Devāyatana-chaityesu (also ii, 71, 72).
II. 25, 4: Deveshv-āyatanesu cha
VII. 101, 15: (Ubbe purottame) ... sobhite sobhanīyaiś cha
Devāyatana-vaṭtaraiḥ
Devāyatana-chaityesu 1—(Mahābhārata, ii, 80, 30, etc.)


[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 . . .

(Old Kanarese Inscript. at Terdal, line 58; 
Ind. Ant., Vol. xiv, pp. 19, 25.)

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-griha (shrine and antarāla (corridor) 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 pradakashiṇa (circumambulation).'

‘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-griha 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 lion, etc. and the whole so devised as to project like a plantain flower.’

(Rām Rāz, Ess. Arch. of Hind., pp. 49, 50, 51.)

(2) Krishṇarāja-uḍayar, having created Chāmarāja-nagara, created the Chāmarājeśvara temple (devālaya), together with its precincts (prākāra), gopura (gateway) adorned with golden kalaśas and tower (vimāna),—set up the great (mahā) liṅga under the name of Chāmarājeśvara, and in the shrine (garbha-griha) to his left set up the goddess named Kempa-Naṅjamāba, and in the shrine to his right the goddess Chāmuṇḍeśvari,—and at the main entrance (mahādvāra) on the east set up a gopura, on the colonnade (kaśāleyallī), to the south the ancient images (purātana-vigraha), on the colonnade to the west a row of liṅgas forming the thousand (sahasra) liṅgas and on the colonnade to the north twenty-five pleasing statues (lilāmūrti, cf. dhyāna-mūrti)—and on the southwest side building a separate temple (maṇḍapa), set up the god Nārāyaṇa together with Lakṣmī.'—(Ep. Carnat., Vol. iv, Chāmarājanagar Tuluq, no. 86; Transl., p. 11, line 4 f.; Roman Text, p. 18, line 8 f.)
(3) ‘In Lakkugunḍi, which was his birth-place, Amṛtadaṇḍādhīsa built a temple (devālaya), made a large tank, established a satra, formed an agrahāra, and set up a water-shed.’—(Ep. Carnat., Vol. vi, Kadur Taluq, no. 36 ; Roman Text, p. 22, line 11 f.; Transl., p. 8.)


The general plan:

(5) ‘The temple itself consists of the usual three parts: an open maṇḍapa 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 maṇḍapa . . . in the inner corner of this maṇḍapa are two rooms. . . . Three doors with richly carved thresholds lead from the hall into the shrine.’—(Ahmedabad Arch., Burgess, Arch. Surv., New Imp. Series, Vol. xxxii, p. 29.)

(6) ‘It (the Mallēśvara temple at Hulikat) faces north and consists of a garbha-griha, an open sukhā-nāsi a nava-raṅga and a porch.’

‘The Chennēkēśava temple, which faces east, consists of a garbha-griha, a sukhā-nāsi and a nava-raṅga, and may have had a porch once.’

‘The newly restored Śāradā temple, situated to the north of the Vindya-śaṅkara, is a fine structure in the Dravidian style consisting of a garbha-griha, sukhā-nāsi, a nava-raṅga, and a prakāra 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, mahā-maṇḍapa, antarāla, 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 Nārāyaṇa-pura temple, ibid., Vol. xiv, Plate vii, Ionic temple of sun, ibid., Vol. xv, Plate viii, island temple, ibid., Vol. xix, Plates xi, xii, xiii, xiv, xv, xvi, groups of temples.)
DEŠYA—A site plan of one hundred and forty-four squares.

(M. vii, 13, 14; see Pada-vināyaśa.)

DEHARI(-LI)—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.)

DEHI—A defensive wall, trench or rampart.

(R.-V., vi, 47, 2; vii, 6, 5, Schroder Pre-historic: Antiquities, 344; Zimner, All. Lib., 143, as in the names Videha or even Delhi.)

DEHA-LABDHĀṅGULA (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, a 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.'—(Ep. Carnat., Vol. v, Part I, Arskere Taluq, no. 123; Transl., p. 167, para. 2, line 4.)

(2) 'From Vīra-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-(LINGA)—A type of phallus, a phallus of divine origin.

Devaśa cha sthāpitaṁ liṅgaṁ daivikāṁ liṅgaṁ uchyate ī

(M., lxx, 230. See Kāmikāgama l, 35, 37, under LIŅGA.)

DOLĀ—A swing, a hammock.

The great minister caused to be erected a dipti-stambha for the Kṛttikā festival of lights and a swing (dolā) for the swinging rade festival (dolārohotsavakke) of the god Chenna-Kēśava of Belur.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 14; Transl., p. 47; Roman Text, p. 107. See Mānasāra, under Bhūshaṇa.)

DRĀVIĐTĀ—A style of architecture, a type of building once prevailing in the ancient Drāvida country (see details under NAGARA), India south of the Krishna corresponding to Tamil India.

(S. K. Aiyangar, J. I. S. O. A. of June, 1934, p. 23.)
A class of the twelve-storeyed buildings:
Ravi-bhūmi-viśāle tu chāshṭa-vimśāṁśakaṁ bhavet
Mahā-śālā daśāṁśaṁ syāt śesham pūrvavad ācharet
Pāñcālam drāvidām chaiva ravi-bhūmy-alpha harmyake

(M., xxx, 8-10.)

DRUPADA—The civic and sacrificial posts, symbolical of royal and divine power to which offenders and sacrificial victims were tied.

(R.-V., i, 24, 13; iv, 32, 23; vii, 86, 5; A.-V., 63, 3; 115, 2; xix, 47, 9: Vāj. Sam., xx, 20.

DROŃAKA (see under DURGA and NAGARA)—A fortified city situated on the bank of a sea, a sea-side town.

Samudrataṇī-yuktām taținyā dakshinottare
Vanighiḥ saha nānābhī janaı̄r yuktaṁ janāspadam
Nagarasya prati-tațe graha-kāīs cha samāvritam
Kraya-vikraya-samyuktaṁ droṇāntaram udāhrītam

(M., x, 75-78.)

A class of a pavilion.—(M., xxxiv, 423; see under MANḌAPA.)

DROŃA-MUKHA—A fort, a fortified town, a fortress.

A fortress to defend a group of 400 villages:
(1) Chatus-śata-gramyā droṇa-mukham

(Kauṭiliya-Artha-śastra, Chap. xxii, p. 46.)

(2) Nagarāṇī kara-varjitāni nigama-vanijāṁ sthānāni janapadā
desaḥ pura-varāṇi nagaraika-desa-bhūtāni droṇa-mukhāni
jala-sthalapathopetāṁ

(Praśna-Vyākaraṇa-sūtra-vaśikhyāne, p. 306, ibid., p. 46, footnote.)

(3) Grāma-nagara-kheḍa-karvāḍa-maḍambha-droṇa-mukha-path-
tana-gālīmḍam aneka-maṭa-kūṭa-prāśāda-devyātanaṁ-gal-iṁ-
oppuva-agrahāra-patṭaṇām-galīmḍam-damatisāyav-appa...

[At Tridiḍāla, 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 Inscript. at Terdal, line 58, Ind. Ant., Vol. xiv, pp. 19, 25.)

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(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, ghāṭikā-sthāṇas (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-madamba-droṇa-mukha-pura-pattana-rāja-dhānī), on whatever side one looked, in these nine forms did the Kuntala-des shine.'

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 3 above).

(Ep. Carnat., Vol. vii, Shikāpur Taluq, no. 197 ; Transl., p. 124, para. 1, last seven lines ; Roman Text, p. 214, line 27 f.)

DVĀ-DAṢA-TALA—The twelve-storeyed buildings, the twelfth storey.

(1) See Mānasāra (Chap. xxx, i-191, ten classes, ibid., 5-7, 8-36, see under Prāṣāda ; the general description of the twelfth storey, ibid., 37-88, 89-191).

(2) Tad-adhastāt talaṁ chaikādaṇa-dvā-daṣa-bhūmikam

(Kāmkāgama, xxxv, 86.)

(3) Ādvā-daṣa-talād evam bhūmau bhūmau prakalpayat

(Suprabhedāgama, xxxi, 33.)

DVĀRA—A door, a gate, an entrance. Compare Gurudvāra.

(1) Mānasāra (Chap. xxxviii, 2-54 ; xxxix, i-163):

The situation of gates in the village or town (called Nandyā-varta):

Grāmasya parito bāhye rakshārtham vapra-saṁyutam
Tad-bahiḥ parito yuktaṁ parito-pravedakah
Chatur-dikṣhū chatush-kone mahā-dvāraṁ prakalpayet
Vṛttamā vā chatur-asram vā vāstu-sva(-ā)-kṛiti-vaprayuk
Pūrva-dvāraṁ athaiśāne chāgni-dvāram tu dakshihe
Pitur dvāram tu tat-pratyag vāyau dvāraṁ tathottaram
Pūrva-paśchima-tad-dvārau (-rayoh) rīju-sutraṁ tu yojaye
Dakshiṇottarayor dvārau tatra śeshaṁ (-deśe) viśeshataḥ
Dakshiṇottaraṁ śūtraṁ vīṇyaseḥ chhilpavita-маḥ
Tasya sūrtrā tu tat-pūrve hastam tad-dvāra-madhyma
Evaṁ dakshiṇaṁ dvāraṁ tad-dhi tāro(-raṁ) tathoktavat
Uttare dvāraṁ tat sūrtrā pratyag-hastāvasānakam

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Chatur-dikshu chatur-dvāraṁ yuktaṁ v ā neshyate bu dhaiḥ
Pūrve paśchimake vāpi dvāraṁ etad(-kaṁ) dvayor api
Paritaś chatur-aśrāgrād dvāraṁ kuryāt tu sarvadā
Etat sarvaṁ mahā-dvāraṁ upa-dvāraṁ ichohyate

The smaller doors:
Nāge vāpi mrīge vātha aditiś-chodito’pi vā
Parjanye vāntarikshe vā pūshe vā vitahe’thavā
Gandharve bhrīṅgarāje vā sugīve vāsure’thavā
Yathesht(ām) evam upa-dvāraṁ kuryāt tal-lakṣaṇoktavat

The water-doors (drains):
Mukhyake vātha bhallāte mrīge vā chodite’pi vā
Jayante vā mahendre vā satyake vā bhrīśe’tavā
Evam evam jala-dvāraṁ kuryāt tatra vīchakshaṇa

(M., ix, 290-313.)

The gates of villages:
Svastikāgraṁ chatur-dikshu dvāraṁ teshāṁ prakalpayet
Evam chāśhti-mahā-dvāraṁ dikshu dvayaṁ tataḥ
Mrīge chaivāntarikshe vā bhrīṅgarāja-bhrīśe tathā
Śeṣe vāpi cha roge vā chāditau chodite’pi vā
Evam etad upa-dvāraṁ kuryāt tatra vīchakshaṇaḥ
Mahā-dvāraṁ tu sarveshāṁ lāṅgalākāra-sanniḥbham
Kapāṭa-dvaya-sāmyuktaṁ dvārāṇāṁ tat prīthak prīthak

(Ibid., 355-361.)

Chatur-dikshu chatur-dvāraṁ upa-dvāraṁ Antarālake
Devāṉāṁ chakravartināṁ madhye dvāraṁ prakalpayet
Mahā-dvāraṁ iti proktam upa-dvāraṁ tu choktavat
Bhū-surādi-naraṇāṁ cha madhye dvāraṁ na (cha) yojayet
Madhya-sūtraṁ tu vāme tu harmya-dvāraṁ prakalpayet

(M., xxxi, 77-81.)

Referring to the two-storeyed buildings:
Tat-pure madhyame dvāraṁ gavākshaṁ vātha kalpayet
Dakshiñe madhyame dvāraṁ syād agre madhya-maṇḍapam
Chatur-dvāra-sāmyuktaṁ pūrve sopāna-sāmyutam

(M., xx, 81-83.)

Two entire chapters are devoted to the description of doors of the residential buildings and temples, in one of which (Chap. xxxix, 1-163), the measurement and 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, (lines 17–18). The height may vary from 1½ cubits to 7 cubits (line 7). The height of the smaller doors vary from 1 cubit to 3 cubits (lines 9–10). The height of the windows which are sometimes made in place of smaller doors vary from half a cubit to 2 cubits. This measurement is prescribed for doors in the Jāti class of buildings (line 28). Such other measurements are given to doors of buildings of the Chhanda, Vikalpa, and śāhas classes (line 29 f.). The pillars, joints, planks, shutters, panels, frames, and other parts of doors are described at great length (lines 59, 111–163). Doors are generally of two flaps; but one-flapped door are also mentioned (line 98).

Doors are profusely decorated with the carvings of leaves and creepers (line 116). The images of Ganeśa, 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 (phalaka), bolt (kilabhājanana), etc. are minutely described (line 137 f.).

It is stated (Chap. xxxvm) 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 (line 4). Many other still smaller doors are constructed at the intervening spaces (lines 19, etc). The gutters are made conveniently and sloped downwards (lines 5–7). Drains or jala-dvāra (water-gate) are made beneath the halls (line 8). The main doors are always furnished with a flight of stairs (line 12).

In some residential buildings the entrance door is made, not in the middle of the frontage, but on either side of the middle (line 17), although the general rule is to make the door in the middle of the (front wall, lines 6, etc.). But in temples and in case of kitchens in particular, the doors are generally made at the middle of the wall (line 35, see also Chap. xxxix, 140). For the easy upward passage (ūrdhva-gamana) of the kitchen smoke, they are furnished with the lattice (jāla, line 37).

(2) Varāha-mihira (Bṛihat-Saṁhitā, lxxi, 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 grihābhyaṇtaram aṅgaṇaṁ viṣatāṁ tāṇya-evā grihāṇi daksināto daksinasyāṁ diśi bhavanī. Etad uktaṁ bhavati prāṇ-mukhasya gṛihasyāṅgaṇa-(syāgāra)-dvarām uttararābhimukham kāryaṁ daksinābhimukhasya prāṇa mukhāṃ paśchimābhimukhasya daksinābhimukham uttarabhimukhasya paśchimābhimukham iti!

'How a house can be said to face the east, without having its door facing the same quarter, is beyond our comprehension.' Kern. Compare no. 4 below.

(J.R.A.S., N. S., Vol. vi, p. 291, note 1.)

Varāha-mihira himself, however, states (Brihat-Samhitā, 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):

Chatūḥ-shashṭi-padaṁ kāryaṁ devāyatanaṁ sadā!
Dvāraṁ cha madhyamāṁ tatra samadikṣaṁ prasasyate!

'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.' The rules in the Mānasāra as also the existing temples support the interpretation, namely, 'the door is made at the middle,' (of the front wall).

(3) Vāstu-sāra (by one Maṇḍaṇa, Ahmedabad, 1878) lays down (1, 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 (kuryāḥ chatur-dīśaṁ mukham).

(4) Gārga-Samhitā (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-māna of the Mānasāra);
situation of door (dvāra-nirdeśa, Chap. III, fol. 57a, corresponds more or less with dvāra-sthāna or position of door, of the Mānasāra); and height of the door-pillar (dvāra-stambhocchhraya-vidhi, fol. 60b); there is no such separate chapter in the Mānasāra, although door pillars are occasionally described.

As regards dvāra-dosha (penalties of defective doors), Varāhamihira seems to have condensed (Brihat-Saṅhitā, III, 72–80) the contents of Gārga (fol. 68b).


Dvāraṁ matsya-matānusāri daśakaṁ yogyaṁ vidheyam budhaiḥ—following the rules of the Matsya-Purāṇa the learned (architects) recommend ten suitable doors (for a building)'.

(6) Vāstu-pravandha (II, 8, compiled by Rājakisora Varma):

Dvārasyopari ya(d)-dvāraṁ dvārasyānyā (?) cha saṁmukham
Vayadaṁ tu yādā tach cha na karttavyam subhepsubhiḥ
‘Those, who want prosperity, should not make one door above or in front of another because it is expensive.’

(7) Silpa-śāstra-sāra-saṁgraha. VII, 24:

Chatur-dvāraṁ chatur-dikshu chaturaṁ (?) cha gavaḵshakam
Nṛpaṁ bhavane śreshṭham anyatra parivarjayet
‘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.’

(8) Bhavishya-Purāṇa (Chap. cxxx, v. 17) has the same verse as (2) except that it reads ‘samadik sampraśasyate’ in place of ‘samadikṣtham praśasyate’ of the Brihat-Saṅhita.

(9) Matsya-Purāṇa (Chap. cclv, vv. 7–9):

Vāsa-gehaṁ sarveshāṁ praviśed daksinena tu
Dvāraṁ tu pravakṣhīṁi praśastāniha yāṇi tu
Purvaṇendraṁ jayantam cha dvāraṁ sarvatra śasyate
Yāmyaṁ cha vitatham chaiva daksinena vidur budhāḥ
Paschime pushpadantaṁ cha vāraṇaṁ cha praśasyate
Uttareṇa tu bhadraṁ saumyaṁ tu subhādam bhavet

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-dvāraṇi chaitāni kramenektaṇi sarvadā

(Ibid., Chap. cclxx, v. 28.)
(10) Agni-Purāṇa (Chap. civ, v. 24):
Dikṣhu dvāraṇi kāryāṇī na vidikṣhu kadhāchana
'The doors should be constructed at the cardinal points and never at the intermediate corners'.

(11) Garuḍa-Purāṇa (Chap. xlvi, v. 31):
Dvāraṁ dirghārdhda-vistāraṁ dvāraṇy-ashaṁśaṁrītāni cha
'The breadth of the door should be half of its height (length) and there should be eight doors (in each house)'.

Atha dve prāṃmukhe dvāre kuryāda dve dakṣināmaṇukhe
Dvāre pratyāṇmuṇkhe dve cha dve cha kuryāda uḍāṇmukhe II (1)
Māhendre prāṇaṁkhaṁ dvāraṁ praśaṇaṁ śiśṭa-jāṭiṣhe
Aparāṁ tu tathā dvāraṁ jayante prāha nīchāyaṁ II (2)
Antar-dvāraṇi choktāni bahir-dvāraṁ aṭhacyate II (19)
Yatroṇnataṁ tato dvāraṁ yatra nīmnaṁ tato gṛhām
Gṛhe chāpy-ashaṁtāme rāṣau tatra dvāraṁ na kārayet II (20)
Gṛihakṣhe cha māhendre brāhmaṇānām prakṛtitam
Mahiddhare cha some cha pha(bha)llāṭargalayos tathā II (21)
Śayaṇīyaṁ tu kartavyaṁ praśaṇaṁ pūrvataḥ śīkha
Nava-dvārakṛtaṁ kuryād antarikṣhe mahānasam II (22)
Dvāraṁ yatra cha vihitām tad-dīg-adhiśādhipaṁ bhaved dhāma
Eka-talaṁ va dvi-talaṁ dvi-tale dvi-mukhaṁ cha nirmukhaṁ
va syat II (21)

Position of the door:
Dvāraṁ cha dikṣhu kartavyaṁ sarveshām api veśmanām
Madhyastha-dvāra-madhyāṁ syād vāstu-mandira-sūtrayaḥ II (24)
Upadvāraṇi yuṣyantāni pradakshināyaṁ svā-yonitaḥ
Dvāra-pādasya vistāraṁ tulyam uttara-tārataḥ II (25)
Sva-sva-yonyaṁ gṛhādīnāṁ kartavyā dvāra-yonayaḥ I (26)
Āgneyyaṁ mandiraṁ dvāraṁ dakṣinābhimukhaṁ smṛitam
Pratyāṇmukhaṁ tu nairṛttyāṁ vāyavyāṁ tad uḍāṇmukhaṁ II (31)
Iṣe tat prāṇmukhaṁ kuryāt tāni syuḥ pādukoparī II (32)

Then follows the measurement of the mouldings of the door (26–30).

The door-panels are described next:
Kavāṭa-dvitayaṁ kuryān māтриputry-abhidhān budhāḥ
Dvāra-tāre chatusha-shaṭ-saptāṣṭha vibhājite II (1)
Ekāṁśaṁ śūtra-paṭṭīḥ syāt samaṁ vā bahalaṁ bhavet
Ardhaṁ vā pāda-hīnaṁ vā bahalaṁ parikṛtitam II (2)
Dvāra-yāma-samāyāma kāryā yugmāsa cha paṅktayaḥ
Aśvyādy-aśvama-paryantarī paṅktayaḥ parikṛtitāḥ II (3)

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(13) Matha-pratishṭā, by Raghunandana quotes from the Devī-Purāṇa without further reference:  
Plāksaṁ dvāram bhavet pūrve yāmye chaudumbaram bhavet 1  
Paśchad āsvattha-ghaṭitam naiyagrodham tathottare 1

(14) Kautiliya-Artha-sāstra (Chap. xxiv, pp. 52, 53, 54):  
Āgrāhye deśe pradhāvītikāṁ niskhura-dvāram cha 1  
Prākāram ubhayato maṇḍalaka-madhyārdha-danḍaṁ kṛtvā  
pratoli-shat-tulāntarama dvāram niveṣayet 1  
Paṁcha-hasta-maṇi-dvāram 1  
Prākāra-madhye kṛtvā vāpiṁ pushkariṇiṁ dvāram chatuś-sā- 
lam adhyardhāntaraṇiṁ kumārī-puraṁ maṇḍa-harmyam dvī- 
talaṁ maṇḍaka-dvāram bhūmi-dravya-vāsaṇa vā tri-bhāgādhi- 
kāyāmāḥ bhāṇḍa-vāhinī-kulyāḥ kārayet 1  
Sa-dvādaśa-dvāro yuktodaka-bhūmich-chhanna-pathaḥ 1  
Saināpatyaṁī dvāraṇī bahiḥ parikhaṇyāḥ 1  
(Ibid., Chap. xxv, p. 54 f.)

Kishku-mātra-maṇi-dvāram antarikāyāṁ khaṇḍa-phullārtham  
asamātāṁ kārayet 1  
Pratiloma-dvāra-vātāyana-bādhāyāṁ cha anayatra rāja-mārga- 
rathyābhyaḥ 1  
(Ibid., Chap. lxxv, pp. 166, 167.)

(15) Rāmāyaṇa (Laṅkākāṇḍa, Sarga 3, 1, 11, 13, 16):  
Drīḍha-vaddha-kapāṭāṁi mahā-parigha-vanti cha 1  
Chatvāri vipulay-asyā dvāraṇī sumahānti cha 11 (11)  
Dvāreshu samākrītā bhīmāḥ kālāya-samayāḥ ītāḥ 1  
Śatāso rachitā viraiḥ ātaghnya rakshasā gaṇaiḥ 11 (13)  
Dvāreshu tāsāṁ chatvāraḥ sakramāḥ paramāyataḥ 11  
Yantrair upetā bahubhir mahadbhir griha-paṅktibhiḥ 11 (16)

(16) Kāmikāgama (xxxv, 6-13):  
Bhallaṭe pushpadante cha mahendre cha grahā(ghiha)kshate 1  
Chatur-dvāram prakartavyam sarveshām api vāstūnām 11 (6)  
Then are given the details concerning the position of doors in various  
quarters (7-9). Next follows their measurement (10-13).  
Cf. Devānāṁ manuṣjānāṁ cha viśeṣād rāja-dhāmanī 1  
Pushpadante cha bhallaṭe mahendre cha grahā(ghiha)kshate 11  
Upa-madhye thavā dvāram upa-dvāram tu vā nayet 11  
(Ibid., v. 118, 118a.)

Pratyāṁmukhaṁ tu śayanaṁ doshadam dakṣiṇāṁmukham 1  
Dvāre pādetu neshta(m) syāt nodak-pratyak chh(ś)iro bhavet 11  
Bhojanaṁ nānuvaṁsaiṁ syāḥ chhayanam cha tathaiva cha 1  
Anuvamśa-ghiha-dvāraṁ naiva kāryam śubhārthibhiḥ 11  
(Ibid., v. 146, 157.)

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Bhallāte dvāram iṣṭaṁ syād brāhmaṇānāṁ viśeshataḥ
Madhyasa-traṣya vāme vā dvāraṁ vidhivad āchareṇaḥ

(Ibid., v. 165, 168.)

Jala-dvāraṁ punas teshāṁ pravakṣhyāmi niveśānāṁ

(Ibid., v. 167–176.)

Devānām ubhayaṁ grāhayaṁ madhya-dvāraṁ tu vai tale
Gopuraṁ cha khalūri cha mūla-vāṣṭu-nirikṣhitam
Antare rāja-devināṁ griḥāṇy-antar-mukhāni cha

(Ibid., xxxv, 54, 128.)

Daṇḍikā-vāra-saṁyuktāṁ shaṇ-netra-sama-vāṁśakam
Vāṁśopari gataḥ śālāś chattāro’śhānanāṁvītaḥ

(Ibid., xxli, 19.)

(17) Suprabhedāgama (xxxii, 7, 131–133):
Bāhya-bhittau chatur-dvāraṁ athavā dvāraṁ ekataḥ
(7) Referring to the temples of the attendant deities built in the five
courts (prākāra):
Prākāra-saṁyutaṁ kṛitvā bāhye vābhyaṁtare’pi vā
Pūrve tu paśchime dvāraṁ paśchime pūrvvato mukham
Dakshihape chottara-dvāraṁ uttāre daksinomukham
Vahniśāna-sthitaiṁ yat tat paśchime dvāraṁ ishyate
Nilānīla-sthitaiṁ chaiva pūrva-dvāraṁ praśasaye
Vṛishasya maṇḍapaiṁ tatra chatur-dvāra-saṁyutaṁ

(133)

(18) Mahābhārata (v, 91, 3; 1, 185, 119–122):
Tasya (duryodhana-grihasya) kakshyaṁ vyatikramya tisro dvāh-
sthair avāritaḥ
Prāśaṇāiḥ sukrītochhrayaiḥ
Suvarṇājāla-saṁvītair maṇi-kuṭṭitaṁ-bhūshaṇaiḥ
Sukhārohaṇa-sopānair mahāśaṇa-parichchhadaiḥ
Asambhāda-sata-dvāraṇaiḥ śayanāsana-sobhaitaiḥ


(20) Vijaya-vikṣhepāṁ bhurukachchha-pradvāravaśakaṭataṁ—’from the
camp of victory fixed before the gates of Bhurukachchha.’—(Umetā grant
of Dadda, line 1, Ind. Ant., Vol. vii, pp. 63, 64.)

(21) Svarṇa-dvāraṁ sthāpitaṁ toraṇena sārdhāṁ śrimal-lokanāthasya
gehe—’placed a golden door and a toraṇa in the temple of glorious
Lokanātha.’

The inscription is on the lintel of the door of the temple of Avalokitēśvara 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 Lokēśvara.—(Inscriptions from Nepal,
no. 21, Inscript. of Śrīnivāsa, line 6 ff., Ind. Ant., Vol. ix, p. 192, note 62.)
(22) Ātirtha-dvāra-paksha-śobhārttham mādisidam—'had the side-doors of that tither made for beauty.'—(Ep. Carnat., Vol. ii, no. 115; Roman Text, p. 87; Transl., p. 171.)

(23) See Chālukya Architecture.—(Arch. Surv., New Imp. Series, Vol. xxi, Plates v, figs. 1, 2; liv; lxxiv; xciv; cxvi, figs. 1, 2.)

(24) See Buddhist Cave Temples.—(Ibid., Vol. iv, Plates xxiv; xxiv, no. 1; xxxii, nos. 1, 2; xxxv; xlivi, no. 2.)

(25) See Cunningham's Arch. Surv. Reports.—(Vol. xix, Plates xix.)

DVĀRAKA—A gate-house.

Prāśāde maṇḍape sarve gopure dvārake tathā ।

Sarva-harmyake kuryāt tan-mukka-bhadram ।—(M., xviii, 326–328.)

DVĀRA-GOPURA (same as MAHĀ-GOPURA)—The gate-house of the fifth or last court.

(Suprabhedāgama, xxxi, 125; see under Prākāra.)

DVĀRA-KOŚHTHĀ(-KA)—A gate-chamber.

The index of the Divyāvadāna quoted by way of comparison with Svakīyāvāsanikā-dvāroṣṭha, dvāroṣṭha-nishkāsapraveśaka, and nishkās-praveśa-dvāroṣṭhaka.

(Siyodoni Inscrip., lines 14, 32, 33, Ep. Ind., Vol. i, pp. 165, 175, 177.)

DVĀRA-PRĀSĀDA—The gate-house of the third court.

See Mānasāra (xiii, 9, under Gopura).

See also Suprabhedāgama (xxx, 124, under Prākāra.)

DVĀRA-ŚĀKHĀ (see ŚĀKHĀ)—The door-lintel, the door-frame, jamb or post.

'He, the emperor of the South, caused to be made of stone for Vijaya-nārāyaṇa (temple), latticed window, secure door-frame, door-lintel (dvāra-sakhala), kitchen, ramparts, pavilion and a pond named Vāsudeva-tīrtha.'

(Ep. Carnat., Vol. v, Part i, Belure Taluq, no. 72; Transl., p. 61; Roman Text, p. 142, line 7.)

DVĀRA-ŚĀLĀ (see Gopura)—A gate-house.

The gate-house of the second court.

(M., xxxiii, 8, and Suprabhedāgama, xxxi, 124; see under Prākāra.)

DVĀRA-ŚOBHĀ (see Gopura)—A gate-house.

The gate-house of the first court.

(M., xxxiii, 8, and Suprabhedāgama, xxxi, 123; see under Prākāra.)

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DVĀRA-HARYMA (see GOPURA)—A gate-house.

The gate-house of the fourth court.

(M., xxxiv, 9, and Suprabhdgama, xxxi, 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 shoḍaśānām varāṁgakānāṁ dvi-bhumika-grihāṇi ali-
dvayena ramyāṇy-achikaraj jaya-sainyeśaḥ—'in front of the temple he (Jaya) erected two rows of double-storeyed house for sixteen female attendants.'—(Chebrolu Inscrip. of Jaya, v. 46, Ep. Ind., Vol. vi, pp. 40, 39.)

DVI-TĀLA—A sculptural measure (see details under TĀLA-MĀNA.)

DVI-PAKSHA (cf. EKA-PAKSHA)—Two sides, a street (or wall) having footpaths on both sides.

Dakshiṇottara-rathyāṁ tat tat saṁkhya yatheshtakā 1
Evaṁ viṁhī dvi-pakshān(-shā) syān madhya-rathyaṇa(-ka)-paksha-

Tasya mūḷāgrayo(r) deśa kṣhatra(? kskudro)-mānaṁ prakārayet 1
Bāhya-viṁhī dvi-pakshān(-shā) syāt tad-bahiś chāvritaṁ budhaiḥ 1

(Rathyā sarvā dvi-pakshān(-shā) syāt tiryān-mārγaṁ yathesht-

(Ibid., 465. See also M., ix, 396 ; xxxvi, 86-87 ; under EKA-PAKSHA.)

DVI-VAJRAKA—A column with sixteen rectangular sides.

Cf. Vajro’shṭāṣtrī dvi-vajrako dvi-gūṇaḥ 1

(Bṛihat-Saṁhitā, lxxi, 28 ; see under STAMBHA.)

DVYAŠRA-VRĪTTA—A two-angled circle, an oval building.

(M., xix, 171; xi, 3, etc.; see under PRĀSĀDA.)

DH

DHANADA (see UTSEDHA)—A type of pavilion, a kind of height, an image.

A height which is 1 3 2 of the breadth of an object—(See M., xxxv, 22-26 and cf. Kāmikāgama, 1, 24-28, under ABHUTA).

The image of the god of wealth—(M., xxxii, 140).

A class of pavilions—(M., xxxiv, 398 ; see under MANḌAPA).

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DHANUR-GRAHA—A measure, a cubit (hasta) of 27 angulas.

(M., ii, 52, and Suprabhedagama, xxx, 26; see under Angula.)

DHANUR-MUSHTI—A measure, a cubit (hasta) of 26 angulas.

(M., ii, 51, and Suprabhedagama, xxx, 26; see under Angula.)

DHANUS—A measure of four cubits.

(M., ii, 53; see under Angula.)

DHANVA-DURGA—A fort (see details under Durga).

DHAMMILLA—The braided and ornamented hair of a woman tied round the head and intermixed with flowers, pearls, etc.

A headgear (M., xlIX, 14, etc.).

DHARMA-GANJA—A library in the University of Nalanda, comprising three buildings known as Ratnodadhi, Ratnasagara, and Ratnaranjaka.

(Tibetan account of the University of Nalanda.)

DHARMA-DHATUS-MANDALA—The relic shrine of Nepalese temples, situated at the fourth storey of five-storeyed pagoda-like structures, the basal floor being occupied by Sakyamuni, second by Amitabha, the third being a small chaitya, and the fifth or apex being called vajra-dhatus-mandala.


DHARMA-RAJIKA—A monument, a tope.

Tata dhammadhajikan saṅgaṅi dhammadhakaraṁ punar navam I

'They repaired the dharma-rajika (i.e. stupa) and the dharma-

chakra with all its parts.'—(Sarnath Inscrip. of Mahipala, line 2, Ind. Ant., Vol. xiv, p. 140, note 6.)

DHARMA-SALI—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.)

DHARMALAYA—A rest-house.

Tatraiva satra-salā vā āgneye pāṇiya-mañḍapam I

Anya-dharmalayaṁ sarvaṁ yathes̄taṁ diśato bhavet I

(M., IX, 139–140.)
DHĀTU (cf. Tridhātusarana)—Storey. (R.-V., iv, 200.)

DHĀTU-GARBHA—Buddhist dagoba, same as chaitya and as stūpa, the relic receptacle or inner shrine, and is ‘strictly applicable only to the dome of the stūpa, sometimes called the anda or egg.’ These monuments were ‘not merely relics in the literal sense, but memorials in an extended acceptation, and were classified as corporeal remains; objects belonging to the teacher, as his staff, bowl, robe holy spots, etc., and any memorial, text of a sacred book, cenotaph of a teacher, etc.’

DHĀNYA-STAMBHA—A kind of pillar. (M., xlvi, 14; see under Stambha.)

DHĀMAN—A dwelling house. (R.-V., i, 144, 1; ii, 3, 2; iii, 55, 10; viii, 61, 4; x, 13, 1; A.-V., iv, 25, 7; vii, 68, 1; xii, 52; Vāj. Sam., iv, 34; Taitt. Sam., ii, 7, 2.)

DHĀRNA—A type of building, a pillar, a roof, a tree.
A class of the seven-storeyed buildings. (M., xxv, 26; see under Prāśāda.)
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, 45; see the lists of mouldings, under Adhishṭhāna.)

DHĀRA-NILA—A blue stream of water, the line of sacred water descending from the phallus.
In connexion with the phallus:
Garbha-geha-sthale dhāra-nilā-madhye samām bhaveti (M., lx, 173.)

DHĀRA-LIŃGA—A kind of phallus with fluting at the top portion. (M., lxi, 135; lxi, 48; see details under Liṅga.)

DHVAJA-STAMBHA (see Stambha)—Flagstaffs, free-pillars erected generally by the worshippers of Śiva, a pillar or pilaster decorated with banner or flag (dhvaja) at the top.

N

NAKULA—The cage of the mongoose (M., l, 245; see under Bhūshaṇa).

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NAKHA—The nail, its measurement, etc., when belonging to an image.

(M., LIX, LXV, etc., 21.)

NAKSHATRA-MĀLĀ—The garland of stars, an ornament.

(M., L, 297; see under Bhūṣaṇa.)

NAGARA(-RI) (cf. Grāma)—Probably from Naga, lit. immovable or rock, implying permanence and strength with reference to stone-walls, etc. The purs were mere fort while pura as in Tripura and Mahāpura was something much bigger (Tait. Sam., VI, 2, 3, 4; Kāth. Sam., xxiv, 10; Sat. Brā. VI, 3, 3, 35; Ait. Brā., II, 11; Mait. Sam., III, 8, 1). Thus pur might have been the prototype of pura, the developed city, and nagara the full-fledged capital city.

(1) Definition:

Janaih parivṛitaṁ dravya-kraya-vikrayakādibhiḥ I
Aneka-jāti-saṁyuktam karmakāraṁ samanvitaṁ II
Sarva-devatā-saṁyuktam nagaram chābhidhiyate II

(Kāmikāgama, XX, 5-6.)

(2) Dhanu-śataṁ parihaṁ grāmasya syāt samantataḥ I
Samyāpattas trayo vāpi tri-guṇo nagarasya tu II

(Manu-Saṁhitā, VIII, 237.)

(3) Dhanuḥ-śataṁ parihaṁ grāma-kṣetraṁ bhavet I
Dve śate kharvaṭasya syān nagarasya chatuḥ śatam II

(Tājñavalka, II, 167.)

(4) Nagarādi-vāstuṁ cha vakshye rājya-dvīpaddhayate I
Yojanam yojanārdddham vā tad-arthaṁ sthānam āśrayet II
Abhyarchya vāstu-nagarām prākārādyam tu kārayet I
Īśādi-triṁśat-padake pūrva-dvāraṁ cha sūryake II
Gandharvābhyaṁ dakshine syād vārunye paśchime tathā I
Saumya-dvāraṁ saumya-pade kārya haṭyās tu vistarāḥ II

(Agni-Purāṇa, Chap. cvi, 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-vikarṇaṁ cha vyajanākṛiti-saṁsthitam II
Vṛttam vajraṁ cha dirghaṁ cha nagaraṁ na praśasayate II

(Brahmāṇḍa-Purāṇa, Part I 2nd Anushīṣa-pāda, Chap. vii, vv. 107, 108; see also vv. 94, 110, 111.)

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(6) **Kauṭiliya-Artha-śastra** (Chap. xxi, p. 46, footnote):

Nagaram rāja-dhānī

(Ṛṣipasena-śūtra-śāyaḥpyāṇe, p. 206.)

Nagrāṇī kara-varjītāni nigama-vaṇijām sthānāṇī

(Praṇa-śūṅkaraṇa-śūtra-śāyaḥpyāṇe, p. 306.)

(7) **Mānasara** (Chap. x, named Nagara):

The dimension of the smallest town unit is 100×206×4 cubits; the largest town unit is 7200×14400×4 cubits (lines 3-33). A town may be laid out from east to west or north to south according to the position it occupies (line 102). There should be one to twelve large streets in a town (lines 110-111). It should be built near a sea, river or mountain (lines 73, 51), and should have facilities for trade and commerce (lines 48, 74) with the foreigners (line 63). It should have defensive walls, ditches and forts (line 47) like a village. There should be gate-houses (gopura, line 46), gates, drains, parks, commons, shops, exchanges, temples, guest houses, colleges (line 48 f.) etc., on a bigger scale than in a village.

Towns are divided into eight classes, namely, Rāja-dhānī, Nagara, Pura, Nāgari, Kheṭa, Kharvaṭa, Kubjaka, and Pattana (lines 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 strategic points are well fortified and divided into the following classes: Śibira, Vāhini-mukha, Sthānīya, Droṇaka, Saṁvidda, Kolaka, Nigama, and Skandhāvāra (lines 38-41, 65-86). The forts for purely military purposes are called giri-durga, vana-durga, salila-durga, paṇka-durga, ratha-durga, deva-durga and mṛṣa-durga (lines 86-87, lines 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 Amarāvatī, so did the magnanimous Daśaratha, the enlarger of his dominions, protects Ayodhyā, fortified by gates, firmly barred, adorned with areas disposed in regular order, and abounding with a variety of musical instruments and war-like weapons; and with artifices of every kind. Prosperous, of unequalled splendour it was constantly crowded with charioteers and messengers, furnished with šataghniś (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 resemble 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 Lakṣmī (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 sālī 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 quarter-masters 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 Ikšvākus. This city was inhabited by thetwiceborn who maintained the constant sacrificial fire, (men) deeply read in the Veda and its six Aṅgas, 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.'—("Rāmāyaṇa, I, 5, 5-17.")

'Lankā, filled with mad elephants, ever rejoiceth. She is great, thronging with cars and inhabited by Rākshasas. 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 Rākshasas, hundreds of sharp iron šatagnis (firearms, guns). She hath a mighty impassable golden wall, having its side emblazoned in the centre with costly stones, coral, lapises 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 daisies ... And dreadful and resembling a celestial citadel, Lankā cannot be ascended by means of any support. She hath fortresses composed of streams (cf. Jala-Durga), 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 Lankā is filled with horses and elephants. And a moat and šataghinis and various engines adorn the city of Lankā, belonging to the wicked Rāvana ... his abode consists of woods, hills, moat, gateways, walls, and dwellings.'—("Ibid., VI, Lankākāṇḍa, 3rd Sarga.")

(9) The Mahābhārata has 'short but comprehensive account of the city of Dvāraka (I, 111, 15), Indra-prastha (I, 207, 30 f.), the floating city (III, 173, 3), Mithilā (III, 207, 7), Rāvana's Lankā (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 (Mbh.).'

(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 and armed with palings, guarded

¹ XV, 16, 3: the king left Hastināpur by a high gate.

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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.—(Hopkins, J.A.O.S., 13, pp. 175, 176.)

(11) ‘It will probably be a revelation to modern architects to know how scientifically the problems of town-planning are treated in these ancient India’s 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.’

1 The Mbh. recommends six squares, but I find only four mentioned in the Rāmāyaṇa, ii, 48, 19.
Mbh., xv, 5, 16: Purāṇa Sabā-padaṁ sarvato-diśam (town of seven walls, but Hopkins does not think that there were walls)
Mbh., i, 221, 36: Indraprastha is described as samrīnāṣaṁkta-panthā.
3 Kārka-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 dvāraṁ... ekastambham chatuspatham. Lanka has four bridged gates (eight in all and eight walls) (R., vi, 93, 7). Four gates are implied in the 6th act of Mṛichchhakaṭiṣa where the men are told to go to the four quarters to the gates.
4 These courts have mosaic pavements of gold. (R., vi, 37, 27, 58, Mbh., i, 185, 20; ii, 33 and 34.)
'The Indo-Aryan villages took the layout of the garden-plot as the basis of its organization. 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 Civilization, 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 choices 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 ambrasures of those 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 side 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 under-
mining.'

'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.'—(Vitruvius, 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 Scraps 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 neighbouring country; that
of Venus near to the gate. According to the revelations of the
Hetrurian Haruspices, the temples of Venus, Vulcan and Mars
should be so placed that those of the first be not in the way of con-
taminating the matrons and youth with the influence of lust; that
those of the Vulcan be away from the city, which would consequently
freed from the danger of fire; the divinity presiding over that element
bring drawn away by the rites and sacrifices performing in his temple.

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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 temple and places of sacrifice to the other divinities.'—(Vitruvius, Book I, Chap. vii.)

(13) Vijitya viśvaṁ vijayābhidhanāṁ viśvottarāṁ yo nagarim vyadhatta 1
Yā hema-kuṭaṁ nija-sāla-bāhu-lata-chhaleneva parishvajanti 11
Yat-prākāra-sikhāvali-parilasat - kiṁjalka - puṇjāchitam yach
chhhākā-pura-jāla-nachitaṁ sad-danti-bhṛiṅgāṅvitam 1
Śphāyad yat-parikhā-jala-prati-phaḷad yat-prānta-प्रिथ्विप्राचर-
cchhāyā-nālam idaṁ purābjam naiśaṁ lakshmyā sahālabate 11

'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-kuṭa. 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 Lakṣmi 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.)

(14) Grāma - nagara - kheda - karvada - madanbha - droṇa - mukha - pat
 tanaṁ galiṇḍam aneka-māṭa-kuṭa-prāśada-devāyatanaṁgi-
 lidam oppuva-agrahāra-patṭa-naṅgaliṇḍam atiśayav-apya.

[At Tridāla, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundi Three-Thousand, adorned with] 1 vīlages, towns, ham-
lets, 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 Kanarese Inscript. at Terdal, line 58, Ind. Ant., Vol. xiv, pp 19, 25.)

(15) 'With myriads of people, practices of virtue, agreeable occu-
pations, streams of the (nine) sentiments, pleasure gardens, separated
lovers, splendid tanks, full lotus beds, gilded boats for spring festivals,
NANDA-MAṆḌAPA

A pavilion.

See Pallava Architecture.
NANDYĀVARTA—A type of building where rooms are surrounded with terraces, a village, a window, a pavilion, a phallus, a ground-plan, an entablature (see under prastara), a joinery (see under sandhi-karman).

(1) Mānasāra:
A class of the six-storeyed buildings (M., xxiv, 24; see under prāsāda).
A class of villages (M., ix, 2; see under gāma).
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 connexion with the phallus (M., lxx, 177; see under līṅga).
In connexion with the site-plan (M., viii, 35; see under pada-vināsā).

(2) Nandyāvartam alindāīḥ śālā-kudyaḥ pradakshiṃpāntargataiḥ
Dvāraṃ paśchimam asmin vīhāya śeshaṃ kāryāṇī 11
‘Nandyāvarta is the name of a building that from the wall of the room extends 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.’—(Bṛhat-Saṃhitā, lxx, 32, J.R.A.S., N. S., Vol. vi, p. 285.)

(3) Sarvatobhadram ashtāṣṭyaṃ vedaṣṭyaṃ vardha-mānakam 11
Dakshīṇe chottāre chaiva saṃ-netram svastikam matam 11
Pārśvayaḥ purataḥ chaiva chatur-netra-samāyutam 11
Nandyāvartam smṛtaṁ purve dakshīne paśchime tathā 11
Uttare saumya-sāladi śālānām āsyam īritam 11
(Kāanyakā, xxxv, 88, 89, 90.)

An entablature (ibid., liv. 7).

Ibid., xli (named Nandyāvarta-vidhi: 1–37):
The three sizes (1–6), and the four classes, namely, jāti, chhanda, vikalpa and ābhasa (7–9):

Nandyāvartam chatusṭ-paṭṭam mulenātra vihīnakam 11
Dvāraṃ chatushtayaṃ vāpi yātheshṭa- diśā vā bhavet 11 (7)
Jalakas cha kavaṭaḥ cha bāhye bāhye prakalpayet 11
Sarvataḥ kuḍya-saṃyuktāṃ mukhyā-dhāmaṭra kārtitam 11 (8)
Antar-vivṛṭa-pādaḥ cha bāhye kuḍyaḥ prakārtitam 11
Chatur-dikṣhu vinishkrāntam ardha-kutaṃ prayañjayet 11
Daṇḍika-vāra-saṃyuktāṃ jāti-rupam idaṃ matam 11 (9)
The three sizes of this and the remaining three classes and the sub-classes are also given (10–36):

Evam shodaśādhā proktāṃ nandyāvartam dvijottamāḥ 11 (37)
(4) A class of buildings:
... Nandyāvartam iti śṛṇu 1
Chatush-kuṭāś chatuh-śālāś chatvāraḥ pārśva-nāsikāḥ 11
Mukha-nāśi tathā yuktaṁ dvā-daśaṁ chānu-nāsikāḥ 11
Chatuḥ-sopāna-saḿyuktāṁ bhūmāu bhūmāu viśēshataḥ 11
Nandyāvartam idam vatsa. . . .

(Suprabhadāgama, xxxi, 48, 49, 50.)

A pavilion with 36 columns (ibid., xxxi, 103; see under Manḍapa).

NANDIKA.—A type of quadrangular building.

(Agni-Purāṇa, Chap. crv, vv. 14–15; see under Prāśāda.)

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:

Garudākṛitiḥ cha garuḍa nanditī cha šaṭ-chatushka-viśīrṇaḥ 1
Kāryaś cha saptā-bhaumo vibhūshito’nḍaiś cha viṁśatīyā 11

Commentary quotes the clearer description from Kāśyapa:
Garuḍo garudākāraḥ paksha-puchchha-vibhūshitaḥ 1
Nandī tad-ākritir jñeyāḥ pakshādi-rahitāḥ punāḥ 11
Karāṇāṁ šaṭ-chatushkāṁś cha viśīrṇau sapta-bhūmikau 1
Daśabhir dvi-guṇair anḍair bhūsitaḥ kārayet tu tau 11

(Bṛihat-Saṁhitā, lvii, 24; J.R.A.S., N. S., Vol. vi, p. 319.)

(2) Matsya-Purāṇa (Chap. cclxix, vv. 33, 48, 53; see under Prāśāda).

(3) Bhavishya-Purāṇa (Chap. cxxx, vv. 28, 31; see under Prāśāda).

A kind of quadrangular building:

(4) Agni-Purāṇa (Chap. crv, vv. 14–15; see under Prāśāda).
(5) Garuḍa-Purāṇa (Chap. xlvii, vv. 24–35; see under Prāśāda).

NAPUMSAKA (cf. STRĪLINGA and PŪMLINGA)—A neuter type of building (see under Prāśāda).

Cf. Pañcha-varga-yutāṁ miśram arpitānarpitāṅgakam 1
Pāshaṇḍānāṁ idaṁ śastam napumśaka-samanvitam 11

(Kālikāgama, xli, 11.)

For the meaning of pañcha-varga, see ibid., xxxv, 21, under Shadvarga.

NABHASVĀN.—A class of chariots.

(M., xlivi, 112; see under Ratha.)

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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 Nayanonilana) 1-114.

NARA-GARBHA—The foundation of residential buildings.

(See details under Garbha-Nyāsa.)

NALINAKA—A class of buildings distinguished by open quadrangles and surrounded by buildings, and furnished with platforms and stairs.

Chatuḥ-sālā-samāyukto vedi-sopāna-saṁyutaḥ 1
Nalinakas tu saṁprokta(-taḥ) . . . 11

(Suprabhedāgama, xxxi, 46.)

NAVA-TALA—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 Tālamāna.)

Cf. Nava-tāla-pramāṇas tu deva-dānava-kinnarāḥ 1

(Matsya-Purāṇa, Chap. cclviii, v. 16.)

Evaṁ nārīṣhu sarvāsau devānāṁ pratimāśu cha 1
Nava-tālaṁ proktāṁ lakṣhaṇāṁ pāpa-nāśanam 11

(Ibid., v. 75.)

The details of this system of measure employed both for male and female statues are given. (Ibid., vv. 26-74.)

NAVA-BHŪMI (same as Nava-tala)—Nine-storeyed buildings, the ninth storey (see Nava-tala).

NAVA-RAṆGA (see Saptā-raṅga)—A detached pavilion (with 108 columns).

1 Sālindam nava-raṅgam syād aśṭottara-Śatāṅghrikam 1

(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 Malalavādi.'—(Ep. Carnat., Vol. iv, Hunsur Taluq, no. I; Transl., p. 83; Roman Text, p. 134.)

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(3) Sāntigrāmāda nava-raṅgada kalla-bāgilann kaṭṭisi huli-mukha-van—(Deva Mahārāja) 'caused the stone gateway of Sāntigrāma to be constructed and ornamented with the tiger-face. (This work was carried out by Śīṅgaṇahe-bāruva of the village).—(Ep. Carnat., Vol. v, Part I, Hassan Taluq, no. 17; Roman Text, p. 75; Transl., p. 34.)

(4) Śrī-gopāla-svāmiyavara nava-raṅga-paṭṭa-sāle-prākāravanu kaṭṭisi—for the god Gopāla 'he erected a nava-raṅga-paṭṭa-sāle (a nava-raṅga and a paṭṭa-sālā, see below) and an enclosure wall (and promoted a work of merit).'

Nava-raṅga-prākāra-paṭṭa-sāle-samasta-dharmma—'this nava-raṅga, enclosure wall, paṭṭa-sālā and all the work of merit were carried out . . .'.—(ibid., Channarayapatna Taluq no. 185; Roman Text, p. 457 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.)

NAVA-RATNA—Nine gems, ruby (padma-rāga), diamond (vajra), coral (vidruma), sapphire (nīla), topaz (pushpa-rāga), emerald (marakata), pearl (muktā), lapis lazuli (sphatīka), and gomedaka.

(M., xvii, 390—394.)

NĀGA—Supernatural beings, 'snake-demons, sometimes represented in human form with a snake's hood in the nake, sometimes as mixed forms, half man, half snake. Their sworn enemies are Garuda.'

(W. Gieger : Mahāvaṃsa, p. 294; Grünwedel : Buddhist Kunst, p. 42, fol.)

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NAGA-KALA—A stone on which the image of a serpent is carved.

(See Chālukya Architecture Arch. Surv., New Imp. Series, Vol. xxv, p. 39, Plates xcix, fig. 2; xc, figs. 2, 3.)

NAGA-BANDHA—A kind of window resembling the hood of a cobra.

(M., xxxii, 582; see under VĀTĀYANA.)

NAGARA—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 feature of the three styles:
Mūlāḍi-stūpi-paryantam vedāśraṃ chāyatāśrakam
Dvyaśraṃ vṛittākṛitam vātha grīvādi-sīkharākṛitīḥ
Stūpi-karna-samyuktam dvayaṃ vā chaikam eva vā
Chatur-aśrākṛitīṃ yas tu Nāgaram tat prakīrtitam
Mulāgraṃ vṛittam ākāraṃ tad yat āyatam eva vā
Grīvādi-stūpi-paryantam yuktātho (-dhas) tad yugāśram
Vṛittasyāgre dvyaśraṃ tad Vesara-nāmakam bhavet
Mulāgram vṛittam ākāram tad yat āyatam eva vā
Samāśrāka-sīkhā-yuktām chāyāme tach-chhikā-trayam
Pūrvavach chordhva-deśām syād Drāvidaṃ tat prakīrtitam
Dryāśra-vṛittopari-stūpi vṛittam vā chatur-aśrākam
Padmādi-kuḍmalāntam syād uktavad vākṛtiṃ nyaset

(M., xviii, 90–102.)

Compare Vishṇu-dharmottara (a supplement to the Vishṇu-Purāṇa), Part III, Chap. xli, where paintings are divided into four classes—Satya, Vainika, Nāgara and Miśra. (Cf. S. Kramrisch: A Treatise on Indian Painting and Image-making, 1928, pp. 8, 51; A. K. Coomaraswamy’s article, Rūpam, January, 1929.)

The Nāgara style is distinguished by its quadrangular shape, the Vesara by its round shape and the Drāviḍa by its octagonal or hexagonal shape:

See Suprabhedāgama below and compare:

(Referring to the pedestal of the pallus):
Nāgaram chatur-asram asḥtaśraṃ Drāvidaṃ tathā
Vṛittam cha Vesaram proktam etat pithākritis tathā

(M., lxxv, 53–54)
These distinguishing features are noticed generally at the upper part of a building:

Griva-mastaka-śikhā-pradesake 1
Nāgarādī-samalāṅkritoktavat 1—(M., xxvi, 71-72.)
Nāgara-Drāviḍa-Vesaraḍīn(-dīnām) śikhānvitam (harmyam) 1
(M., xxvi, 75.)

Referring to chariots (ratha):
Vedāśrāma Nāgaram proktaṁ vasvaśram Drāviḍam bhavet 1
Suvṛttatām Vesaram proktāṁ ra(A)ndhram syāt tu shadalāśrakam 1—(M., xiii, 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 Kaliṅga 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 Randra is also accepted, the Kaliṅga and the Andhra would be two branches of Vesara. And as the Drāviḍa style is stated to be of the hexagonal or octagonal shape (see above) it would appear that the Drāviḍa proper is octagonal and the Andhra, which is placed between the Drāviḍa and the Vesara, is hexagonal (see further discussion below).

The same three styles are distinguished in sculpture also:
(Liṅgam) Nāgaram Drāviḍam chaiva Vesram cha tridhā matam 1
(M., liii, 76, also 100.)

Kuryāt tu nāgare liṅge piṭham Nāgaram eva cha 1
Drāviḍe Drāviḍam proktaṁ vesare Vesaram tathā 1
(Ibid., 46-47, etc.)

(2) Śilparatna of Śrikumara (xvi, 51-53):
Mūlādī-śikharaṁ yugāśra-rachitaṁ geha smṛitaṁ nāgaram 1
Mūlādī-śikhara-kṛiyāṁ shaduragaśrodhbheditaṁ drāviḍam 1
Mūlād vā galato'ṭhavā parilasat-vṛttātmakaṁ vesaṁ 1
Teshvekaṁ prithagallākṣma suridadadyādātmanāḥ samamatam 11 (51)
Jannādi-stūpiparyantaṁ yugāśraṁ nāgaram bhavet 1
Vasvāśram śirshakaṁ kaṛṇaṁ (kaṇṭhaṁ) drāvīdam bhavanato viduḥ 11 (52)
Vṛttā-karṇa (kaṇṭha)-śiropetaṁ vesaraṁ harmamāritatī 1
Kūṭa-kosṭhādī-hinānāṁ harmyāṇaṁ kathīṁ tvīdaṁ 11 (53)
This treatise locates Nāgara region from the Himalayas to the Vindhayas, Drāviḍa region from the Vindhayas to the Kṛishṇa, and Vesara region from the Kṛishṇa to the Cape Comorin (see verses 40–50).

But it expressly says (v. 44) that buildings of all these styles may be found in all countries according to some authorities. This is quite natural and would further indicate the migration of styles from the land of their origin.

The unwarranted assumption of Messrs. F. H. Gravely and T. N. Ramachandran, in the Bulletin of the Madras Government Museum (New Series—General Section, Vol. III, Part 1, 1934), that all Śilpa-śastras including the Mānasāra originated and restricted their jurisdiction in the South, is responsible for a series of further assumptions raised like a house of cards. Under the plea of ‘Three Main Styles of temple Architecture’ the authors of this article of 26 pages deliberately ignored both the references to other objects of these styles as also the examination of North Indian buildings of Nāgara style except a passing mention of a single structure at Bareilly District and excluded the places north of the Vindhya range which are known by the name of Nāgara. The alternative designations of Vesara style by Andhra and Kālinikā have equally been ignored. Thus the learned authors had to delimit the Indian Continent by the Vindhya range of limited eastern boundary as the northern limit, and of this truncated India, Drāviḍa being the south and Nāgara and Vesara the two northern flanks. There was no necessity for any discussion to explain the mixture of Pallava and Chalukyan types. The migration of styles also is very common and natural in architecture.

The contention that the styles, Nāgara, Vesara, Drāviḍa, all belong to the south has been disproved by Dr. S. K. Aiyangar (Journal of the Indian Society of Oriental Art, Vol. 11, no. 1, June 1934, pp. 23–27): ‘the primary division is Nāgara, India north of the Vindhyas, Vesara, India between the Vindhyas and the Kṛishṇa, corresponding to Dakhan of secular history, and Drāviḍa or India south of the Kṛishṇa corresponding to Tamil India’, . . . ‘But in regard to Vesara from Veṣya, Mr. Jayaswal (J. I. S. O. A., Vol. 1, no. 1, p. 57) has little authority to rest on’. . . ‘our derivation may fail or may prove satisfactory, but that is something entirely different from what the artist or the craftsman understood by the terms’. . . ‘That they (Nāgara, Vesara, Drāviḍa) had no territorial significance would be to argue too much, in the face of the explicit statement by the text writers.’

(3) Kānikāgama (lxxv, 6–7, 12–18):

Pratyekam tri-vidham proktam samchitam cha-pa-asamchitam!
Upasma-chitam ity-evam Nāgaram Drāviḍam tathā 11 (6)
Veṣaram cha tathā jātiś chhando vaikalpam eva cha 11 (7)
Savistāra-vaśāch chhanna-hasta-purṇāyātānvitam!
HINDU ARCHITECTURE

NÄGARA

Yugmāyugma-vibhāgena Nāgarama syāt samīkṛitam II (12)
Antara-prastaropetam uha-pratyūha-saṁyutam I
Nivra-sandhāra-saṁstambha-vrāte pariḍṛṣṭhaṁ śubhaṁ II (13)
Drāviḍaṁ vakshyate’ thātaḥ vistāra-dvayorghakam (?) I
Raktāchchhanna-pratikshepāt yugmāyugma-viśeshaṁ II (14)
Hitvā tatra samībhūtaṁ bhadrālaṅkāra-saṁyutam I
Aneka-dvāra-saṁyuktam saḍ-vaṁgaṁ Drāviḍaṁ smṛtītam I
Labha-vyāsāyataṁ yat tu nātiriktaṁ na hīnakam I
Bahu-varga-yutaṁ vāpi daṇḍikā-vaṁga-śobhitam II (16)
Mahā-vāraṁ vimānordhve nirvāhānana-saṁyutam (?) I
Sakshetropeta-madhyāṅghri-yuktam tad Vēsaram matam II (17)
Yatināṁ gaṇikānāṁ cha jīvināṁ krūra-karmanāḥ I
Praśastaṁ Vēsaram tēshāṁ anyeṣhāṁ itare śubhe II (18)

The details of the three styles are described more briefly but
explicitly in the following Āgama:

(4) Suprabhedāgama (xxxi, 37–39):
   Dvāra-bhedam idam praktaṁ jāti-bhedam tataḥ śriṇu II (37)
   Nāgarama Drāviḍaṁ chaiva Vēsaram cha tridhā matam I
   Kaṇṭhād ārabhya ṛṛttaṁ yad Vēsaram iti smṛtītam II (38)
   Griṇam ārabhya chāśťāṁśaṁ vimānaṁ Drāviḍīkhyakam I
   Sarvanā vai chaturāsraṁ yat prāśādaṁ Nāgarāṁ tu-īdam II (39)

According to this Āgama, the buildings of the Nāgara style are
quadrangular from the base to the top; those of the Drāviḍa style
are octagonal from the neck to the top; and those of the Vēsara style
are round from the neck to the top. Apparently the lower part of the
buildings of the two latter styles is quadrangular.

(5) Svair aṅgula-pramāṇair dvā-daśa-viśīrṇam āyataṁ cha mukham :
   Nāgajitā tu chatur-daśa dairghyena Drāviḍaṁ kathitam II

According to one’s own aṅgula (finger) the face (of his own
statue) is twelve aṅgulas long and broad. But according to (the
architect) Nāgajit it should be fourteen aṅgulas in the Drāviḍa
style.

The commentary quotes Nāgajit in full :

Vīśīrṇam dvā-daśa-mukham dairghyena cha chatur-daśa I
Aṅgulāni tathā kāryaṁ tan-mānaṁ Drāviḍaṁ smṛtītam II

The face should be twelve aṅgulas broad and fourteen aṅgulas long :
such a measure is known as Drāviḍa (i. e., this is the Draviḍa style of
measurement).—(Bṛihat-Saṁhitā, LVIII, 4, J.R.A.S., N. S., Vol. vi, p. 323,
note 3.)

(6) ‘Like the face of the lady Earth shone the Vanavāse-nāḍ on which
Nāgara-khanḍa at all times was conspicuous like the tilaka, a sign of good

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fortune (then follows a description of its groves, gardens, tanks, etc.). In
the Nagara-khaṇḍa shone the splendid Bandhavanagara.

' In Nagara-khaṇḍa, like the mouths of Hara, were five agrahāras, from
which proceeded the sounds of all Brāhmaṇa reading and teaching the reading
of all the Vedas, Purāṇas, moral precepts, śāstras, logic, āgamas, poems,
dramas, stories, śmrīti, and rules for sacrifices.'—(Ep. Carnat., Vol. viii, Shikarpur
Taluq, no. 225; Transl., p. 132, paras. 6, 7; Roman Text, p. 229, line 24 to
p. 235, line 2.)

(7) ' In the world beautiful is the Kuntala-land, in which is the charming
Vanavāsa country; in it is the Nagara-khaṇḍa, in which was the agreeable
Bandhavapura. (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) Nagari-khaṇḍa and Nagari-khaṇḍa (ibid., no. 236; Transl., p. 137,
paras. 3, 4), Nagara-khaṇḍa seventy (no. 240; Transl., p. 138), Nagara-
khanaṇḍā (no. 241; Transl., p. 138), Nagara-khaṇḍa (no. 243; Roman
Text, p. 248, line 8), Nagara-khaṇḍa seventy (no. 267; Transl., p. 143, last
para., line 7), Nagari-khaṇḍa seventy (no. 277; Transl., p. 145, largest para.,
line 5).

(9) Nagara-bhukta vālavī-vaiśhayika-saiva . . . padraṃk (v kśh)
āntāsh-pati Vārunikā-grāma—' Of the village of Vārunikā, which lies . . .
in the Nagara bhukta (and) belonging to the Vālavi-vishaya.'—(Deo Baran-
nark Inscrip. of Jivitagupta ii, lines 6–7: C. I. I., Vol. iii, F. G. I. no. 46,
pp. 216, 218.)

(10) '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 Karṇḍa province; and in that Karṇḍa country famous
was the Guttī-nāḍ, which contained eighteen Kampas in which the most
famous nāḍ was 'Nagara-khaṇḍa' to which Kupaṭṭār was an ornament,
owing to the settlement of the Bhayvas (or Jains), and its Chaityālayas,
beautiful with lotus ponds, pleasure gardens and fields of gandha-śāli rice.
(Further description of its attractions.)'—(Ep. Carnat., Vol. viii, Part I, Sorab
Taluq, no. 261; Roman Text, p. 82; Transl., p. 41.)

(11) ' In the island of Jambu (Jambu-dvīpa), in the Bharata-āshrama,
worship of gifts (dakṣiṇā-pātra), a place of unbroken wealth, was the
district (vishaya) named Nagara-khaṇḍa of good fortune, possessed of all com-
forts, and from being ever free from destruction (laya) of the wise, called
Nilaya (an asylum). There, adorned with gardens of various fruit trees
HINDU ARCHITECTURE

NĀGARA

(named), shines the village named Kuppatūr, protected by Gopeśa. There
like the forehead-ornament to the wife, in the territory of king Harihara,
was a Jina Chaityālāya which had received a śāsana from the Kadambas.—
(Ep. Carnat., Vol. viii, Part I, Sorab Taluq, no. 263; Roman Text, p. 86;
Transl., p. 43.)

The identity of Nāgara-khanaḍa with Nāga-khanaḍa is undoubted owing
to the fact that the one and same village Kuppatūr is contained in both.

(12) 'The headman of Piṭhamane village, the first in the Kuppatūr
Twenty-six of the Nāgara-khanaḍa Malu-nāḍ, belonging to the Chandragutti-
venthe, of the Banavāsi Twelve Thousand in the South country...—
(Ibid., no. 265; Roman Text, p. 87; Transl., p. 43.)

(13) In Jambudvīpa, in the Karṇāṭaka-vishaya, adorned with all
manner of trees (named) is Nāgara-khanaḍa.'—(Ibid., no. 329; Transl.,
p. 58, para. 2, line 4.)

(14) The expression 'Nāgara-khanaḍa 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-khanaḍa in the Banavāsi-maṇḍala.'—(Ibid., no. 345; Transl.
p. 60.)

(15) 'In the ocean-girdled Jambu-diva (dvīpa) is the Mandara mountain
to the south of which is the Bharata-kshetra, in which is... wherein is
the beautiful Nāgara-khanaḍa. Among the chief villages of that nāḍ is the
agrahāra named Kuppatūra.'

'Grants were also made (as specified) by the oil-mongers, the betel-sellers
and the gāndhas (?) of Nāgara-khanaḍa for the perpetual lamp.'—(Ibid., no.
276; Transl., p. 47.)

(16) 'In the pleasant Nāgara-khanaḍa is the agrahāra which is jewel
mirror to the earth, the beautiful Kuppatūr, 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 Kuppatūr. It surpassed Alakāpura, Amarāvati and Bhoga-
vati. Within that village, vying with Kailāśa, stood the temple of Koṭi-
natha, built by Viśvakarmā and carved with complete devotion, planned in
perfect accordance with the many rules of architecture, and freely decorated
with draviḍa, bhumiṇa and nāgarā./' 'These and bhadrropeta appear to be
technical terms of the Śilpa-sāstra or science of architecture.'—Mr. Rice.

(They are evidently the three styles of architecture called the Drāviḍa,
viii, Part I; Sorab Taluq, no. 275; Roman Text, p. 92, line 9 from bottom
upwards; transl., p. 46, note 1.)

(17) 'The earliest Vijayanagar inscription (Sb. 263, noted above) contains
the interesting statement that the district (vishaya) named Nāga-khanaḍa

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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.'—(Ep. Carnat., Vol., viii, Part I ; Introduction, p. 11, para. 5)

(18) 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 Drāviḍa and Vesara countries.


‘Going two hundred yojanas south from this, there is a country called Ta-thsin (Dakshīṇa). Here is a Saṅghārāma of the former Buddha, Kāśyapa. 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 Arhtas 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 Śramanas, 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

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"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-Yan, pp. 139, 141.)

(20) 'The territory (Drāviḍa) 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.'—(Encyclopaedia, Brit. ed. ii, p. 550.)

(21) Vesara is otherwise called Andhra or Telugu. 'The old Telugu country covers about 8,000 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 Krishṇa.' (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 of 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 Dīla 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 further south, towards Bidar where Telugu meets with Kanarese.'—(Linguistic Survey of India, Vol. iv, p. 577.)

See also the following:

Trikāṇḍaśekha (Bibl. 258, Cal., 2, 8, 44).
Hemachandra-abhidhāna-chintāmaṇi (12, 53).
Halāyudha (2, 295).
Naishadha-kārikā (Bibl., Cal., 10, 8).
Brihadāraṇyaka-upanishad (8, 15).
Śiśupālabadha (Bibl. 141, Cal. 12, 19).

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(22) Nāgara 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 Nāgara was formerly the capital of Birbhum in Bengal; that Nāgara is the name of a famous port in Tanjore; that it is the name of an extensive division in Mysore; that a town named Nāgara 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 Nāgara is the name of two rivers in North Bengal, the name of a village in the district of Dacca; and that of some nine or ten places, called Nāgara in Rajputana proper, three being towns, that a fortified village in the Santal Parganah is called Nāgara. The ancient Madhyamikā, which was once besieged by Menander, is now called Nāgari near Chitor (Smith’s History, p. 187). Hieun Ts’ang also mentions Nāgara (modern Jellalabad) which was a province of ancient Kapiṣa (Kāḍphisa), 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 Yogāvaśiṣṭha-Ramāyaṇa (Utpatti-prakaraṇa, xxxv, 33) as a people. The same list refers to the Drāviḍas (ibid., 40) also as a people living south of the mount Chitra-kūta, below the river Godāvari. In this list the Andhras, Kaliṅgas, and Chaulikas are clearly distinguished from the Drāviḍas (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 Brāhmīns also who, it is held, came over from some part of Northern India and settled down in Gujrat at a place known as Nāgarānandapura. From these Nāgara Brāhmīns, it is said, came the use of the Nāgari alphabet. A portion (part VI) of the Skanda-Purāṇa bears the name Nāgara-khaṇḍa. From this instance, it would appear that the expression Nāgara is at least as old as the Nāgara-khaṇḍa incorporated into the Skanda-Purāṇa which was according to a general consenus composed in honour of, or at least, named after Skandagupta (A.D. 455-480), the seventh Emperor of the early Gupta dynasty.

Why the Nāgara-khaṇḍa, the 6th part of the Skanda-Purāṇa, is so called is not explained explicitly in the Purāṇa itself. But from the contents of Chapters cxiv, clxiii, cxxix, cc, cci and ccui of this (6th) part, it seems to have been named after the Nāgara Brāhmīns.
The etymological origin of the term *nagara* is, however, explained in Chapter cxiv of the Nāgara-khaṇḍa. It is stated (vv. 76, 77, 78, 93) to have arisen from an incantation of snake-poisoning (cf. verses 1-113, *nagara*, no poison). Compare the following:

Garaṁ visham iti proktam na tatrāsti cha sāmpratam ॥
Na garaṁ na garaṁ chaītach chhṛutvā ye pannagādhamāḥ ॥
Tatra sthāsyanti te vadhya bhavishyanti yathā-sukham ॥
Adya prabhṛti tat sthānaṁ (Chamatkāra-purāṇa) nāgarākhyāṁ
    dharā-tale ॥

Bhavishyati su-vikhyātaṁ tava kīrtī-vivarddhanam ॥
Evaṁ tan nagaram jātam atmāt kāland anantaram ॥

(*Skanda-Purāṇa*, Part vi, Nāgara-khaṇḍa,
Chap. cxiv, vv., 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 boundaries of Nāgara, like those of Drāviḍa and Vesara, are not traceable. The epigraphical quotations, however, would tend to localize Nāgara somewhere within the territory of modern Mysore. But the Nāgara script, the Nāgara-khaṇḍa of the *Skanda-Purāṇa*, and the Nāgara-Brāhmaṇs, 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 designations, namely, Pāḍchāla, Drāviḍa, Madhya-kānta (meaning apparently Madhyadesa), Kaliṅga, Varāṭa (Virāṭa), Kerala, Vaṁśaka, Magadha, Janaka, and Sphūrjaka—(*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, Vesara, and Drāviḍa. 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 Deoria.'—(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.'—(Encyc., 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, Encyc., 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.'—(Ibid., Chap. 1.)

'When Solomon ascended the throne, anxious to fulfil the wish of 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.'—(Ibid., 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, Encyc., Art. 178.)

The origin of the Indian architecture is attributed to a mythological person Viśvakarman, literally the Creator of the Universe. But the styles of architecture are stated to have been invented by one Bamoja.
An interesting record from Hojala is the label cut on the capital of a finely carved pillar in the Amrītesvara temple. It is called in the inscription a Sūkāra-pillar. Speaking of the sculptor who made it, the record says that he, Bammoja, the pupil of Padoja of Soge, was a Viśvakarma, 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, Kaliṅga, Drāviḍa and Vesara. An earlier sculptor of about A.D. ninth century of whom we hear from an inscription on a pedestal at Kogali, 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.—(Government of Madras G. O. no. 1260, 15th August, 1915, p. 90, see also Progress Report of the Assistant Archaeological Superintendent for Epigraphy, Southern Circle, 1914–15, p. 90.)

It has been pointed out already that Kaliṅga 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 Kaliṅga 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 Kaliṅga 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 Bhūmija (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 Bammoja, 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 Bammoja ‘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 Drāviḍa 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 Vishṇu, and not Northern and Southern, or the Indo-Aryan and the Drāviḍian, as Fergusson and Burgess suppose to be (cf. History of Ind. and East. Arch., 1910). The Śilpa-śāstra 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-śastras 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 Vishṇu, 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 subdivisions are quite feasible.

NĀṬAKA—A moulding, a theatre, a calyx, 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 sarvēśāṁ patra-jātyair alaṅkṛītam |
Antare nāṭakair yuktam padmānām tu dalair yutam |

(M., xiv, 149-150.)

In connexion with the entablature: Nāṭakānta-mṛiṇālikā |

(M., xvi, 53.)
Narair vā nāṭakaṅge tu kuryād devālayādinām
Harmanyantarālayāḥ sarve mṛināṁ nāṭaka-saṁyutam
Etat tu prastarasayordhve nāṭakasyordhvāṁśavat

(M., xvi, 112, 114, 117.)

Athavā tapasvinīnāṁ cha kaṭhe vā nāṭakāhakam (maṇḍapam)

(M., xxxiv, 426.)

In connexion with pavilions (maṇḍapa):
Nāṭka-vistaram paṇcha-paṇcha-bhāgena yojayet

(Ibid., 503.)

In connexion with the arch (toraṇa):
Mahakara-kimbari-vakraṁ nāṭakādi-bhujāṅgavat
Kesari-maṇḍanaṁ bhavati chitra-toraṇa-nāṭakaiḥ

(M., xlvi, 66-67.)

The cardinal number ten:
Shat-saptāṣṭaka-daṇḍaṁ vā nanda-nāṭaka-rudrakam

(M., ix, 430.)

Its synonym are anta, mṛinālikā vallika, patria, valli, chitrāṅga and kulikāṅgrika.—(M., xvi, 53-55.)

NĀTIKĀ—A moulding.

In connexion with the arch (toraṇa):
Nāṭikā phalakā mushṭi-bandhanāṁ patri-vallikam

(M., xlvi, 65.)

In connexion with the pillar:
Kumbhāyāmaṁ tathotkaṇṭam ārdhva karṇa-samarāṁ bhavet
Tat-sarmaṁ nāṭikākhyarāṁ syād unnatarāṁ tad viśesṭaṁ

(M., xv, 54-55.)

NĀṬYA-GRIHA(- MAṆḌAPA, -VEŚMA, -ŠALĀ)—The playhouse, theatre, music hall, dancing pavilion, used for enacting a drama (abhinaya), holding a music performance (saṅgīta) or dancing show (nṛtta). It is built in connexion with a temple, a palace, and independently for the use of general public in towns, countryside and mountain valley. It is built in various shapes—circular (vṛttā) semi-circular (vikṛṣṭa), quadrangular (chaturaśra), and triangular (tryaśra). Abhinava-gupta, the commentator of Bharata-Nāṭya-sāstra refers to some eighteen varieties with reference to shape and size.

It consists of two main parts: the auditorium (prekṣā-griha) and the stage (raṅga-maṇḍapa). The former faces the latter and is one storey (bhūmi) lower in situation. The auditorium supplies the seating arrangement which varies in accordance with the shape of the theatre and in consideration of its being attached to a temple, or palace, or built independently for the use of the general public. In an open variety of the theatre built in the
courtyard of a temple; all kinds of seats are assigned for ordinary, special, and occasional uses to Chakravartin and other classes of kings, as well for the gods, to be seated together with their consorts, as also for the accommodation of ordinary people. (Mānasāra, xlvi, 26–29). In a closed variety of the palace theatre the seating arrangement is more specifically shown. The first row corresponding to stall and facing the stage is occupied in the centre by the court ladies (varāṅganā) having the learned courtiers on their right and the bards on their left. Immediately behind the court ladies is the royal seat, on the left of which seats are reserved for the harem (antaḥpura) and on the right is the seat for the chief queen and others. The stage proper consists of raṅga-sīrsha (stage-front), raṅga-piṭha (the place immediately behind for acting), and nepathyā-griha (green-room). It is shaped like a mountain cave and have two floors. The upper floor or the platform (vedikā) is made of wood, and the surrounding walls, of bricks.

Like many other things the Indian tradition has ascribed a divine, that is, an indigenous origin to Sanskrit drama rather than a Grecian influence. The Nāṭyaveda is stated to have been created by Brahmā for the benefit of all castes including the Śūdras who had no access to the Vedas. It is significant that dramas were intended at origin to provide facilities for the enjoyment of all classes of people, thus indicating popularity and interest to the subject of the general public, men, women and children, who could hardly be expected even if they were all literate, to read the texts in Sanskrit in order to enjoy the dramas. Thus the drama is stated to have been compiled of the element of recitation from the Rig-Veda, the element of chanting or songs from the Sāma-Veda, the element of mimic art from the Yajur-Veda, and the element of sentiment from the Athar-Veda. Siva and Pārvatī are stated to have contributed the Tāṇḍava and Lāśya dances, and Viṣṇu 'the four dramatic styles essential to the effect of any play.' Viśvakarman, the divine architect, is stated to have built the first playhouse in which the sage Bharata carried into practice the dramatic art thus created.

This traditional account has been gathered from the Bharata-Nāṭyā-sāstra which treatise the Western scholars have placed in the third century of the Christian era. There is also a class of works, called Naṭasūtra, referred to in Paṇini's grammar (4. 3, 110), dealing with directions to actors (naṭa). But the dialogues and other elements have been discovered in the early Vedas. These dialogues are romantic in nature and dramatic in essence. Thus the conversations between Yama and Yami, or Purūravas and Úrvasī would charm a modern audience in a most up-to-date theatre. Professor Keith has further recognized that 'the Vedic ritual contained within

1 Keith: Sanskrit Drama, p. 12.
2 For instance Rig-Veda, v. 10, 51–53, 86, 95, 108; viii, 100; i, 179, 28; iv, 18.
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itself the germs of drama' and in the ceremonies 'there was undoubtedly present the element of dramatic representation.' ¹

In the Rāmāyaṇa mention is made of the dramatic artists (naṭa), professional dancer (nartaka), and plays in mixed languages (Vyāmiśraka). In the Harivaṃśa which is a continuation of the Mahābhārata mention is made of players who made a drama out of the Rāmāyaṇa legend. The evidence of dramas being actually played in a theatre is found in the Mahābhāṣya 'which mentions representations of Kaṁsa-vadha (slaying of Kaṁsa) and the Bālibandha (binding of Bāli).²

The Prekṣāgāra or auditorium is mentioned in the Mālavikāgnimitra (Act I). Saṅgīta-śālā or music hall is referred to in the Śākuntala (Act V).

The Bhāva-prakāśana (x, 5–18) refers to three types of theatres and thirty different kinds of dramas which were actually played by a dramatic company under the direction of Divākara:

Chaturāśra-tryaśra-vṛttā-bhedā so'pi tridhā bhavet ¹

The Saṅgīta-chāḍāmaṇi, a text in manuscript, describes the drop scene and other curtain: 'the first curtain is the front drop which is removed as soon as the show begins. Behind the mist-like curtain, the danseuse performs the dance called lāṣyā (nude)' (Triveni, p. 722). Sceneries are described in great detail in the Bharata-Nātya-śāstra:

Kakshā-vibhāge jñeyāni grihāṇī nagarāṇi cha ¹
Udyānārāma sarid-āśramā atavi tathā ¹
Pṛthivī sāgarāś chaiva trailokyāṁ sachoṣcharam ¹
Varshāṇi sapta-dvīpas cha parvata vidvidhās tathā ¹
Aloka chaiva lokāsa cha rasāntalamathāpi cha ¹
Daityānāṁ ālayaṁ chaiva grihāṁ bhuvanāṁ cha ¹
Nagara cha vane chāpi varshe vai parvate tathā ¹
Yatra vārthā pravarteta tatra kakshāṁ prayojayet ¹
Bāhyāṁ vā madhyamaṁ vāpi tathāvādhyayantaraṁ punah ¹
Dūraṁ vā sannikṣiptaṁ vā deśaṁ tu parikalpayet ¹

(Nātya-śāstra, ed. Joan Grosset, Paris, 1898.)

The same text describes with minute particulars and dimensions the auditorium of three types:

Idaṁ prekṣāgṛihām dṛṣṭāv ādhumā Viśvakuṭaṁ ¹
Tri-vidhaḥ sanniveśāścha śāstrataḥ parikalpitaḥ ¹
Viprakṛṣṭa-saṅṣhāraḥ cha tryaśras chaiva tu maṇḍapaḥ ¹
Prekṣāgṛihāṇāṁ sarvēśāṁ tri-prakāro vidhiḥ smṛitaḥ ¹

(Nātya-śāstra, G societies Series, xxxvi, Chap. ii, 7, 8, 25.)

¹ Keith: Sanskrit Drama, p. 23.
² Mahābhāṣya on Pañini 3, 1, 26; see Macdonell, History of Sanskrit Literature, p. 347.

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The pillars, doors, walls, green-rooms, etc. are fully described:
   Stambhaṁ dvāraṁ cha bhittīṁ cha nepathyagriham eva cha
   Evam utthāpayet tajjñō vidhi-dṛishtena karmanā
t (Nāṭya-sāstra, Gaekwad’s Series, xxxvi, Chap. ii, 65–66.)

The stage proper with its different members are also described:
   Raṅga-piṭhaṁ tataḥ kāryaṁ vidhi-dṛishtena karmanā
   Raṅga-śirshaṁ tu kartavyaṁ shad-dāru-samanvitam
   Kāryaṁ dvāra-dvayaṁ chātra nepathyasya grihasya cha
   Evam kāśṭha-vidhīṁ kṛtvā bhittī-karṇena prayojayet
   Nirvyūha-kuharopetaṁ nānā-grihatā-vedikam
   Kāryaḥ āsila-guhākāro dvī-bhūmir nāṭya-maṇḍapāḥ
t (Ibid., ii, 71.) (Ibid., ii, 71, 72; see also 78.)

Compare Darīgrīha (Kumāra-saṁbhava, I, 10, 14) and Śilā-veśmaṁ
(Megha-dūta, i, 25).

The Śilpa-ratna of Śrīkumāra also describes two or three types of play-
houses (Chap. xxxix, 60–68).

The playhouses belonging to temples, palaces and ordinary dwelling
houses are described in the Mānasāra (XLVII, 2–12, 16, 20, 24–29, see
quotations under Mādhyarāṅga).

The epigraphical evidences are also not wanting. Thus from its a range-
ments and inscriptions the cave in Ramgarh hill in Sarguja appears to
have been evidently intended for dramatic performances. The queen’s
cave and that of Gaṇeṣa in Udayagiri are further examples: they represent
the doings of these ladies and gentlemen (actresses and actors) in a highly
realistic way. By Nāga, the Vira-Ballāla-paṭṭam-svāmi, were built the
dancing hall and terrace of Pārśva-deva, and in front of the Basadi of
Kamaṭha Pārśva Deva stone pillars and a dancing hall were made.

All these documents, comprising general literature, technical works on
music, architectural texts, and epigraphical records, may supply a fairly
complete picture of the playhouse of the Hindu period. It needs no elucida-
tion that the Hindu mind is essentially musical. Music was required for the
Hindus to celebrate one’s birth, wedding and similar other happy occasions.

1 Dr. Block: Zeitschrift der Deutschen Morgenländischen, Bd., LVIII, S. 455.
2 Lüders: Indian Caves as Pleasure Resorts, Indian Antiquary, xxxiv, pp.
199–200. But Jacobi is still under the old prejudice when referring to the cave
theatre of Ramgarh hill he says that ‘it is arranged after the Greek pattern.’
The cave theatres are, however, referred to in the Kumāra-saṁbhava (1, 10, 14)
and Megha-dūta (1, 25) of Kālidāsa.
3 Rice: Ep. Carnat., Vol. ii, no. 130; Translation, p. 178. See also the Hampe
Inscription of Krishnaraya, lines 24, 32, North Face.

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It was also required to mourn one’s death and similar sad incidents including even calamities as like earthquakes and epidemics. Religious ceremonies had to be accompanied by music. These musics include both vocal and instrumental songs, dancing, and enacting of plays varying from a single act or scene to a performance which continued for days and nights. Thus the elements of drama are available in the earliest Vedas. The excavations at Mahenjo-Daro, Harappa and other sites may supply evidence of regular theatre even for the Pre-Vedic period. In order to carry out into practice the musical habit of the Hindus, which was so convincingly in existence for milleniums, no doubt suitable accommodation had to be found out by indigenous efforts and evolution. It would be the limit of prejudice to imagine that although the Hindus knew all about a dramatic performance and although the art of building was understood and successfully practised at least between 3000 and 4000 B.C. when Mahenjo-Daro edifices might have been erected, yet they did not think of constructing a playhouse even after the model of the then existing natural caves until the Grecian invaders supplied the pattern between 300 and 350 B.C. Those who are not thus prejudiced will find it easy to infer from the evidences quoted above and to come to the conclusion that there were in Hindu India rustic theatres for folk dance or popular performance, as well as regularly constructed playhouses of various shapes and sizes. They were built with scientific knowledge of acoustics, light, ventilation, safety and security. They were erected in villages, small country towns, centres of pilgrimages, and in big capital cities. They were attached to commodious dwelling houses, king’s palaces, and god’s temples. In all these constructions provisions were distinctly made for the stage proper and the auditorium. The former comprised the platform with a thick drop scene in front and the theatre proper with various realistic sceneries and curtains behind which even semi-nude dance could be performed, the indecency being prevented by the mistiness caused by the device of thin curtains and light. The green-rooms and other rooms were made for dressing and resting of the actors and actresses and even for an interview with them by some fascinated audience. The auditorium with the orchestra in front provided seats for all classes and ranks of audience, which were artistically arranged in tiers and galleries. It was adorned with beautiful doors, windows, balconies, and walls and ceilings with carvings and paintings on them. There were also open air auditorium with surrounding walls and terraces which latter served as galleries. But the stage appears never to have been uncovered either on the sides or at the top.¹

NĀṬYA-MANḌAPA—The stage proper consisting of raṅga-sirsha (stage-front), raṅga-pīṭha (place for acting), and nepathya-griha (green-room). In shape it should be like a mountain cave and have two floors:

Kāryaḥ Saillaguhākāro dvi-bhūmir nāṭya-manḍapa ī

(Bharata-Nāṭya-sāstra ii, 84, also 91.)

The upper floor or the platform (Vedika, ibid., ii 80) should be made of wood:

Evaṁ kāshṭha-vidhiṁ kṛtvā bhitti-karma prajojyetaḥ—(Ibid., ii, 82.)

The surrounding walls should be made of bricks (ślishtēstākā).

NĀṬṬA (NĀṬYA)-ŚALĀ—A detached building used as a music hall.

Nāṭṭa-śalā cha karttavyā dvāra-deśa-samāśrayā ī

And the music hall should be built attached to the gateway (of the temple).

(Garuḍa-Purāṇa, Chap. XLVII, v. 45.)

A manḍapa or hall for religious music, built in front of the main temple:

Durgga-devālayāśyābharanām iva puraḥ sthāpayāmāsa guruviṁ śrīmān śrīnātha-vīrīyaḥ sthagita-daśa-diśān nāṭya-śaalām chhalena ī

(Dirghāsi Inscr. of Vanapati, lines 14–15, Ep. Ind., Vol. iv, p. 316.)

NĀBHĪ-VĪTHI—A road proceeding from the central part of a village or town.

Brahma-bhāga-vṛiddhyā vīthir nābhī-vīthitī kathyaite ī

(Kāmikāgama, xxv, i.)

NĀRAṆA—A temple of Vishṇu.

(Note on a Tamil Inscription in Siam, Hultsch, J. R. A. S., 1913, pp. 337–339.)

NĀRĀCHA—A road running towards the east.

Prāṅ-mukhā vīthayaḥ sarvā nārāchākhya(ā i)ti smṛtāḥ ī

(Kāmikāgama, xxv, 3.)

NĀLA—A canal or gutter, channel, lotus stalk (M., xix, 144, 148, 153, etc.), a tubular vessel of the body (M., l, 198, 201, 205, etc.), middle, central (M., xxxiii, 360, xliii, 14).

In connexion with the phallus.—(M., lii, 294–296, etc.)

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NALA-GEHA—A canal-house, channel, middle chamber, central hall.

\[ \text{Bhitti-geham ihochyte} \]
\[ \text{Tri-chatush-pañcha-shaḍ-bhądgaṁ saptáṁsāṁ kuḍya-vistāram} \]
\[ \text{Śesāṁ tu nåla-geham tu. . . .} \]

\( (M., \text{xxxiii, 359, 360}) \)

NALANDA—The famous Buddhist institution at Bihar, comprising several vihāra, sangaram, dharmaganja, and chaitya buildings; there were colleges, halls, libraries, observatories, priests’ chambers, ‘richly adorned towers and the fairy-like turrets’ and ‘brilliant and magnificent memorial’ buildings. ‘The whole establishment is surrounded by a brick-wall. One gate opens into the great college, from which are separated eight other halls, standing in the middle. (Accounts of Hiuen Tsiang, I-tsing, Tibetan writers, Excavations, Archaeological Survey, and Sankalia); see under Visvavidyālaya.

NĀLIKĀ (see NĀLA)—A canal, the lower leg.

\[ \text{Ekāṁsāṁ tad-dhataṁ bhitti-tāraṁ śesāṁ cha nålikā} \]

\( (M., \text{xxxiii, 438}) \)

The lower leg.—\( (M., \text{xlv, 42, etc.}) \)

NĀLIKĀ-GARBHA—A rectangular hall of the length twice the breadth.

Nālikā gabbho ti bitt harato dviguṇita-guṇāyamo digha-gabbho

\( (\text{Buddhaghosha, Chullavagga, vi, 33}) \)

The interpretation of Oldenberg and Rhys Davids as ‘palanquin-shaped’ given under the translation of the term is not supported by the commentator Buddhaghosha as quoted above.

NĀLIKĀ-GRĪHA (see NĀLA-GEHA)—A canal house.

\( (M., \text{xix, 98, etc.}) \)

NĀLĪ (see NĀLIKĀ)—A canal, a gutter.

\[ \text{Geha-tāre tu saptāṁsāṁ nāli-tāraṁ yugāṁśakam} \]

\( (M., \text{xix, 115}; \text{see also 116}) \)

NĀSĀ—A nose, a nose-shaped object, the upper piece of a door, a vestibule.

Vijñeyā nāsikā nāsā dvārordhva-dāru cha

\( (\text{Amarakōsha, ii, ii, 13}) \)

In connexion with the base:

Grāhādi-chitra-sarveshāṁ kshudra-nāsādi-bhūshtam

\( (M., \text{xiv, 236, etc.}) \)

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NĀSIKA-ŚI) (see Nāsā)—A nose-shaped architectural object, a vestibule, an open court or porch before a house, a hall next to the entrance to a house, a bracket.

In connexion 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-kūṭās chaṭuḥ-śālās chaṭvāraḥ pārśva-nāsikāḥ (48)
Mukha-nāsi tathā yuktām dvā-daśām chānu-nāsikāḥ (49)
Chatur-nāsi-samāyuktam anu-nāsi-daśāṣṭhakam (51)
Kūṭa-śālā-samāyuktā punah pañjara-nāsikā (52)
Pārśvayor nāsikā-yuktām tan-madhye tanu(tvanu)-nāsikā (79)
Eka-nāsikayā yuktām pañjaram samudāḥritam (80)

Kāmikāgama, lv (eight kinds of Nāsikā):

Nāsikā tv-ashṭadāhā jñeyā tasyādau sīṁha-saṁjñātītām
Sārdha-pañjaram anyat syāt triṭiyām matam (132)

Shaped like the nose (M., xxxiii, 541).

Its height ends by the fore-part of the dome (M., xxxiii, 549).

See also M., xxxiii, 550–561.

Shaped like śālā, śikhā, circular, galakūṭa (M., xxxiii, 552–553).

Niryūha-pañjaram paścāt pañchamaṁ lamba-nāṣikām

Sīṁha-srotram tu shasṭām syāt khaṇḍa-niryūhakam tathā

Jhāsa-paṇjaram anyat syāt tāsāṁ lakṣaṇaṁ uchyate (133)

They are also called paṇjaras:

Sarveshāṁ paṇjarāṇāṁ tu mānam evam udāhrītām (149)

The details of these nāṣikās or paṇjaras (ibid., 134–146).

Śīśṭa-prāśāda-nivrāṅga-vipulaṁ sama-nirgamam

Shaṭ-varga-sahitaṁ śakti-dhvajayor mukha-paṭṭikam (134)

Vedikā-jālakā-stambha-rājitaṁ sīṁha-paṇjaram

Tri-daṇḍādi-chatur-daṇḍa-parasyantām vipulaṁvinītām

Yatārāhāyaṁ-saṁyuktāṁ sūchi-pāda-dvayaṁ dvijāṁ

Sarveshāṁ paṇjarāṇāṁ tu madhyame samprayojayet (136)

Dhāmmi prāśādam āśīṣṭaṁ saṁvraṁ cārdha-nirgamam

Adhiṣṭhānādi-paṇcchāṅga-śakti-dhvaja-saṁvanītām

Mukha-paṭṭikayopetaṁ vedikā-jālakāṁvinītām

Karuṇa-pāda-yutaṁ sārdha-paṇjaram tu vidhiyate (138)

Prāgyad vipula-saṁyuktāṁ pāda-nirgamāṁvinītām

Tri-bhāgau nirgataṁ vāpi vṛttā-spaṭiṣka-sannibham

Paṇjarasâyādimaṁ śeshaṁ prāgyad atra samīritam (140)

Svānurūpa-śikhāv-agrām śīṣṭa-nivrāṅga-karṇakam

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NIDHĀNA

Kapotādyāṅga-samyuktam etan niryūha-pañjaram 11 (141)
Saṁślīṣṭa-nivra-karpāṅghrī-kṛita-nāga-talāṁ śiraḥ 1
Niryūha-rahitam yuktam sarvāṅgaṁ lamba-nāsikam 11 (142)
Tad eva śimha-śrotāṁbhā-śikhāṁ yad-vad nivrakam 1
Saṁśrītāṁ karṇa-pādena śimha-śrotāṁ tad uchyate 11 (143)
Vistāre paṇchamāṁśe tu dvyaṁśaṁ nirgamanāṁvitaṁ 1
Nivrādhasṭāt kapotādyair aṁśair maṇḍita-rupakam 11
Nāmnā tu khaṇḍa-niryūha(mī) jñātvā samyak prayaḍayet 11 (144)
Daṇḍa-daṇḍānta-nishkrāntaṁ nivrādhaśād upary-adhaḥ 1
Aṅgair yuktāṁ kapotādyaiḥ kandhārāṁ torāṇāṁvitaṁ 11 (145)
Jhaṣa-pañjaram etat syād ashtamaṁ nāmataḥ dvijāḥ 11 (146)

NĀHA-LIṅGA—A kind of phallus.
Čāhārya-hastena vā liṅgam śishya -(syā)s tu nāha-liṅga-vat 1
(M., LII, 335; see details under LIṅGA.)

NIGAMA—A town, the quarters inhabited by traders, a market.
(M., x, 42; see details under NAGARA.)

Çf. Nagara-nigama-jana-padanām—'towns, marts and rural parts
e.g. Grāma-nagara-nigama, Harshacharita, p. 220, 1, 1.‘—(Junagadh
Inscript. of Rudradaman, lines 10–11, Ep. Ind., Vol. viii, pp. 43, 37, and
note 5.)
Nigama-sabhāya-nibadhā—registered at the town's hall.—(Senart, Nasik
Cave Inscript. no. 12, line 4, Ep. Ind., Vol. viii, pp. 82, 83.)

NIGAMA-SABHĀ (see NIGAMA)—A guild-hall, the traders,
assembled.

Çf. Eta cha sarva-srāvita-nigama-sabhāya nibaddha cha phalaka-
vāre charitra iti—'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 Inscript. no. 9,
line 4, Arch. Surv., New Imp. Series, Vol. iv, pp. 102, 103, note 3 on page 103.)

NIDRĀ—A moulding.
Vājanaṁ chaika-bhāgena nidreka vājanaṁ tribhiḥ 11
Vājanaṁ chaika-bhāgena tathā nidrā tri-bhāgataḥ 11
(Kāmikāgama, LV, 10, 11.)—

NIDHĀNA—A store-room, a treasury.
Vimāna-sāleshu cha maṇḍapeshu nidhāna-sadmēshv-api gopuresh-
vaṇi 1
(M., xiv, 397–400.)

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NIB(-V)IDA—An ornament covering the lower part of the pent-roof, a moulding.

Agraṇa viṣaṅtābham syān mūlaṁ cha nibiṭṭānīvitam 1

(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 Adhisṭhāna).

A moulding of the column (M., xv, 52).

A moulding of the pūṭha or pedestal of the phallus (M., lIII, 27).

Chatur-dikṣu sabhadraṁ vā chaika-dvy-aṁśena nimnakam 1

(M., l, 285.)

The depressed part of the chin:

Havantāṁ tad-dvayor madhye nimna-tuṅgaṁ śīvāyatam 1

(M., xlV, 103.)

NIRGAMA—The projection.

(1) Mānasāra : The projections of the mouldings of the base (M., xiv, 385–412 ; see under Adhisṭhāna).

The projections of the mouldings of the pedestal (M., XIII, 128–146 ; see under Upāṭha.)

The projection of the (whole) pedestal (ibid., 20–35).

Cf. Nirgamadgaman evi putra-nāśam avāpnuyat 1—(M., lxIX, 19.)

(2) Nirgamaṁ tu punas tasya yāvad vai śesha-paṭṭikā 1

(Matsya–Poruṇa, Chap. ccLxII, v. 4.)

Chatur-dikṣu tathā jñeyaṁ nirgamaṁ tu tatoḥ budhaiḥ 1

(Ibid., Chap. ccLxIX, v. 2.)

(3) Asṭamāṁśena garbhasya rathakāṇāṁ tu nirgamaḥ 1

(Agni–Poruṇa, Chap. xIII, v. 13 ; see also v. 14.)

(4) Nirgamas tu śukāṅghres cha uchchhrāya–śikharārdhdhaḥ 1

Chatur-dikṣu tathā jñeyo nirgamas tu tathā budhaiḥ 1 (9)

Bhāgam ekaṁ grihitvā tu nirgamaṁ kalpayet punaḥ 1 (10)

Nirgamas tu samākhyātah śeṣaṁ pūrvavad eva tu 1 (14)

Śukāṅghriḥ pūrvavaj jñeyā nirgamochchhrāyakaṁ bhavet 1 (17)

(Garudā–Poruṇa, Chap. xlvIv, vv. 4, 9, 10, 14, 17.)

(5) Śālanaṁ tu chatur-dikṣu chaika-bhāgāditaṁ kramāt 1

Pāda-bhāga-vivṛidhīya cha asaṭa-bhāga-vasānakam 1 (101)

Vinirgamasya chāyāmo tad-vriddhīya tasya vistaraḥ 1 (102)

Nirgamo gopurṇaṁ tu prākāraṁ bāhyato bhavet 1 (127)

(Kāmikāgama, xxxv, 101, 102, 127.)

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Madhyāgāra-vinishkrānta-nirgameṇa samanvītaḥ
Nirgamas tu dvi-bhāgena vistāra-dv(a)yāṁśa-mānataḥ

(Kāmikāgama, xlv, 24, 26.)

Adhyardha-dvi-tri-daṇḍo vā nirgamaś chodgamo bhavet

(Ibid., liv, 21.)

(6) Sarveshām eva pādānāṁ tat-pādaṁ nirgaṁ bhavet
Of all columns the projection is one-fourth of the height.

(Suprabhedāgama, xxxi, 65.)

NIRGALA—A part of a swing, a moulding.
Āyase nirgalaṁ kuryād yojayaḥ rajjam eva vā
Vastrordhve chaika-hastāntaṁ dolāyā phalakāntakam
Tad-ūrdhve vājanāntaṁ syān nirgalāyāmam īrītam
Nirgalāgṛre dvayāgramaṁ syāt phalakā-valayāṁvitam

(M., l, 168–171.)

NIRETANA—The forepart of the branch of an ornamental tree (kalpa-vṛiksha).
Cf. Bharamaraṁ abhirāyuktaṁ sarva-sākhā-niretane

(M., xlviii, 58.)

NIRYŪHA—A kind of a turret-like ornament on columns or gates a pinnacle, a turret; a chaplet, a crest, a 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, a gate.

(1) Niryaḥādyair alaṅkṛitya (M., xlvi, 186, etc.).
(2) Rāmāyāṇa:
   V. 9, 20 : Vīmaṁsair hema-niryūhaiḥ
   V. 9, 58 : Chāru-toraṇa-niryūhā (laṅkā)
(3) Mahābhārata:
   I. 43, 44 : Dvāra-toraṇa-niryūhair yuktaṁ nagaram
(4) Harivaṁśa (Pet. Dict.), 5021 (5015, 5018, 5023):
   Nagaryāḥ paśchimaṁ dvāram uttaraṁ nāga-dvāraṁ pūrvam nagara-niryūhaṁ dakshināṁ nagara-dvāram

NIRVĀSA-MANḌAPA—A pavilion for banishment, a private room.
Tat-pureśāṁ ekāṁśa athavā nirvāsa-maṇḍapam

(M., xxxiv, 326, etc.)
NIRVYŪHA—A cross circle, a small tower.

Cf. Mahā-vāraṇī vimānordhve nirvyūhānana-samyutam i

(Kāmikāgama, xlv, 17.)

NIVĀTA-BHADRAKA—A class of chariots.

(M., xlvi, 113; see under Rathā.)

NIVEŚANA—A resting place, a stall for cattle, a colonial settlement.

(R.-V., 19, 9; vii, 19, 5.)

NISHADAJA(-DHA)—A class of pavilions, a type of building.

(M., xxxiv, 152; see under Manḍapa.)

A class of buildings without the kūṭa-sālā (top-hall) but with eight other halls and eight aviaries:

Prāsādo nishadhas tatra kūṭa-sālā-vihīnakaḥ i
Ashṭa-sālā-samāyuktās chāṣṭa-paṇjara-samyutaḥ II

(Suprabhedāgama, xxxi, 45.)

NISHADYĀ—A bedstead, a couch, a hall, a shop, a market place.

(Siṣupāla-vadha, xviii, 15, etc.)

NISHIDHI (see Nisaddhi)—A monument.

NISHKALA—A site plan.

Yugmam nishkalam proktam ayugmaṁ sakalam tathā i

(M., vii, 73; see under Pada-vinyāsa.)

NISHKĀSA—A verandah, a portico, a balcony, a projection.

Prāg-grīvaḥ paṇča-bhāgena nishkāsas tasya chochyate i
Kārayet sushiram tadvat prākārayas tri-bhāgataḥ II
Prāg-grīvaḥ paṇča-bhāgena nishkāsena viśeṣataḥ I
Kuryād vā paṇča-bhāgena-prāg-grīvaṁ karpa-mūlataḥ II

(Matya-Purāṇa, Chap. cclxix, vv. 24-25.)

NISADDHI(NISĪDI) (see Nishidhi)—A house for rest, a tomb, a monument.

(1) Rāmi seṭṭiyara Nisīdi—'The Nisidi of Rāmi setṭi.'

'Nisidi is given by Sanderson as a bill of acquaintance; Dr. Bhau 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 Inscrp. no. lvi, Ind. Ant., Vol. vii, p. 246, note 48.)

(Ep. Carnat., Vol. ii, Inscriptions on Chandragiri, Vindhyagiri and in the town.)

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NISADDHI (NISIDI)

(2) 'Erected a stone hall for gifts in Jinanâthapura and set up a tomb (nisidhiyãni) in memory of the Mahã-maṇḍalâchâryya Devakîrtti Paṇḍita Deva. (No. 40 ; Roman Text, p. 10, line 3 from the bottom upwards; Transl., p. 122, line 19 f.)

(3) 'By Mâdhavachandra Deva was the tomb (Nishadyakâkârayeta) raised to his memory.' (No. 41 ; Roman Text, p. 12, line 15; Transl., p. 123, line 5.)

(4) 'The excellent minister Nâga-deva erected in memory of the famous Yogi Nayakîrtti ... a tomb (nishidhâlayam) to endure as along as sun, moon and stars continue.' (No. 42 ; Roman Text, p. 16, line 10, Transl., p. 124, line 4.)

(5) 'Raised a tomb (nisidhivehaññ) to her memory.' (No. 44 ; Roman, Text, p. 20, line 23; Transl., p. 125, line 20.)

(6) 'A group of tombs (nisidhiâka), a collection of ponds and lakes, who (but him) made these in memory of NAYakîrtti Deva Saiedhaântika.' (No. 90 ; Roman Text, p. 73, line 23; Transl., p. 159, line 1.)

(7) 'He, from devotion to his guru, set up his tomb (nishayâm). (No. 105 ; Roman Text, p. 80, line 27; Transl., p. 165, line 30.)

(8) 'Mânkabbe Ganti had erected a tomb (nisidhivegadâyam) for her guru.' (No. 139 ; Roman Text, p. 110, line 6 from bottom upwards; Transl., p. 185, line 9.)

(9) 'Had a tomb (nisidhiveham) for him.' (No. 144 ; Roman Text, p. 114, line 22; Transl., p. 8, line 9 from bottom upwards.)

(10) 'His son Taila-gauḍa made a grant for the god Śiḍḍhesvara and set up this monument (nisaddhi).'- (Ep. Carnat., Vol. vii, Honnâli Taluq, no. 79; Transl., p. 174.)

(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 woodcut (no. 154, Fergusson). 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.'

(Fergusson, Ind. and East. Arch., p. 275.)

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. Châtkhil Noakhali.

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NIHĀRA (see Prākāra)—A court of the compound, a courtyard.

Dvitiyam anta-nihārā cha madhyama-hārā śrītyakam

(M., xxxi, 11.)

NIḌA—A nest, a lair, a covered place.

In connexion with buildings:
Niḍasya chādho grivo-vātāyanaṁ kārayet —(M., xviii, 329.)
Toranaṁ niḍa-bhadradī-mule chordhve cha bhūshītam

(M., xx, 64.)

NIPYA(? RA)—The lower portion, the end, the border as of a cloth

(Mayamata, xxxiii, 62, 63, 64.)

NRĪTTA(-TYA)-MANḌAPA (see MANḌAPA)—A detached building used as a music hall, a pavilion.

Nṛpāṇaṁ abhishekārthaṁ maṇḍapaṁ nṛitta-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—The eye, a side portico or porthole, gable-window (M., xxxiv, 396), a wing (M., xxxv, 101), face (M., xxxv, 257–260).

Same as Lalata (M., xxxv, 257–260).

NETRA-KUṬA (see KARṇA-KUṬA)—A front apartment, a side hall, a corner-tower.

Pradhānavāsa-netrastroha-netra-kūṭa-dvayaṁ nyayet

(Kāmikāgama, xxxv, 75.)

NETRA-BHADRA (see Mukha-bhadra)—A side tabernacle, side porch, portico.

Paritoḷind(r)a-bhāgena vāraṇaṁ mukha-bhadram

Athavā netra-bhadram syāt —(M., xxxiv, 251–252.)
Karṇaikā-kara-bhadraṁ syāt sālāgre netra-bhadram

(M., xxxv, 246, etc.)

NETRA-BHITTī—A side-wall.

Dakshīpe netra-bhittau vā grabhādhanāṁ prakīrtitam

(Kāmikāgama, xxxv, 46, etc.)

NETRA-ŚĀLĀ—A side-hall.

Tad-adho bhu-praveśe tu tad dvārasyāvasānakam

Shaṇṇāṁ vai netra-śālānāṁ antarāle cha vai sthalam

(ibid., 81.)

Tach-chhālāyā dvi-pārśve tu netra-śāla sa-bhadram

(M., xxvi, 40, etc.)
HINDU ARCHITECTURE

NEPATHYA-GRIPA—The green-room in a theatre (see details under NAYAGRIHA).

NEMI (see PRĀKĀRA and PRADAKSINA)—The circumference, a surrounding verandah or balcony.

(1) Nemiḥ pādena-vistirnā prāśādasya samantataḥ ı
(Agni-Purāṇa, Chap. civ, v. 7.)

(2) Nemiḥ pādena vistirnā prāśādasya samantataḥ ı
Garbhāṁ tu dvi-guṇam kāryyam nemyā mānaṁ bhaved iha ı
(Garuda-Purāṇa, Chap. xlvii, vv. 19-20.)

PAKSHA-(KA)—A side, a flank, a footpath.
In connexion with staircases (M., xxx, 100, etc.).
In connexion with streets:
Evaṁ vithir dvi-paksham syān madhya-rathyaika-pakshakā ı
(M., xi, 350.)

In connexion with walls:
Anyat sālam tu sarvēshām chaika-pakshālayākshama-kramāt ı
Anyat sālam tu sarveshām ālayārtham dvi-pakshakam ı
(M., xxxvi, 86-87.)

Compare chatus-pakshām iva chhadiḥ (square roof), and
Yā dvipakshā chatus-pakshā šat-pakshā yā nirmāyate ı
Ashtā-pakshām daśa-pakshām sālām mānasya patnim agnir garte
ivāsaye ı

(Ātharva-Veda, ix, 3.)

See further illustration under EKA-PAKSHA and DVI-PAKSHA.

PAKSHAGHNA—A type of building.
Yāmyā hinaṁ chullī tri-sālakaṁ vitta-nāśa-karam etat ı
Pakshaghanam aparayā varjitam suta-dhvamsa-vaira-karam ı
‘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.’—(Brihatsaṁhitā, liii, 38, J.R.A.S., N. S., Vol. vi, p. 286.)

PAKSHA-SĀLĀ—A side-hall.
Madhya-koshthasya śale tu bhadra-sālā viśeshataḥ ı
Paksha-sālānvitaṁ vātha ārdhva-sālānvitaṁ tu vā ı
(M., xxxii, 518-519.)
PAŃKA—A moulding of the pillar.  
Śikharasyordhve paṭṭochchham uttarochchām samaṁ bhavet i  
Tad-ūrdhve vājanam paṅkaṁ nimnaṁ kumbhāṁ saḍaṇḍakam i  
(M., xv, 126–127.)

In connexion with joinery:  
Eka-rūpa(m) cha paṅkaṁ cha vidhiḥ syād eka-rupakam i  
(M., xvii, 153.)

PACHANĀLAYA—A kitchen, the refectory of a temple.  
Devānāṁ pachana-mandapam—' built a beautiful stone temple with  
the toraṇa-gate and the surrounding walls, having provided the temple  
with a flower garden, kitchen, pond and suitable environs.'—(Ep. Carnat.,  
Vol. x, Kolar Taluq, no. 132; Roman Text, p. 54; Transl., p. 49.)

PAŃCHA-TALA—The fifth storey, the five-storeyed buildings.  
(M., xxxi, 1–55.)

A description of the fifth storey (M., xxxi, 48–51).  
The eight classes (ibid., 1–48; see under Prāṣāda).

PAŃCHA-PRĀKĀRA-HARMYA—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  
storeyed buildings.

PAŃCHA-ŚALĀ—The enclosure wall of the fifth court.  
(M., xxxi, 28, 29.)

Cf. Tataḥ paṅchama-sālā cha mahā-maryādīm īritam i  
(M., xxxi, 13, etc.)

PAŃCHAYATANA—A phallus with five heads.  
(Chālukyaṇ Architecture, Arch. Surv., New  
Imp. Series, Vol., xxxi, p. 39.)

PAŃJARA—A cage, an aviary, a nest, an architectural object,  
windows.

The cages for domestic birds and animals, such as pigeon, tiger,  
etc., are counted among the articles of furniture (M., l, 50–55), their  
arithmetic description (ibid., 213–288).—(Kāmikāgama, lv, 134–146; see  
under Nāśikā.)

PAŃJARA-ŚALĀ—A small top-room, a small window, a class of  
storeyed buildings, a type of bedstead, a moulding, a nest-like  
aricultural object.

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(1) Mānasāra:
   A small room above the dome (stūpi):
   Etat pañjara-sālāṁ cha padmam ekaṁ śikhā-trayam
   (M., xv, 131.)
   A class of the seven-storeyed buildings (M., xxv, 27; see under Prāśāda).
   A synonym of the bedstead (M., iii, ii).
   A member of the pillar (M., xv, 89, 98, 99-103, etc.)
   In connexion with buildings of one to twelve storeys:
   Śālā-kūṭa-dvaya-or madhye chaika-hārā sa-pañjaram
   (M., xix, 57; see also 178, etc.)

(2) Kāmikāgama, xxxv, 75:
   Pañjara-dvitayaṁ kāryaṁ karṇa-kūṭa-samodayam

Ibid., l, 92:
   Kūṭa-sālānvitaṁ yat tu pañjaraṁ cha samanvitaṁ (vimānam) 11

Ibid., lv, 196-198 (the synonyms of the pañjara):
   Pramāṇa-bhavanaṁ karma-prāśādasyaśīkṣaṇaṁ tathā
   Sabhethi kūṭa-nāma syāch chhāyā valabhi(r) eva cha
   Brahma-dvārāṁ tato madhye maṇḍapaṁ koshṭhake matam
   Rīju-vaktraṁ dvijāvāsāṁ kriḍāṁ syāt siṁha-vaktrakām
   Pañjaraṁ bhidhānaṁ syāt 11—(See further details under Nāsiṅkā.)

(3) Sūprabhedāgama, xxxi, 80:
   Eka-nāsiṅkāyā yuktaṁ pañjaraṁ samudāhrītam
   Kūṭeshu nāsiṅka-yuktaṁ koshṭham etat prakīrtitaṁ
   (See also v. 79, under Nāsiṅkā.)

(4) ‘Between the ‘‘karna-kūṭa’’ and ‘‘śālā’’ are found some kinds of little windows called pañjara.’—(Dravidian Arch., by Jouveau-Dubreuil, 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 it, had a lipī-sāsana made and set up it.’—(Ep. Carnat., Vol., vn, Channegiri Taluq, no. 17, Transl., p. 180; Roman Text, p. 317.)


(7) See Mysore Arch. Report (1915-16, p. 22, Plate x, fig. 2).

(8) See Cunningham: Arch. Surv. (Vol. 1, Plate v, p. 6).

PATTI—{ 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,

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a slab, a seat, a junction, a town, an edict, a lintel (M., xix, 149),
a staircase (M., xxx, 140–143), a spoke (M., xliii, 11).

(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 increases considerably.'—(Rām Rāz,
Ess. Arch. Hind., p. 25.)

(2) In connexion with the plough: phāla-paṭṭa, tri-paṭṭa, madhya-

paṭṭa (M., v, 52, 61, 73).

In connexion with the foundations:

Paṭṭikāntam kshipecch chāpi vinyaset prathameshtakam ।

(M., xii, 203.)

A crowning moulding of the pedestal (M., xiii, 5, 49, 82, etc.;
see the lists of mouldings under Upapīṭha).

A moulding of the base (M., xiv, 13, 26, 48, etc.; see the lists
of mouldings under Adhishtāna).

A moulding of the pillar (M., xv, 121, 35, etc.).

In connexion with the staircase (M., xxx, 140).

In connexion with the door (M., xxxix, 73, etc.).

In connexion with the bedstead (M., xliv, 18, 19, etc.).

An ornament for the body:

Kaṭi-sūtraṁ tu saṁyuktaṁ kaṭi-prānte sa-paṭṭikā ।

(M., l, 27; see also 28, etc.)

Athavā ratna-paṭṭaṁ syāt svarṇa-tāṭaṁka-karṇa-yoḥ ।

(M., liv, 47.)

Compare 'Paṭṭa-dhara,' and 'Paṭṭa-bhāj,' meaning kings, with
special crowns.—(M., ii, 3, 4.)

(3) Bhāgais tribhis tathā kaṇṭaḥ khanṭha-paṭṭas tu bhāgataḥ ।

Bhāga (?) go) bhāyasam urdhva-paṭṭas cha šesha-bhāgena paṭṭikā ।

Nirgamas tu punas tasya yāvad vai šesha-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. cxlxi, vv. 3, 4.)

(4) Vedikāṁ prastara-samāṁ shaḍ-āmśikṛitya bhāgaśaḥ ।

Ekāṁśaṁ prati-paṭṭaṁ syād ānśābhyaṁ antari bhavet ।

Urdha-vājanam ekāṁśam ānśaṁ tat-paṭṭikā bhavet ।

Urdhva-paṭṭaṁ tad-ekāṁśaṁ antari kusumāṁ yūtaḥ ।

(Vāstu-vidyā, ed. Gaṅapatī Śastri, ix, 23, 24.)

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(5) Polakeśir apy-avādid anujān pratibaddha-paṭṭam avantu ।
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 Kusumāyuḍha IV, line 18, Ind. Ant., Vol. xxxii, pp. 282,
284.)

PAṬṬANA(-ṆA) (see PATTANA)—A town, a commercial city acces-
sible by water-ways.

(1) Kauṭiliya-Artha-śāstra (Chap. xxii, p. 46, footnote) :
Pattanaṁ šakātair gamyaṁ ghāṭikair naubhir eva cha ।
Naubhir eva tu yad gamyaṁ paṭṭanaṁ tat prachakshate ।
Droṇa-mukhaṁ jala-nirgama-praveśaṁ paṭṭanaṁ ity-arthaḥ ।
(Rāyapasena-sūtra-vyākhyāne, p. 206.)

(2) Karya-vikraya-saṃyuktam abdhī-tīra-saṃśrītam ।
Desāntara-gata-janair nānā-jātibhir anvitam ।
Paṭṭanaṁ tat saṃākhyaṁ vaiśyārdhṛitam ।
(Kāmikāgama, xx, 8, 9.)

PAṬṬA-BANDHA—The coronation, a crown, a class of bases com-
prising four types which differ from one another in height and
in the addition or omission of some mouldings.

See the lists of mouldings under ADHISṬHĀNA (M., xiv, 297–304).
A part of the crown (M., l, 111).

Nija-paṭṭa-bandha-samaye—’at the time of his coronation.’”—
(Six Eastern Chalukya Grants, Bervāḍa Plates of Chalukya-Bhima I, line

Godāvari-taṭa-saṃipasthe 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 cere-
moniy.” But, it does not suit here.’ Mr. D. R. Bhandarkar.—
(Cambay Plates of Govinda IV, line 46, Ep. Ind., Vol. vii, pp. 40, 27, note 2.)

Śri-paṭṭa-bandhotsavāya Kurundakam āgatena mayā ।
(The grants of Indraraya m, no. 11, line 47,
Ep. Ind., Vol. ix, pp. 36, 49, 25, note 2
refers to Vol. vii, p. 27, note 2.)

Coronation and crown :

. . . dvā-daśa-varṣhe tu janmanah paṭṭam ।
Yo’dhād udaya-girindro ravim iva lokānurāgayaḥ ।

‘Put on to please the world the fillet (crown) in the twelfth
year of (his) birth.’

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PAṬṬA-ŚĀLĀ

AN ENCYCLOPAEDIA OF

Niravadya-dhavalah Kaṭaka-rāja-paṭṭa-śobhita-lalātah—'(his son was) Niravadyadhavala, whose forehead was decorated with the fillet (crown) of Kaṭaka-rāja.' Dr. Hultsch.—(Maliyapundi grant of Ammaraja II, lines 40, 45, Ep. Ind., Vol. ix, pp. 53, 55, 56.)

PAṬṬA-ŚĀLĀ—A religious establishment.

See Mandhata Plates of Jayasimha of Dhara (line 11, Ep. Ind., Vol. iii, pp. 49, 47).

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.'—(Ep. Carnat., Vol. v, Part 1, Belur Taluq, no. 129; Transl., p. 86; Roman Text, p. 193.)

PAṬDI-ŚĀLĀ—A kind of hall, a two-storeyed mansion consisting of a single row of building which look like a broken staff at the forehead part above the second story.

(M., xxxv, 97; 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 (Vaiśyas).

A town (M., x, 40).

A seaside commercial city:
Abdhi-tūra-pradeśe tu nānā-jāti-grihair vṛitam 1
Vanig-jātibhir ākṛṇāṁ kraya-vikraya-pūritam 1
Ratnair dvipāntarair nityaiḥ kshaumaiḥ karpūrādibhiḥ 1
Etat pattanam ākhyātaṁ vaprayata-samanvitam 1

(M., x, 63-66.)

(2) A seaside commercial city inhabited mostly by tradesmen.

(Kāmikāgama, xx, 8, 9; see under PAṬṬANA.)

(3) Kautilya-Artha-āstra (Chap. xxi, p. 46, footnote):
Paṭṭanaṁ śakaṭair gamyaṁ ghaṭikair naubhir eva cha 1
Naubhir eva tu yad gamyaṁ paṭṭanaṁ tatr prachakshate 11

(Rāyapaseni-sūtra-uyākhyāne, p. 206.)

(4) Paṭṭanaṇi jala-sthala-pathayor anyatara-uyuktāni 1

(Praśna-uyākarana-sūtra-uyākhyāne, p. 306.)

(5) Tad-bhuktau paṭṭanaṁ ramyaṁ śāmipātīti nāmakam 1

(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 Siṅgapatṭana is guilty of killing his father and mother.—(Ep. Carnat., Vol. iv, Hunsūr Taluq, no. 15; Transl., p. 84; Roman Text, p. 135-136.)

(7) Dvā-trimśa(t) tu velāvurumum āṣṭādaśa-paṭṭanamum bāśaṃti yoga-piṭḥamum—‘(the people of) the thirty-two seaside 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, 25.)


'[At Teridāl, a merchant town situated in the centre and the first in importance,] among the twelve (towns) in the glorious Kuṇḍi 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 Inscript. at Terdal, line 58, Ind. Ant., Vol. xiv, pp. 19, 25.)

(9) 'With myriads of people, practices of virtues, agreeable occupations, streams of the (nine) sentiments, pleasure gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghaṭīkā-sthānas (religious centres), the supports of dharma and mines of enjoyments, 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-nagarakheḍa-karvvaḍa-maḍambara-droṇa-mukha-pura-pattana-rāya-dhāni), 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 indetical with the corresponding passages in quotation no. 8 above).—(Ep. Carnat., Vol. vn, Shikāpura Taluq, no. 197; Transl., p. 124, para. 1, last seven lines, Roman Text., p. 124, 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 śālā or hall (M., xxxv, 402).

Cf. Vatsarāmbha-lekhaṛṭhain patram—A leaf for writing the almanac on.—(M., l, 49.)

In connexion with the balance (tulā) (M., l, 190-191, 197, 199).

See more details under Bhūṣaṇa.

PATRA-PATṬA—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-TORĀNA—An arch (see details under Torāna.)
Bāla-chandra-nibhaiḥ patraś chitritaṁ patra-toranam 1
(Kānikāgama, lv, 64.)

PATRA-BANDHA—A type of entablature (see details under Prastara).
Pāda-vistāra-samaṇuktaṁ patra-bandham iti smṛtīm 1
(Ibid., lv, 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) Kauṭilya-Artha-śāstra (measures of various paths):
Antareshu dvī-hasta-vishkambham pārśve chatur-guṇāyāmam anu-
prākāram ashta-hastāyataṁ deva-patham kārayet 1
Daṇḍāntarā dvī-daṇḍāntarā vā chāryāḥ (ashta-hasta-pramāna-
mārgaḥ-Rāyapaseni-sūtra-vyākhyāne, p. 13) kārayet 1
Bahir jāuu-bhāginīṁ tri-sūla-prākāra-kūṭāvapāta-kaṇṭaka-prati-
sarādi-prishṭha-tāla-patra-sṛingātaka-sva-damśhrārga-lopakan-
dana-pādākāṃbarisodapānakaṁ chhanna-patham kārayet 1
(Chap. xxiv, p. 52–53.)

Trayaḥ prāchīnā rāja-mārgas traya undīchīnā iti vāstu-vibhā-
ghaḥ 1
Sa-dvā-daśa-dvāro yuktodaka-bhūmich-chhanna-pathaḥ 1
Chatur-daṇḍānatrā rathyā rāja-mārga-droṇa-mukha-sthāṇya-
rāṣṭra-vivita-pathaḥ 1
Sayoniya-vyūha-smaśāna-grāma-pathāḥ chāṣṭa-daṇḍāḥ 1
Chatur-daṇḍas setu-vana-pathaḥ 1
Dvidanḍo hasti-kshetra-pathaḥ 1
Paṇḍāratəya-ratha-pathāḥ chatvāraḥ paśu-pathaḥ 1
Dvau kshudra-paśu-manushya-pathaḥ 1
(Chap. xxv, 54–55.)

PADA—A part, the foot, a plot of the site plan (see Pada-
vinīyaṁ).
(1) Vāstu-yāga-tattva by Raghunandana quotes from the Liṅga-
Purāṇa without further reference:
Chatuḥ-shaśṭi-padaṁ vāstu sarva-deva-grihaṁ prati 1
Ekāśitis-padaṁ vāstu mānushaṁ pratisiddhidam 1
HINDU ARCHITECTURE

PADAVINYASA

(2) Brihad-Samhita (LIII, 42):
   Ekasiti-vibhage dasa dasa purvottarayata rekhaah i

Varahamihira apparently does not give different rules for temples and residential buildings.

(3) The foot; the site plan (M., LVII, 47, etc.; VII, 1-267; see under PADA-VINYASA).

PADAVINYASA—The plan, the site 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) Mânasára (Chap. VII, named PADA-VINYASA) 1-267:

The geometrical plans concerning the site, rather than a building, 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 site or the plot or the piece of ground selected to receive the building. Thirty-two kinds of square plans are described (lines 2-40). They are designated by technical names. The first one is a site of one plot, which may be square, rectangular, round, oval or sixteen-sided, it is called Sakala. The second is of 4 plots, named Paisecha or Pechaka; the third, Piitha, is of 9 plots; the fourth, Mahapiitha, is of 16 plots; the fifth, Upapiitha, is of 25 plots; the sixth, Ugra-piitha, is of 36 plots; the seventh, Sthandila, is of 49 plots; the eighth, Chaandita, is of 64 plots; the ninth, Parama-sayika, is of 81 plots; the tenth, Anana, is of 100 plots; the eleventh, Sthaninya, is of 121 plots; the twelfth, Deiya, is of 144 plots; the thirteenth, Ubhaya-chaandita, is of 169 plots; the fourteenth, Bhadra, is of 196 plots; the fifteenth, Mahasana, is of 225 plots; the sixteenth, Padma-garbha, is of 256 plots; the seventeenth, Triyuta, is of 289 plots; the eighteenth, Karnashtaka, is of 324 plots; the nineteenth, Ganita, is of 369 plots; the twentieth, Surya-visalaka, is of 400 plots; the twenty-first, Susamhita, is of 441 plots; the twenty-second, Supratikanta, is of 484 plots; the twenty-third, Visalaka, is of 529 plots; the twenty-fourth, Vipra-garbha, is of 526 plots; the twenty-fifth, Vivecha, is of 625 plots; the twenty-sixth, Vipula-bhoga, is of 676 plots; the twenty-seventh, Viprakanta, is of 729 plots; the twenty-eighth, Visalaksaha, is of 784 plots; the twenty-ninth, Vipra-bhakti, is of 841 plots; the thirtieth, Visvesa-sara, is of 900 plots; the thirty-first, Isvarakanta, is of 961
plots; and the thirty-second, *Chandrakānta*, is of 1,024 plots (*M. vii*, 2–50, see also 51—271).

(2) *Nagara-grāma-durgādyā(-der) griha-prāśāda-vriddhaye i*

*Ekāśīti-padair-vastu(m) pūjayet siddhaye dhruvam ii*

(*Agni-Purāṇa*, Chap. cv, v. 1.)

(3) *See Cunningham, Arch. Surv. Reports*, Vol. ii, Plate xcvi (site plans of Śaiva temples), p. 419; Plate xcvi (site plans of Vaishnava temples), p. 421; Vol. xx, Plate xx (site plan of a Jaina temple); Vol. xxi, Plate xlii (site plan of Slab temples of Kundalpur); Vol. xxiii, Plate xviii (site plan of Jaina temple of Naulakha, mark the Svastika figures); Vol. xii, Plate v (plan 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, 869*), a site plan, a pavilion, a type of village, a class of buildings.

(1) '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 apophyge 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.'—(Rām Rāz, *Ess. Arch. Hind.*, p. 32–24.)
Mānasūra:
A site plan (M., viii, 36 f., see Pāda-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 tests of mouldings under Upāpītha and Adhisṭhāna).
A type of pavilion:
Evaṁ tu padmakam proktam devānaṁ pachanālayam
Padmākhyam pushpa-mañḍapam.

(M., xxxiv, 173, 180; see Maṇḍapa.)

A moulding of pīṭha or the pedestal of the phallus (M., lii, 31).
(3) Stambhaṁ vibhajya navadhā vahanam bhāgo ghaṭo'sya bhāgo'-

nyāya
Padmaṁ tathottarosṭham kuryād bhāgena bhāgena

Here, Kern’s rendering of ‘padma’ by ‘capital’ seems untenable.
(Bṛhat-Saṁhitā, liii, 29, J.R.A.S., N.S., Vol. vi, p. 285; see details under Stambha.)

A type of building which is planned like a lotus, has only one storey
and one spire, and is (?) 8 cubits wide (śayānashṭau):

(4) Bṛhat-Saṁhitā (lvi, 23, see under Prāsāda).
(5) Matsya-Purāṇa (Chap. cclxix, vv. 30, 39, 49, 53; see under Prāsāda; (6) Bhaṭṭīṭṭhā-Paṇḍita (Chap. cxxx, v. 30; see under Prāsāda).

A class of round buildings:

(7) Agni-Purāṇa (Chap. civ, vv. 17–18; see under Prāsāda).
(8) Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 28–29; see under Prāsāda.)

PADMA-KĀNTA—A special type of pillar (M., xv, 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 constructed and two aṅgulas (1½ 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 Prāsāda).

PADMA-KEŚ(-S)ARA—A type of base, a kind of throne.
A class of bases (M., xiv, 81–94; see under Adhisṭhāna).
A type of throne (M., xlvi, 11–12; see under Simhasana).

PADMA-GARBHA—A site plan in which the whole area is divided into 256 squares.

(M., vii, 21.)

PADMA-PĪṬHA—A lotus-shaped pedestal for an image.

(M., li, 86.)
PADMA-BHADRA—A type of throne.  
(M., xlv, 12; see under ŚIHMĀSANA.)

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 ADHISTHĀNA.)

A base (cf. Suprabhedāgama, xxx, 18–22):
Utsedham sapta-viṁśat tu dvi-bhāgā paṭṭikā bhavet 11  
Ekāṁśaṁ dalam evoktam upānaṁ chaika-bhāgikam 1  
Jagatī tu shad-amśā syād dvi-bhāgārdha-dali-kramāt 11  
Artha-bhāgāṁ bhavet skandhaṁ bhāgam uṛdhva-dalaṁ tathā 1  
Tri-bhāgāṁ kumudam vidyād adho'bhjaṁ bhāgam eva tu 11  
Paṭṭikā chaika-bhāgā tu grīva chaiva dvi-bhāgikā 1  
Tad-ūrdham eka-bhāgāṁ tu padma-bandhaṁ tata upari 11  
Dvi-bhāgā paṭṭikā yā tu cka-bhāgena yojanaṁ 1  
Tad vṛiteś chaika-bhāgāṁ tu padma-bandham iti smṛtim 11

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., xlv, 12; see under ŚIHMĀSANA).  
A lotus-shaped pedestal for an image (M., liv, 36, etc.).

PARAṬA (corrupted into PĀRATA)—The parapet, the coping of a wall.

Cf. Bādāviya Durggavanu mūḍaṇa pāraṭavānu Chāmarāja—'Chāmarāja constructed the fort and the eastern parapet of that same Bādāvi.'—(Sanskrit and Old Kanarese Inscript., no. lxxvii, lines 13, 14, Ind. Ant., Vol. x, p. 63, notes 51, 53.)

PARAMA-ŚĀDHI(-YI)KA—A site plan in which the whole area is divided into 81 equal squares (see PĀDA-VINYĀSA).

(M., vii, 10, 72, 110: almost same in Brihat-Saṁhitā, lxxiv, 42 f.)

In connexion with the plan of a village (M., ix, 174) and of a wall (M., xl, 72).

PARĀRTHA-LĪNGA—A phallus for the public worship.  
(M., lii, 243; see details under LĪNGA.)

PARIKHĀ—A ditch, a moat, a trench round a fort or town.  
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HINDU ARCHITECTURE

PARIKHĀ

(1) Mānasāra :
In connexion with a village and a fortified city :
Vapramśa-bhitti-rakṣārthāṃ paritaḥ parikhānāṃ vitam

(M., ix, 354.)

Sarveshām api durgāṇāṃ vapraś cha parikhair vṛitam

(M., x, 106.)

Bāhye prākāra-saṁyuktāṃ paritaḥ parikhānāṃ vitam

(M., ix, 450.)

Paritaḥ parikhā bāhye vapra-yuktam tu kārayet

(M., x, 108.)

Paritaḥ parikhā bāhye kurydād grāmeshu sarvaśāḥ

(M., ix, 62, etc.)

(2) Kauṭilya-Artha-śāstra (Chap. xxiv, pp. 51, 56, paras. 2, 3) :
Tasya parikhās tisro daṇḍāntarā kārayet chatur-dāsa dvā-daśa
daśeti daṇḍānuvistīrṇāḥ vistārād avagāḍhāḥ pādūnam ardham vā
tri-bhāga-mulā mule chaturāśrāḥ pāṣhānopahītaḥ pāṇīṣes’takā-
baddha-pārśvā vā toyāntikorāgās tu toyāpūrṇā vā sar-
parivāhāḥ padma-grahatīḥ
Chatur-daṇḍāvakraṣṭāṁ parikhāyāḥ shad-daṇḍochchhritam ava-
ruddham tad-dviguṇa-vishkambham khatād vapramā kārayet

Ibid., Chap. xxv, para. 1 :
Dvāraṇi bahih parikhāyāḥ

(3) Dūrga-gambhiṇa-parikhām durgām anyair dur-āsādām
Sarvataḥ cha māhā-bhīmāḥ śīta-toyāśayāḥ śubhāḥ
Agādhā grāha-saṃpūrṇāḥ parikhā mīna-sevitāḥ

(Rāmāyaṇa, 1, 5, 13, 15.)

Yantrais tair avakīryante parikhāsū samantataḥ
Parikhās cha śataghnyaḥ cha yantrāṇi vividhāni cha

(Ibid., vi, 3, 17, 23.)

Parikhābhīḥ sapadmābhīḥ sotpalābhīr alaṁkrītanā

(Ibid., vi, 5, 2, 14.)

(4) Parighe for Parikhe (Satyamangalam plates of Devaraya ii, v. 22,
Ep., Ind., Vol. iii, pp. 38, 40).

(5) Duṝllaṁgha - dushkara - vibheda-viśāla - sāla-durggāḍha - dustara-
brahmat-parikhā-paritā

'(The city of Kaṇṭha) 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 Vikra-
māditya i, v. 6, line 21, Ep. Ind., Vol. x, pp. 103, 105.)

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(6) Kanakojvala-sāla-raśmi-jālaiḥ parikhāmbu-pratibimbaitair aṁ āvasudheva vibhāti bāda-bārchechir vṛta-ratnākara-mekhalā-paritāḥ

'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 Inscript. of Devaraja II, lines 7-8, H.S.I.I., Vol. i, no. 153, pp. 162, 164.)

(7) Durge subhīma-parighe Maḷavalli nāmni—'in the fort named Maḷavalli, having a deep moat.'—(Ep. Carnat., Vol. iii, Maḷavalli Taluq, no. 61, Roman Text, last verse, p. 126; Transl., p. 62.)

PARIKHĀ-DURGA—A ditch-fort, a fort.

For details see Suṅkrani, etc., under DURGA.

PARIGHA(-GHĀ)—Cross-bars to fasten the door, a beam; metal bolts.

(Chand. Upanishad, ii, 24, 6, 10, 15.)

(1) Dwau dvau parighau (Kauṭilya-Artha-śāstra, Chap. xxiv, p. 53).
Chatvāro hasti-parigha—four beams to shut the door against elephants.'—(Ibid., Chap. xxiv, p. 53.)

(2) Dṛidha-vaddha-kapāṭam mahā-parighavanti cha

(Rāmāyana, vi, 3, 11.)

PARINĀHA—Otherwise called Mārga, Praveśa, Parināha, Nāha, Vṛiti, Āvṛiti and Nata, the width, breadth, circumference, extent.

Grīvā-madhya-parināhaḥ chatur-viṁśatikāṅgulaḥ
Nābhi-madhya-parināho dvi-chatvāriṁśaṅghulaḥ

The width by the middle of the neck is 24 angulas.
The width by the middle of the navel is 42 angulas.

(Matsya-Purāṇa, Chap. cclviii, vv. 43, 58; see also vv. 41, 47, 50, 51, 53, 54, 55, 56, 57, 59, 63, 66, etc.)

See Mānasūra (lx, 68, etc.); Kirāṭārjunyā (xii, 20, etc.); Mṛchchhakatika (iii, 9, etc.); Mahāvīra-charita (vii, 24, etc.); Mālatī-mādhava (iii, 15: Stana-parināha, etc.); Ratnāvali (ii, 13, etc.); Ṣīṣupāla-vadha (i, 19, etc.).

PARIMĀṆA—The measurement of width or circumference.

(M., lv, 3-9; see under MĀNA.)

PARIRATHYĀ—A road suitable for chariots (A.-V., vii, 8, 22; xii, 1, 47).

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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 Prākāra (the fourth enclosure):
   Sarveshām api devānām prākārānta-pravishṭake
Pariṭaḥ parivārāṇāṁ lakṣaṇaṁ vakṣhyate’dhunā i (1-2)

   At the eight cardinal points of the innermost or the first court the temples of the group of eight deities are built (lines 3-5). The groups of sixteen and thirty-two deities are housed in the second and the third court respectively (lines 6-7). Between the third and the fifth court is stated to be the Viniyoga (offering)-pavilion (line 8). The description of the location of temples for each of the deities of these three groups is given (lines 10-119). The temples of the attendant deities of Viṣṇu are specified (lines 121-156). The temples and the attendant deities of Gaṇeśa and Kaśthaḥ and also those of Buddha, Jīna and all such petty (kshudra) gods are passed over and stated to be built in accordance with the rules of Śāstras (lines 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 manḍapas (pavilions) for such purpose as bath, bed, assembly, horses, musicians, dancing girls, and cows, etc. (lines 67-101).

2. Ete parivārā vāstoḥ pūjaniyā prayatnataḥ i
   (Mahānirvāṇa-Tantra, xiii, 45.)

3. Pārśvataś cāpi karta vyām parivārādikālayam i
   At the side (too) should be built temples for the attendant and other deities.
   (Matsya-Purāṇa, Chap. cclxx, v. 30.)

4. Parivāralaye tuṅga-harmye anyasmin prakalpayet i
   (Kāmikāgama, 1, 69.)

Parivāralayānaṁ tu kālavat karma chāchare t
Sālānāṁ tu chatushkoneshv-īśṭa-dēse pragrihyatām i
Mālīka-yukta-sālaṁ chet koṇa-stambhe dvitiyake i
Prathamāvaraṇe vāpi dvitiyāvāraṇe nyaset i

(Ibid., xxxi, 95, 96.)

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(5) Pańcha-prakāram evam syāt parivāralayam śrīnu 11
Prāsādasya chaturtham vā tad-arthaṃ vardham eva vā 1
Mātrīnām (of female deities) ālayaṃ kuryād gopurākāram eva tu 11
Hasti-priṣṭham tapa (taṁ) prakrtam prāśadaṁ tu viśeshah 11
Madhyamā tu pachanākāram chatuḥ-sālaiκa-sālakam 11
Prākāra-samyutam kṛtvā bāhye vābhyaṃtare' pi vā 11

(Suprabhedagama, XXXI, 128–31.)

Then follows the description of their faces and doors (ibid., vv. 131–133, see under Dvāra).

(6) (He) gave to the (image of) Piḷḷaiyār Gaṇapati in the surrounding hall (parivāralaya) of the temple of the Lord Śrī Rājarājeśvara one brass spittoon (paḍikkaṃ) which he had caused to be made of octagonal shape in the Ceylon fashion (Irappariśu) (and) which weighed pālam.'—(Inscript. of Rājarāja, no. 36, H.S.I.I., Vol. II, p. 149 f.)

(7) 'This image was probably in the central shrine and was known as Ālaiyattu Piḷḷaiyār perhaps to distinguish him from the Parivāralaiyattu-Piḷḷaiyār 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) Piḷḷaiyār Gaṇapatiyār in the parivāralaya of the temple of the Lord Śrī Rājarājeśvarāmadudāiyār . . . parivāralayāh, i.e. the temple (ālaya) of the attendant deities (parivāra) 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) Piḷḷaiyār Gaṇapatiyār in parivāralaya of the temple of the Lord Śrī Rājarājeśvarāmadudāiyār . . . '—(Ibid., no. 88, p. 412.)

(8) Parivāra-devatā-vistaramām liṅga-pratisṭhāyaṃ māḍisidam 1
'He also set up a liṅga, with the associated gods, in Bandanika.'—(Ep. Carnat., Vol. vn, Shikarpur Taluq, no. 242; Transl., p. 139, para. 6, last two lines; Roman Text, p. 248, lines 1–2.)

PARI-VEṆA—Monk's cell, the private dwelling of a Bhikhu within the monastery.

(W. Greiger: Mahōvaṃśa, p. 294.)

PARṆA-MAṆJŪŚĀ—A basket made of leaves, an article of furniture.

(M., L, 47, 132–146; see details under Bhūśaṇa.)

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HINDU ARCHITECTURE

PĀDA

PARYĀṆKA—A couch, a bedstead.

Mānasāra, Chap. xliv (named Śayana):

Bedsteads are meant for the use of deities, the twice-born and all other people:

Devānām cha dvi-jātīnām varṇānām śayanārthakam 1 (1)

They are of two kinds—the small (bāla-paryaṅka) and the large (paryaṅka) (lines 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 (lines 3–79).

The materials of which bedsteads and seats (āsana) are generally constructed are various kinds of timber (line 74).

PARVATA—A class of buildings.

Kūṭa-śālā-samāyukta punaḥ pañjara-nāsikā

Vedikā-jālakopetā parvatākritur uchyate 11

(Suprabhedāgama, xxxi, 52.)

See details under Prāśāda.

PALLAṆKA—A bedstead.

(Chullavagga, vi, 141; Mahāvagga, v, 10, 3.)

PAVANA—A type of chariot.

(M., xluiii, 113; see under Ratha.)

PASTYA(A)—A dwelling house, a stall for horses (aśvapasyā), a home with its adjuncts and surroundings, a family settlement (harmya-pastyā), a noble man’s abode with stables, etc., a group of houses, a river having groups of houses on its banks. (R.-V., i, 25, 10, 49, 7, 164, 30; iv, i, ii; vi, 49, 9; viii, 97, 5; viii, 7, 291, 27, 5; ix, 65, 23; x, 46, 6, 96, 10, 11; ix, 86, 41; A.-V., vi, 77, 1; xix, 55, 1.)

PĀṆCHĀLA—A class of the twelve-storeyed buildings once prevailing in the ancient country of Pāṇchāla (the Gangetic Doab).

For details, see M., xxx, 8–10, under Tala and Dravīḍa.

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, aṅghrika, sthāṇu sthūṇa, pāda, kampa, araṇi, bhāraka, and dhāraṇa (ibid., 4–6).

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PADA-JALA

(2) Atha vakshyami samkshepat pada-manaṃ yathā-vidhi
Uttaropanayor madhya-gatam etat prakiritam

(Vaṣṭu-vidyā, ed. Gaṇapati Śastri, ix, 1.)

(3) The architrave of the entablature (Kāmiṇikāgama, xxxv, 27; liv, 47; see under Prastara).

(4) The comparative measures of pada (pillar), adhishṭhāna (base) and prastara (entablature):
Pādāyāmam adhishṭhānam dvi-guṇam sarva-saṁmatam
Pādārdhaṁ prastaram proktam karṇam prастaravat samam

(Suprabhedāgama, xxxi, 28.)

The five kinds of pillars and their characteristic features.

(See Suprabhedāgama, under Stambha.)

PADA-JALA—An ornament for the foot.

(M., l, 33; li, 59; liv, 17, etc.; see Bhūshaṇa.)

PADA-BANDHA—A class of bases.

(M., xiv, 10–32; see the lists of mouldings under Adhishṭhāna.)

A base in connexion with the bedstead:
Pāda-bandham adhishṭhānam sarva-jātyārghakam bhavet

(Cf. Suprabhedāgama (xxxii, 23–26):
Adhishṭhānasya chotsedham chaṭṭhavitram
Dvi-bāgā paṭṭikā proktā hy-upānam chaika-bhāgikam
Shaḍ-bhāgā jāgatī proktā kumudam paṇcha-bhāgikam
Ekāṁśā paṭṭikā proktā grīvā chaiva tryaṁśakā
Ekāṁśā paṭṭikā viddhi (h) tr(i)yaṁśā chordhva-paṭṭikā
Mahā-paṭṭikā tr(i)yaṁśā ekaṁ vājanam uchyaite
Pāda-bandham iti khyātam sarva-kāryeshu pūjitam

PADA-BANDHAKA—A type of throne.

(M., xliv, 44; see under Simhāsana.)

PADA-VEDI—The storeyed base of a Buddhist stūpa (Mahā-vaiṇṣa, 35, 2), the balustrade, the railing.

(W. Greiger: Mahāvaṃśa, p. 297.)

PĀDĀNGA—Literally the lowest member, hence, the architrave or the bottom portion of the entablature.

(See Kāmiṇikāgama, liv, 47, under Prastara.)

PĀDUKA—The plinth, the pedestal, the base, a moulding.
The plinth or the base (M., xiv, 162; see the lists of mouldings under Adhishṭhāna).

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The pedestal (or base) of a column:
Tan-mule chasanaam kuryat padukam va sahammerjum
Ekamsam padukam kuryat paucha-bhagaam tu samgraham

(M., xv, 31, 177.)

A moulding at the bottom of the pedestal (M., xiii, 43; see the lists of mouldings under Upapitha).

PATARAVATA-NIDA—A nest for the pigeon, an article of furniture.
(M., l, 52, description of its architectural details, 224-227.)

PARIYATRA—a class of pavilions.
(M., xxxiv, 154; see under MANAPA.)

PARSHA-PULI—an ornament, a part of the crown.
(M., xlvi, 94.)

PARSHA-PURITA—Same as karṇa-pūra or patra—ear-ring.
(M., xlvi, 96, 106, 115, 117-119, 141; cf. l, 14-26, 302.)

PARIKHA—A boundary, a margin, an edge, an ornament, a bridge-like moulding of the column.
Atha vakshye visheśena kumbhalaṅkāram uchyate
Tan-mule paliṣṭedhe vibhajet tu shad-amśakam

(M., xv, 201-202; see also 220, 44, 33, 70, etc.; cf. xxxvii, 40.)

In connexion with the lips:
Tr(i)yamśārdhādharāyāṁ chārdha(m)-chandrarad-ākṛiti
Trī-vaktraṁ chottarā pali chā(? sa) ṇtaraśī chaiva samyutam

(M., xlvi, 95-96; see also 89.)

PARIKHA-STAMBHA—a kind of pillar.
(M., xv, 39-73; see under STAMBHA.)

PASPATA—a kind of phallus.
(M., lii, 2; lxviii, 2; see under LINGA.)

PASHANA-KURMA—a stone tortoise, a component part of a phallus.
(M., lii, 178.)

PASHANA-VEDI—the stone terrace on which the sacred trees usually stand, cf. Mahāvamsa, 36, 52.

PASHYA—Stone bulwarks.
(R.-V. 1, 56, 6.)

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PINḍA—The testicle, its sculptural details. (M., lxv, 166.)

PINḍIKĀ (see Pīṭha)—The pedestal of an image, a seat, the yoni part or the pedestal of the phallus.

(1) Dvāra-mānāśṭha-bhāgonā pratimā syāt sapinḍikā
dvāu-bhāgau pratimā tatra tritīyāṁśā(ḥ) cha pinnḍikā
t  The idol along with the seat (i.e., pedestal) ought to have a height equal to that of the door, diminished by one-eighth, of which two-thirds are appropriated to the image, and one-third to the seat.—(Brihat-Saṁhitā, lvi, 16; also lviii, 3, 54; J. R. A. S., N. S., Vol. vi, pp. 318, 323, 329.)

(2) Liṅga-pūjā-pramāṇena kartavyā pithikā budhaiḥ
dpinḍikārdhena bhāgaḥ syāt tan-māṇena tu bhittayaiḥ
(Matsya-Purāṇa, Chap. cclxix, v. 8.)

(3) Pratimāyāḥ pramāṇena karttavāḥ pinnḍikā śubhā
garbhas tu pinnḍikārdhena garbha-māṇās tu bhittayaiḥ
(Agni-Purāṇa, Chap. xlii, v. 10.)

Arddha-bhāgena garbhāḥ syāt pinnḍikā pāda-vistarāt
Paṅch-bhāgikṛte kṣhetreṅtar-bhāge tu pinnḍikā
garbho bhāgena vistūrnō bhāga-dvayena pinnḍikā
pinnḍikā koṇa-vistīrṇā madhyamāntā hy-udāhpritā
atāḥ paramāḥ pravakṣhyāṃ pratimānām tu pinnḍikāṁ
Dairghyena pratimā tulyā tad-arddhena tu vistīrtā
(Ibid., Chap. cv, vv. 1, 5, 24.)

Then follows a lengthy description (see Ibid., Chap. lv, v. 1, f. also Chap. cv, v. 30; Chap. lx, v. 1).

(4) Mānāśṭhamena bhāgena pratimā syāt sapinḍikā
ddvau bhāgau pratimā tatra tritīyo bhāgaḥ pinnḍikā
tri-bhāgaḥ pinnḍikā kāryā dvau bhāgu pratimā bhavet
(Bhavishya-Purāṇa, Chap. cxxx, vv. 22, 32: Chap. cxxxi, v. 6.)

The yoni part or the pedestal of the phallus:

(5) Liṅgaṁ cha pinnḍikāṁ chaiva prāśadāṁ gopuraṁ tathā
(Suprabhedāgama, xxx, 28.)

(6) Kuryād ekāṁ pinnḍikāṁ taṁ tu pārśve—(M., lvi, 152.)

PINḍI—A base for an image, the yoni part or pedestal of the phallus.

(Inscript. from Northern Gujarat, no. vii, line 8, Ep. Ind., Vol. ii, p. 27, see details under Pīṭha.)

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PITHA(-THIKA)—Pitha is possibly corrupted from pi-sad to sit upon, hence means a stool, seat, chair, throne, pedestal, altar. A wooden seat (Vai. Sam., xxx, 21: Taitt. Brā., III, 4, 17, 1), low rectangular, plain or carved and sometimes with painted designs. The pedestal of an idol, the yoni part of the phallus, a pavement, chairs of various kinds (Mahāvagga, V, 10, 2; see BHADRĀPITHA, ETAKA-PADAKA PITHA). Fire-altars of the Vedic and Brāhmanic periods built on river banks, mistaken by Alexander for memorials, which Chandra Gupta Maurya utilized for sacrificial purposes. A site-plan of nine square plots. (M., vii, 4).

The well-known fifty-one Pitha-sthānas are the sacred spots where the limbs of Pārvati, consort of Śiva, fell after she had been cut to pieces by the discuss of Viṣṇu.

As the liṅga or phallus symbolically represents Śiva, so the pītha does his consort Pārvati. The pītha forms the yoni or the lower part of the phallus.

Mānasāra (Chap. liii, named PITHA):

The pītha 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 pītha are described under four classes, technically called Bhadra-pītha, Śribhadra, Śrīvīśala, and Upapītha (lines 34, 36, 39, 41). The principal parts of the pītha are the nāla (canal), the jaladhārā (gutter), the ghṛita-vāri (water-pot), the nimna (drip), and the paṭṭikā (plate) (lines 22–27). The component mouldings are prathama or janman (base), padma (cyma), kshepaṇa (projection), kandhara (neck, dado), kampa (fillet), ārdhavapadma (upper cyma), vājana (fillet), ghṛita-vāri (water-pot), or vṛitta-kumbha (circular pot) (lines 30–33).

With regard to shape, the pīthas, like the phalli and all other architectural and sculptural structures, are divided into three types, the Nāgara, Drāviḍa, and Vesara (lines 46–47). The Nāgara pīthas are said to be square, the Drāviḍa pīthas octagonal, and the Vesara pīthas circular or round (lines 53–54).

A site 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:

Pechakaṁ vātha pīthaṁ vā rathyā yuktaṁ tu vinyaset
t

(M., ix, 423.)

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In connexion with the palm of the hand:
Patra-tulyaṃ yugāṅgulyaṃ piṭhe tuṅga(m) dvayāṅgulaṁ

(M., L, 197.)

The pedestal of an image:
Uttamaṃ lohajaṃ bimbāṃ piṭhābhāsaṁ tu chottamaṁ

(M., LI, 19; see also LXIV, 16; LXVIII, 13, etc.)

The pedestal of the phallus (M., LII, 245, 246, 247.)
(2) Etat sāmānyam uḍḍiṣṭaṁ prāśādasya hi lakaśhaṇaṁ
Liṅga-mānaṁ ato vakshye piṭho liṅga-samo bhavet
Dvāravat piṭha-madhya tu śeṣaṁ sushirakṣaṁ bhavet

(Garuḍa-Purāṇa, Chap. XLVII, vv. 11, 16.)

The pedestal or the yoni part of the liṅga:
(3) Liṅga-viśkambha-māṇena bhaved dvi-tri-chatur-guṇaḥ
Tathā pañcha-guṇo vāpi piṭha-vistāra iṣhyate

(Kāmiṅkāgaṇa, L, 45; see also vv, 44, 47, 48, 50.)

The altar:
Brahma(me) vā madhyame bhāge piṭhaṁ parikalpayet

(Ibid., xxviii, 18.)
Pañc-dasa-karāntaṁ tu kuryād āvṛita-manḍapam
Maṇḍapena vinā vāpi tena māṇena piṭhikā
Vibhadṛā vā sabhadṛā vā kartavyā mālīka budhahiḥ

(Ibid., xxxv, 99, 100.)

Here ‘piṭhikā’ would indicate the projecting part of the base-
ment, resembling the Buddhist railing round a tree, etc.

(4) Yāval liṅgasya viśkambhaṁ tri-guṇaṁ piṭha-vistaram
Pūjāṁśaṁ dvi-guṇaṁ piṭhām tri-guṇaṁ vā viśeṣaṁ
Pīṭhasya tri-guṇaṁ garbhaṁ ta(t)-tri-bhāgaika-bhāttikam

(Suprabhadāgaṇa, xxxi, 9, 11, 12.)

(5) Bhāga-dvayena pratimā tri-bhāgiṅkṛtya tat punaḥ
Piṭhikā bhāgaṁ kāryā nātīṁcitā na chowchhiritā
Piṭhikā lakṣaṇaṁ vakshye yathāvad anupūrvaśaḥ
Piṭhochchārayaṁ yathāvach cha bhāgaṁ shoḍāsa kārayet
Bhūmīvekaṁ praviṣṭhaṁ syā śaṁc chaturbhīr jagati matāṁ
Vṛttā bhāgas tathākaṁ syād vṛttaḥ paṭala-bhāgaṁ
Bhāgaṁ triḥbhis tathā kaṇṭhaṁ kaṇṭha-paṭṭas tu bhāgaṁ
Bhūgaṁyāsaṁ ārūdhva-paṭṭas cha śeṣaṁ-bhāgaṁ paṭṭikā
Praśiṣṭaṁ bhāgaṁ ekaikāṁ jagatiṁ yāvad eva tu
Nirgamaṁ tu punas tasya yāvad vai śeṣa-paraṁ
Vāri-nirgamanārthaṁ tu tatra kāryaṁ praṇālakaṁ
Piṭhikāṁ tu sarvāṣām etat sāmāya-lakṣaṇaṁ

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PIṬHA(-ṬHIKA)

Pūrṇa-chandrā vajrā cha padmā vārdha-śaśi tathā 1
Tri-kopa daśāmi tāśām saṁsthānam vā nibodhataḥ 11 (7)
Devasya yajanārthaṃ tu piṭhikā daśa kirtitāḥ 11 (19)
Liṅga-pūjā-pramaṇena kartavyā piṭhikā budhaḥ 11 (8)

(Matsya-Purāṇa, Chap. cclviii, v. 25 ; Chap. clxii, vv. 1-4, 6-7, 19 ; Chap. cclxix, v. 8.)

Vibhajya navadāh garbham madhye syāl liṅga-piṭhikā 1

(Ibid., Chap. cclxix, v. 15.)

(6) Paṅcha-hastasya devasya eka-haṣṭā tu piṭhikā 1
When the idol is 5 cubits high, its pedestal is one cubit.

(Agni-Purāṇa, Chap. xliii, v. 22.)

(7) ‘One pedestal (piṭha) 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.’—(Inscr. of Rājarāja, no. 30, para. 7, H.S.I.I., Vol ii, p. 137.)

(8) ‘One pedestal (surmounted by) a lotus (padma-piṭha) on which this (image of Paṅchadeha Siva) stood (measuring) three viral and four torai in height, and fifteen viral and four torai square.’—(Inscr. of Rājarāja, no. 30, on a pillar of the south enclosure, para. 4, H.S.I.I., Vol. ii, p. 138.)

(9) ‘The hero Mādavan of Aṇḍa ... got this piḍam (pedestal) made.’—
(Ep. Carnat., Vol. x, Kolar Taluq, no. 109 b ; Transl., p. 40.)

‘He had a temple and a bali-piṭha built for the god Chandra-śekhara, the processional form of the god Śaṅkaresvara of Kergoḍi.’—(Ibid., Vol. vii, Tiptur Taluq, no. 72 ; Transl., p. 57.)

(10) ‘Whose daughter, Vināpati, having at this very place bestowed the entire gift of a Hiranyā-garbha, and having made a pedestal (piṭha) 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 Vidyāraṇya-Śripāḍa, representing that in Śrīṅgapura, in (connexion with) the dharma-piṭha (religious throne,—śiṁhasane dharmamaye, in the original) established by Śaṅkarāchāryya(-chārya, in the original), there must be a maṭha and agrahāra.’

Of this dharma-piṭha (śiṁhasana), Mr. Rice further says: ‘The Śringeri dharma-piṭha or religious throne was established as is well known (refers to the inscription quoted above) by Śaṅkarāchārya, the great Śaiva reformer of the eighth 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 Vidyāraṇya (forest of learning), author of the Veda-bhāṣya, who was instrumental in founding the Vijayanagar 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. vi, Śringeri Jāgīr, no. 11; Transl., p. 95, last para.; Roman Text, p. 195, lines 1, 12 f; Introduct., p. 23, para. 5.)

(12) 'Possessor of thirty-two velāma, eighteen cities, sixty-four yoga-piṭhas, and sixty-four ghaṭikā-sthānas.'—(*Ep. Carnat.*, Vol. vii, Shikāpur Taluq, no. 94; Transl., p. 61, line 7 f; Roman Text, p. 114, line 4 f.)

(13) Dvā-trimśat tu velāvramum ashtādaśa-paṭṭaṇāramuṁ bāsashūti-yoga-piṭhamumuṁ aruvattanālkū-ghaṭikā-sthānamuṁ

'(The people of) the thirty-two seaside towns, the 18 towns, 62 seats of contemplation, and 66 religious centres ... (held a convocation.)'—(Old Kanarese inscr. at Terdal, line 60, *Ind. Ant.*, Vol. xiv, pp. 19, 25)

(14) 'Having thirty-two velāma, eighteen cities, sixty-four yoga-piṭhas, and āśramas at the four points of the compass.'—(*Ep. Carnat.*, Vol. vii, Shikarpur Taluq, no. 118; Transl., p. 86, last para., line 6.)

(15) 'Made a grant ... of the Mallasamudra village ... belonging to the Sādali throne (piṭhikā).'—(*Ep. Carnat.*, Vol. x, Sidla-ghatta Taluq, no. 94; Transl., p. 194, last para.)


(17) Purāṇa-piṭhe piṭhāṁtaraṁ sa chaturaṁ vidhivad vidhāya !

(Chebrolu Inscr. of Jaya, postscr., lines 7-8, *Ep. Ind.*, Vol. v, pp. 115-151.)


PRĪTHIVĪ-DHARA—A type of oval building.

(1) Agni-Purāṇa—(Chap. civ, vv. 19-20; see under Prāśāda).

(2) Gaṇḍa-Purāṇa—(Chap. xlvii, vv. 29-30; see under Prāśāda).

PUNḌARIKA—A class of the seven-storeyed buildings.

(M., xxv, 3-23; see under Prāśāda.)

PUR—A fortification, a small fortified place, a township (see Nagara).

PURA—A big fortified city as in Tripura and Mahāpura described in the Yajur-Veda and Brahmāṇḍa-Purāṇa (see references under Nagara) but apparently less pretentious than the capital cities (nagara), a castle, a fortress, a village, a fortified town, a city, a wall, a rampart, a house, an abode, a residence, the female apartments, a store-house, an upper storey.
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A village \( (M., \ ix, \ 215, \ etc.) \), a town \( (M., \ x \ 39, \ etc.) \).
Grāmādīnām nagarādīnām pura-pattana-kharvaṭe
Koṣṭha-kolādi-sarveshām garbha-sthānam ihochyate

\( (M., \ xii, \ 168-169) \)

Kheṭānām cha purāṇām cha grāmānām chaiva sarvaṣaḥ
Trividhānām cha durgānām parvatodaka-dhanvinām
Param ardhārdham āyāmaṁ prāg-udak-plavanaṁ puram
Chatur-aśra-yutaṁ divyāṁ prāsastam tatha puraṁ kritam

\( (Brahmāṇḍa-Purāṇa, \ Part \ 1, \ 2nd \ anushāṅgapāda, \ Chap. \ vii, \ vv. \ 105, \ 107, \ 108; \ see \ also \ v. \ 93.) \)

Pura-madhyaṁ samāśritya kuryād āyatanāṁ ravač

\( (Bhavishya-Purāṇa, \ Chap. \ cxxx, \ v. \ 40,g) \)

(4) Karkkoṭadhīna-rakshaṁ svapuraṁ idam ato nirmane Jāvīrīsākhyaṁ
—‘then built this town of his named Jāvīrīsha, the protection of which was
entrusted to Karkoṭa.’—(Buddhist Stone inscr. from Sravasti, lines 4-5, \textit{Ind. Ant.}, Vol. xvii, pp. 62, 63.)

(5) Jagapāla puraṁ jātaṁ kṛite deśe punar nāve—in the newly re-created
site, the town of Jagapāla grew up (i.e., was built).—(Rajim inscr. of
Rajapal, line 12, \textit{Ind. Ant.}, Vol. xvii, p. 140.)

(6) ‘With myriads of people, practices of virtue, agreeable occupa-
tions, 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 beautiful women
fair as the moon (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇa-
mukha pura-pattana rājādhāṇi) on whatever side one looked in these
nine forms did the Kuṇṭala-deśa shine.’—(\textit{Ep. Carnat.}, Vol. vii, Shikār-
pur 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 (?) rājadhāṇi
Balligāve.’—(\textit{Ep. Carnat.}, Vol. vii, Shikārpur Taluq, no. 99; Transl., p. 66-
last two lines.)

PURATO-BHADRA \( (\text{see \ Mukha-bhadra}) \)—The front tabernacle,
a porch, a portico, a vestibule.

Deva-śri-śaśibhūshaṇasya (i.e., of Śiva) kṛitva devālayaṁ kāritaṁ-
yugmaṁ maṇḍapa-sobhitam cha purato-bhadraṁ pratolāyā saha

I have not been able to find purato-bhadra in the Kośas to which
I have access, but sarvato-bhadra is described as a kind of house (?)
with four doors facing the four quarters (here refers to Ram

\( 311 \)
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. —(Kanker inscrip. of Bhanudeva, v. 7, *Ep. Ind.*, Vol. ix, pp. 127, 125, and note 4.)

**PURI (I)** — A temple, an adytum, a building, a town.

(The second Praśasti of Bajnath, v. 25, *Ep. Ind.*, Vol. i, pp. 117, 114; see also no. 32.)

**PURUSHĀNJALI** — The palm of a man. It refers to the depth of foundations upon which buildings of one to twelve storeys are stated to be erected.

Khānayed bhūtalam śreshṭhaṁ purushānjali-mātrakam i
Jalāntāṁ vā śilāntāṁ vā . . . i — (*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’tham mṛt-pītaḥ i

Puṭa-bhedakaś cha tasmin pāśhāno bhavati toyam adhaḥ i
Commentary : purusha-sābdendordhīva-bāhuḥ purusho jīyeḥ, sa cha viṁśat-adhikāṁ aṅgula-sātaṁ bhavati—by the word ' purusha ' is to be understood the man with uplifted arms, that is, 120 aṅgulas (or 5 cubits). — (*Bṛhat-Saṁhitā*, liv, 7, *J.R.A.S.*, N. S., Vol. vi, p. 301' note 1.)

**PUSHKARA** — A blue lotus, a part, a portion, the forepart of the nose (*M.*, lxv, 84), water, a cage, a type of building, a class of buildings (*Kānikāgama*, xlv, 61, 63; see under MĀLIKĀ).

**PUSHKARINI** *(see TAṆĀGA and VĀPI)* — A tank, a lotus-pool.

Datia-putreṇa thai Noreṇa pukaraṇi karavīta savrasapaṇa puyae i
‘By the son of Dati, the Thera Nora, a tank was caused to be made for the worship of all snakes.’ — (New Kharoshti inscrip. from Swat, *Ind. Ant.*, Vol. xxv, p. 141, and Vol. xxxvii, p. 66.)

**PUSHKALĀ** — A class of storeyed buildings, a tree, a type of pent-roof.

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PUSHPA-VAṬIKĀ

A class of the two-storeyed buildings (M., xx, 94, 42–43; see under Prāsāda).

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. cclxx, v. 7; see under Maṇḍapa).

A class of buildings, rectangular in plan and named (1) Ba(va) labhi (2) Griharāja, (3) Śālāgrīha or Śālāmandira, (4) Viśāla, (5) Sama, (6) Brahma-mandira or Brahma-bhuvana, (7) Prabhava, (8) Śivikā, and (9) Veśma:

(1) Agni-Purāṇa (Chap. civ, vv. 11, 16–17; see under Prāsāda).
(2) Garuda-Purāṇa (Chap. xlvi, vv. 2–22, 26–27; see under Prāsāda).

PUSHPA-PAṬṬA—A flower plate, a turban, a head-gear, a tiara, a diadem.

(M., lxix, 16; see details under Bhūṣhaṇa.)

PUSHPA-PUSHKALA—a class of bases.

(M., xiv, 97–112; see the lists of mouldings under Adhisṭhāna.)

PUSHPA-BANDHA—A type of window of flower-band design.

(M., xxxiii, 584; see under Vātāyana.)

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. cclxx, v. 7; see Maṇḍapa.)

PUSHPA-RATHA—A chariot.

(Abulala-perumal inscr. of Champa, lines 3–4, Ep. Ind., Vol. iii, p. 71.)

PUSHPA-VĀTIKĀ (see Vāṭikā)—A garden, a bower, an arbour.

Uttare saralais tālaiḥ śubhā syāt pushpa-vāṭikā

(Matsya-Purāṇa, Chap. cclxx, v. 29.)
PUMLIŃGA (see Saṁchita)—A class of buildings with the six main component parts (see under Šhap-varga) and with terraces, a masculine type of building, a division of the architectural and sculptural objects as distinguished from the feminine (striliṅga) and *neuter (napūṁsaka) types.

Alinda-sahitaṁ shaḍ-varga-sahitaṁ cha yad arpitam
Saṁchitaṁ proktar man puṁliṅgaṁ tad ghanī-kṛtām
Devānām asūṛṇāṁ cha siddha-vidyādhaśev-āpi
Raksha-gandharva-yakshaṇāṁ praśastānāṁ cha janminām
(bhogayam) II

(Kāmikāgama, XLV, 8, 9.)

See the Mānasāra and the Āgamas under Prāṣāda, and compare Striliṅga and Napūṁsaka.

PŪRAṆA-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 pūraṇa-kamba.'

(Gaṅgai-Koṇḍo Puram Temple, Ind. Ant., Vol. IX, p. 118, c. 2, para 4.)

PŪRTA—A well, a pond, a step-well.

(1) Puṛtaṁ vāpi-kūpa-taḍākādikam—(the word) pūrtā implies the step-well, well, and pond, etc.

(2) Vāpi-kūpa-taḍākādi-devatāyatanāṁ cha
Anna-pradānārāmāḥ pūrtam ity-abhidhiyete II

The step-well, well, pond, and the temple (and) the pleasure-house (alm-house, hotel) where food is given (gratis)—these are called the 'pūrta.'

(3) Vāpi-kūpa-taḍākādi-pūrtam āyatanāṁ cha
Svarga-sthitīṁ sadā kuryāt tāt tatt pūrta-sajñitām I

The step-well, well, pond and temples are pūrta. It always ensures the residence in heaven (for the doer), it is for this reason designated as pūrta.

(Quotations from the Commentary, Kāśyapa, on the Brīhat-Saṁhitā, LVI, 2; J. R. A. S., N. S., Vol. VI, pp. 316–37, note I.)

(4) Vāpi-kūpa-taḍāgādi-devatāyatanāṁ cha
Anna-pradānārāmāḥ pūrtam āryāḥ prachakshate II

(Ep. Ind., Vol. IV, p. 318, note 3.)

PRISHTHA-SŪTRA—The plumb-line drawn by the back-bone.

(M., LXVII, 80; see under Pralamba.)
HINDU-ARCHITECTURE

PECHAKA—An owl, the tip or root of an elephant’s tail, a couch, a bed, a shelter on a street, a site plan of four squares.

In connexion with streets in a village:

Pechakaṁ vātha piṭḥam vā rathyā yuktaṁ tu vinyaset!

(M., vii, 3.)

PAIŚĀCHA (see PADA-VINYĀSA)—A site plan of four squares.

(M., vii, 3.)

POTA(-I) KĀ (POTTIKĀ)—A part of a column, the site of a house.

Tat-samotsedhaṁ potikālaṅkṛiti-kriyāṁ—(Kāmikāgama, liv, 11.)

Potikāntāvalambaṁ vā tulāntaritam antaram ātunāṁ—(Ibid., 23.)

Pottikā (Ibid., lv, 69; see under MAKARA-TORĀṇA).

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 connexion with joinery:

Karkaṭāṅghrivat kṛtvā potra-nāśāṅghriṁ veśayet!

(M., xvii, 143.)

PAUSHTIKĀ (see UTSEDHA)—A height which is 1¼ of the breadth, a class of buildings.

See Mānasāra (xxxv, 22–26) and compare Kāmikāgama (1, 24, 28), under Adbhuta.

A class of the two-storeyed buildings (M., xx, 93, 19–25; see under PRASĀDA).

PRAKOSHTHA(KA)—The forearm, a hall, a room near the gate, of a palace, a court, a quadrangle, a part of the door-frame.

Ekāṁśam madhya-bhadraṁ tu madhye yuktyā prakoshthaṅkam!

(M., xxvi, 108.)

The forearm:

Prakoshthaṁ shoḍaṁśaṁ syāt talam ashttāṁśam 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 connexion with the three-storeyed buildings:

Prachchhādanopari stambhaṁ karna-harmyādi-manḍūtīm!

(M., xxi, 9.)
The roof:
Prastarasyopari-deśe karṇa-harmyādi-maṇḍitam
Yuktyā prachchhādanaṁ kuryāt sudheshṭakādi-gulodakaiḥ

(M., xxxi, 69, 72.)
Pādaṁ väyate tauliṁ kuryād yuktyā vichakṣaṇaḥ
Tad-ūrdhve jayantiκaṁ kuryāt tat-tat-prachchhādanānヴィtām

(M., xxxii, 373-374)
Prachchhādanāṅkaṇaṁ kuryān na prachchhādanaṁ eva cha

(M., xxxv, 295.)
Prachchhādanaṁ yathā-harmye dvāraṁ kuryāt tathaśake

(M., xxxviii, 7.)
Prastarochcham iti proktam prachchhādanam ihochyate
Prāśādādini(-nāṁ) sarveshāṁ prachchhādanādi-lakṣaṇaṁ
Etat prachchhādanaṁ gehe proktam mama muniśvaraiḥ
Anyat-vāstūni(-nāṁ) sarveshaṁ prachchhādanam ihochyate

(M., xvi, 120-121, 143-144; the proposed
description, ibid., 121-142, 145-168, 170-204.)
The materials of which they are constructed:
Kevalam cheshtkā-harmye dāru-prachchhādanānヴィtām
Śīlā-harmye śīlā-tauliṁ kuryāt tatuvidbhastāḥ

From this passage especially, it appears that the term 'prachchhādana' indicates the roof of a building.—(Ibid., 133-134.)

PRĀṆĀLA(KA)—The drip or channel-like part of the pedestal of
the liṅga (phallus), a gutter, a canal, a patter, a bracket.

(1) Vāri-nirgamanārthaṁ tu tatra kāryaḥ prañālakaḥ
Therein (in the pedestal) should be made the prañāla (gutter) as an outlet for water.

(Mañya-Purāṇa, Chap. cclxii, v. 6.)
Ardhāṅgula-bhruvo-rājī prañāla-sadṛśī samā

(Ibid., Chap. cclviii, v. 37.)
(2) A square or round platter or bracket to which a spout is attached for ornamental purposes:
Aśānyaṁ prañālaṁ syāt pūrvasyaṁ vā prakṛitīṁ

(Kāmikāgama, lv, 82.)
See Mānasāra, lli, 298, etc.

PRĀṆĀLA(-LIKA,-LI)—A canal, a spout, a conduit, a watercourse, a drain.

(1) Pituḥ puṇyābhivṛddhaye kārita sat-prañāliyaṁ
'This conduit has been built . . . for the increase of his father's spiritual merit.'—(Inscript. from Nepal, no. 8, Vibhuvarman's inscrip., line 2 f., Ind. Ant., Vol. ix, p. 171, c. 2.)
(2) Kūrāme praṇālikāyāś cha khaṇḍa-sphūṭita-samādhnārtham—
for repairing the spout of the water-course in Kūrāma.'—(Ibid., no. 11,
line 15, p. 174.)

PRATIKA(-I)—A moulding of crescent shape, the frieze; for its
synonyms, see M., xvi, 42–44. It is shaped like a petal in two
parts (M., xvi, 45).

(1) A moulding of the base (M., xiv, 39, 138, 148, etc.; see the lists of
mouldings under ADHISHTHĀNA).
A moulding of the column (M., xv, 217; xxxiii, 225, etc.).

(2) Pratīm nivesayet tasya tri-trī-bhāgaika-bhāgataḥ II
Anyayoś chārdha-chandrabhā prati kāryā dvijottamāḥ II
(Kāmikāgama, 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 ADHISHTHĀNA.)

Vedikayam tu sāmānyā kuṭṭimānāṁ prakīrītīśa
Pratikramasya chotsedhe catur-vimśati vibhājite II

(Vāstu-vidyā, ed. Gaṇapati Śastri, ix, 19.)

Pratikramaṁ viśesheṇa kartavyam pāda-bandhavat II
(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 ADHISHTHĀNA.)

PRATI-BHADRA—One of the three classes of the pedestals, the
other two being Maṅcha-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 connexion with foundations:
Brahma-garbham iti proktaṁ pratimaṁ tat sva-rūpakam I
Evaṁ tu pratimaṁ proktam etad garbhopari nyaset I

(M., xii, 149, 166.)

A moulding of the base (M., xiv, 61, 137, 279; see the lists of mouldings
under ADHISHTHĀNA).
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 Vishnu temple (lines 1-92).
Cf. Pratimāṁ lohajāṁ choktaṁ tathā ratnaṁ tu vinyaset

(M., LXX, 100.)

Pratimādhihikāra (M., lxvii, colophon).


(3) Eka-hastā dvi-hastā vā tri-hastā vā pramāṇataḥ
Tathā sarvā tri-hastā cha savituḥ pratimā śubhā

(Bhavisya-Purāṇa, Chap. cxxvii, v. 1.)

(4) Athātaḥ sampravakshyāmi sakalānāṁ tu lakṣaṇam
Sarvāvayava-dṛśyatvāt pratimā tv-iti chochythe
Īśvarādi-chatur-mūrttīḥ paṭhyate sakalāṁ tv-iti

(Suprabhedāgama, xxxiv, i–2.)

(5) Aṅgushṭha-parvād ārabhya vitastir-yāvad eva tu
Griheṣu pratimā kāryā nādhikā sasyate budhaiḥ
Āśoḍaśā tu prāśade karttavyā nādhikā tataḥ
Madhyottama-kanishṭhā tu kāryā vīttānusārataḥ
Dvārochchhrāyasya yan-mānam ashṭadhā tataḥ bhāve
Bhāgam ekaṁ tatas tyaktvā pariṣiṣṭhāṁ tu yad bhavet
Bhāga-dvayena pratimā tri-bhāgikṛitya tat punaḥ
Pīṭhikā bhāgataḥ kāryā nāti nīchā nachochchhrītaḥ

(Matsya-Purāṇa, Chap. cclviii, vv. 22–25.)

(6) Vinirmmitā rājate Chaṅkirājena Supārśva-pratimā uttāmā—‘the excellent image of Supārśva made by Chaṅkirāja adorns there.’—(Honwad inscr. of Somesvara I, line 32, Ind. Ant., Vol. xix, p. 273.)

(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, Gommatēśvara, the very form of Jina himself. Should Maya address himself to drawing a likeness, the chief of Nākaloka (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 Kukkuṭesa with its wondrous beauty.’—(Ep. Carnat., Vol. ii, Vindhyaṅgiri inscr., 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 (śilā-pratimā) of the crowned queen Lakshmīvilāsa, the lawful queen Kṛishṇavilāsa, and
the lawful queen Rāmavilāsa, 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) Vichitīye Jina-dāsiya pratima Bhagavata pitāmahasa pratima pratis-thāpita—(Mathura Inscript. no. 16, line 2; Bitha Inscript. no. C, lines 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-govaḷa. Under the profound name of Prasanna-chenna he set Keśava 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, Keśava and others, Saṅkarshaṇa and others, twelve in name, Nārāyaṇa and others to the number of thirty-four, including eighteen, Kṛishṇa and others; Gaṇapāta, Bhairava, Bhāskara, Vishvakṣena, Durggi, and such gods numbering seventy-three adorned the Vishṇu temple in the middle of pura. And in the south-east of the pura Soma-danḍādhipa set up Bijjaleśvara, Pergaḍeśvara, Revaleśvara, and Bayiraleśvara, with Somanātha Śiva-liṅga in the middle, ... And he set up Bhava named Nṛsiṁheśvara, Yoga-Nārāyaṇa and Lakṣmi-Nṛsiṁha in the middle of the Kāveri at Somanāthapura.—(Ep. Carnat., Vol. xi, Dāvanagere Taluq, no. 36; Transl., p. 46, para. 3, line 7 f.; Roman Text, pp. 76, 77).

PRATIMA-MANDAPA—A detached building used as a temple, a pavilion.

(M., xxxiv, 55.)

PRATI-MUKHA—A moulding of the base.

(M., xiv, 102; see the lists of mouldings under Adhishtāna.)

PRATI-PATTA (see PATTĀ)—A moulding, a band, a plate, a slab, a tablet.

(Vāstu-vidyā, ix, 23–24; see under Patṭā.)

PRATI-RUPA—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 Adhishtāna.)
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 prativājanam uchyate i—(M. xlv, 111.)

A moulding of the pedestal (M., xiii, 58, 93, 111, etc.; see the lists of mouldings under Upāpītha.)

A moulding of the base (M., xiv, 39, etc.; see the lists of mouldings under Adhishṭhāna.)

PRATIŚRAYA—Help, a shelter house for travellers, a dwelling house, a residence, a sacrificial hall, an assembly.

(1) Satra-prapā-pra(t)iśraya-vrishotsargga-vāpi-kūpa-taḍarāma-devālayādi-karanopakaraṇārtham 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) Chatuṣ-śālāvasadhya-pratiśraya-pradena ārāma-taḍāga-udapānā-kareṇa—'has given the shelter of quadrangular rest-houses, has made wells, tanks, and gardens.'—(Nāsik Cave inscrip. no. 10, line 2, Ep. Ind., Vol. viii, pp. 78, 79.)

'But pratiśraya, as I have stated in a note (Nāsik inscrption, the International Congress of the Orientalists held in London in 1874) is what is in these days called an anna-sattra, i.e. a house where travellers put up and are fed without charge.'—Dr. Bhankarkar, and compares:

(3) Hemādri (p. 152) : Pratiśrayaḥ pravāsināṁ āśrayaḥ, i.e., a shelter house for travellers.

(4) Vahni-Purāṇa (p. 763, quoted also by Dr. Hoernle):

Pratiśrayaṁ suvīṣṭṝṇam sad-annaṁ sujalāṅvatam
Dina-nātha-janārthāya kārayitvā grihaṁ subham
Nivedayet pathisthebhyaḥ śubha-dvāraṁ manoharam

'Having caused to be constructed for poor and helpless persons a pratiśraya (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.)

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PRATISHTHĀ—An establishment, a fixed abode.

(A.-V., vi, 32, 3, Sāṅkh. Āraṇ., xii, 14.)

PRATI (see Prati)—A moulding.

PRATOLI—A gate-way, sometimes provided with a flight of steps, a small turret, the main road of a town.

1. Rathyā pratolī viśīkhā syāch chayo vapram astriyām
(Amarakṛṣṇa, ii, ii, 3.)

2. Trimiśad-daṇḍāṁtaraṁ cha dvayar atṭalakayor-madhye saharmya-
dvi-talāṁ dvya-ardhāyāmāṁ pratoliṁ kārayet
Aṭṭalaka-pratoli-madhye tri-dhānuśkādhishṭānāṁ sāpīdhāna-
chchhidra-phaḷaka-sāṃhatam īndra-kośāṁ kārayet
Prákāram ubhayato maṇḍalakam adhyardha-daṇḍaṁ kṛitvā pratoli-
shaṭ-tulāntaṁ dvāraṁ niveṣayet
(Kauṭiliya-Ārtha-śāstra, Chap. xxiv, paras. 8, 9, 15, pp. 52, 53.)

3. Mahābhārata (Cock):
XIV, 25, 21: Taṁ cha sāla-chayaṁ śrīmat sampratoli sugha-
ṭītam
XII, 69, 55: Parikūḥ sa chaiva kauravya pratoliṁ nishkūṭāṁ cha

4. Rāmāyaṇa (Cock):
II, 80, 18: Pratoliṝa-sobhitāḥ . . . (niveṣāḥ) !
V, 3, 17: (Lāṅkāma) . . . pāṇḍurābhīḥ pratoliṁbhir uchchābhhir
abhisamvritāṁ !
VI, 75, 6: Gopurāṭṭa-pratoliṁhū charyāsa vividhāsāu cha

(5) See 'The Sanskrit Pratoli and its new Indian derivatives.'—(J.R.A.S.,
Vol. xix, July, 1906.)

(6) Kṛitvā . . . abīhrāmāṁ muni-vasatiṁ . . . svargga-sopānarūpāṁ
kauberā-chchhanda-bimbāṁ sphaṭika-maṇḍalā-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 Kauberachchanda (and) white with the
radiance of pieces of crystalline gems.'

'That the word (pratoli) has the meaning in the present inscription of a
gateway with a flight of steps seems to be shown 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.)

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(7) Hammīra vīra kva sa tava mahimā nirdīśāntī dhvajāgrair-divyā-kāra-pratolī-hridayami-bhuvo nirmītā Kilhaṇena
Āstām tāvat pratolī tad-upavirachitāṃ koshṭhaka-dvām-dvam- etat prochcha-ālāna-yugmaṃ Vijaya[varaj]kareḥ śatraulkashmāḥ cha sadma
(Hansi stone inscr. of Prithvīrāja, V. S. 1224, vv. 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.'—(Benares inscr. of Pantha, v. 2, Ṛp. Ind., Vol. ix, pp. 60, 61.)

(9) Deva-stri-śaśi-bhūshaṇasya kṛitinā devālayaṃ kāritaṃ yugmaṃ marṇḍapa-śobhitam cha purato-bhadram pratolīḥ saha
  '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.'—
  (Kanker inscr. of Bhanudeva, v. 7, Ṛp. Ind., Vol. ix, pp. 127, 128, 125, note 3.)

PRATYĀNGA—A minor limb, a moulding of the entablature.
  (Kāmikāgama, lxxv, 2; see under Prastara.)

PRATYŪHA (see ŪHA)—Lit. an obstacle, hence any architectural moulding or member separating two others, a supporting member, a moulding, an architectural object.

PRATHAMĀSANA—The throne for the preliminary coronation.
  Cf. Prathamabhisheka-yogyam syat prathamāsanan eva cha
(M., xlvi, 2–3.)

PRADAKSHIŅA—A surrounding terrace or verandah, a circumambulating path round a temple, a circular road round a village or town.

(1) Śīkharārdhasya chārdhena vidheyā tu pradakshiṇā
  Garbha-sūtra-dvayaṃ chāgre vistāro maṇḍalasya tu
  (Matsya-Purāṇa, Chap. cclxix, v. 4.)

(2) Pradakshiṇaṃ bahilī kuryāt prāśādādisu vā na vā
  (Agni-Purāṇa, Chap. cix, v. 9.)

(3) Śīkharārdddhasya chārddhena vidheyās tu pradakshiṇāḥ
  (Gruḍha-Purāṇa, Chap. xlvii, v. 8.)

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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 Pradakshiṇa—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 pradakshiṇa or passage behind images, are other two gratings over shafts from the lower hall.'—(Ahmadabad Arch. Burgess: Arch. Surv., New Imp. Series, Vol. xxxiii, p. 87.)

PRADAKSHIṆA-SOPĀṆA—A surrounding flight of steps.

(Kauṭiliya-Artha-śāstra; see under Sopāna.)

PRAPATHA—A broad path, long journey by a broad road, high roads for travellers, rest-houses thereupon (R.-V., x, 17, 4, 6; 63, 16; Kath. Sam., xxxvii, 14; Ait. Brā., vii, 15). A prince is landed for his prapathas (R.-V., viii, 1, 30).

PRAPĀ (PRAPĀṆGA)—A shed on the roadside for accommodating travellers with water, a place where water is distributed, a cistern, a tank, a building.

(1) Kulluka (M. W. Dict.): Pāṇiya-dāna-griha—a house where water is given (gratis).
(2) Amarakāśa (II, 5, 7): Āveśanaṁ śilpi-śāla prapā pāṇiya-śālikā
(3) A synonym of harmya (edifice) (M., II, 7).

In connexion with the staircase:
Prapāṅge pramukhe bhadre sopānaṁ pūrva-pārśvavoyoh

(M., xxx, 105.)

In connexion with maṇḍapas (pavilions):
Bhakti-māṇaṁ tathā bhitti-vistāraṁ chāpy-alindakam
Prapāṅga-maṇḍapākāraṁ paṅcha-bhedāṁ kramochyate

(M., xxxiv, 3-4; see also 15.)

Madhye prachchhādanaṁ kuryāt prapāṅgaṁ vādhikalpayet
Tasya madhye cha range tu mauktikena prapāṅvatīm
Maṇḍapāgre prapāṅgaṁ syāt...

( Ibid., 201, 218, 222; see also 224-225.)

Prapā is shed as an alternative for pavilion.
Prapāṅga is shed with open yards.—(M., xxxiv, 567-568.)
Maṇḍapasya bahir-deśe prapāṁ paritas tu kārayet

323
In connexion with madhya-rajga (central quadrangle or courtyard):
Devänāṁ cha nṛipāṇāṁ cha sthānakāsana-yogyakam
Mukta-prapāṅga-mānaṁ cha lakshaṇam vakshyate’dhunā
tyād-uktā-madhya-rajgī te chatus-trimśad vibhājite
Ekaikaṁ-bhāga-hīnaṁ syāt prapā-vaśīram ishyate
d... prapā-tuṅgaṁ śivāṁśāṁ syāt

(M., XLVII, 1-4, 9.)

In connexion with the pedestals of the images of the Triad:
Prapā cha toraṇam vāpi kalpa-vṛkṣhāṇi cha samyutam

(M., L, 87.)

(4) Prāg-varśaśayor anya-varśāaiḥ cha nālikera-dalādibhiḥ
Āchchhāditaḥ(-tā) prapā nāma prastaraṁ cha tātra manḍapaḥ
(Kāmikāgama, I, 88.)

(5) Prapāyāś cha manḍapam—‘ hall for the supply of water.’
(Insp. of the Chandella Viravarman, v. 19,
Ep. Ind., Vol. i, pp. 328, 330.)

(6) Vāpi-kūpa-taḍāga-kuṭṭima-maṭha-prāśada-satralayān
Sauvarna-dhvaja-toraṇāpana-pura-grāma-prapā-manḍapān
Vyadhāpayad ayamu Chaulukya-chudamaniḥ
Here ‘ Prapā ’ (shed) does not, evidently, mean a tank, which idea is expressed by the words vāpi, kūpa, and taḍāga.—(Sridhara’s Devapattana Praśasti, v. 10, Ep. Ind., Vol. ii, p. 440.)

(7) See Rāgananāth inscrip. of Sundarapandy (v. 15, Ep. Ind., Vol. iii, pp. 13, 16.)

(8) Satra-prapā-praśraya-vrīshotsargga-vāpi-kūpa-taḍārāma-devāla-yādi-
karaṇopakaraṇārtham cha
Prapā—(? a place of distributing water gratis (D. R. Bhanḍarkar).—
(Cambay Plates of Govinda IV, line 58, Ep. Ind., Vol. vii, pp. 41, 46.)

(9) Nadināṁ ubhato tirāṁ saṁbhā prapā-kareṇa—‘ erected on both banks shelters for meeting and such for gratuitous distributing of water.’—(Nasik Cave inscrip. no. 10, line 2 f., Ep. Ind., Vol. viii, pp. 78, 79.)

(10) Aneka-devatāyatana-saṁbhā-prapārāmāvasaṭha-vihāra-kārayita—
who caused to be built many temples of the gods, halls, drinking-fountains, gardens, rest-houses, and (Buddhist) monasteries.’—(Palitana Plates of Simhadditya, line 12, Ep. Ind., Vol. xi, pp. 18, 19, note 3.)

(11) Dakṣiṇa-diśabhāge kārāpiṁ vāpi tāthā prapeyaṁ cha—‘ in the southern part there has been made an irrigation well also a watering-trough.’
Tāthā prapā-kshetraṁ dvitīyaṁ tāthā grāme uttara-diśayāṁ—‘ in the northern part of the village there is given a second field, for the watering trough.’—(Grant of Bhimadeva II, Vikrama Samvat 1266, lines 26, 27, 31, 32, Ind. Ant., Vol. xviii, pp. 113, 115.)

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(12) 'Āpāña 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. civ, vv. 16–17; see under Prāsāda.)

PRABHĀṆJANA—A type of chariot.

(M., xliv, 112; see under Ratha.)

PRABHĀ—A canopy, a city.

Śailaṁ śobhita-sata-kumbha-vilasat kumbhaṁ mahā-maṇḍapaṁ prā-
kāraṁ paramālikā-vilasatāṁ muktāmayām cha prapā(-bhā)m !
'A great mahā-maṇḍapa of stone, resplendent with pitchers (?) domes) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls.' Dr. Hultsch.—(Fourteen inscrip. at Tirukkovalur, no. K, Inscript. of Rajendradeva, lines i–2, Ep. Ind., Vol. vii, pp. 145–46.)

PRAMĀṆA—The measurement of breadth.

(M., lv, 3–6; see under Māna.)

Pramāṇam dīṛgham ity-uktam māṇonmāṇa-pramāṇataḥ īī
(Suprabhedāgama, xxxiv, 36.)

PRALAMBA—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 Bimbamāna (vv. 73–91, 92–122, 123–138) under Tālamāna.
(2) Māṇasārā (Chap. lxvii, named Pralamba):

The instrument by means of which the plumb-lines are drawn is called pralamba-phałakā. This is a square plank of four, three, two or one aṅgula 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-phałakā) 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-phałakā wherefrom are suspended some strings at the other end of which are attached small balls made of iron or stone (lines 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
An Encyclopaedia of

Drawn from the centre of the upper plank corresponding to the crown of the head, and four on the four sides of the body (line 19). Two other lines drawn adjoining the right and left sides of the face make the number seven (line 20). Another two lines drawn on the right and left sides of the back of the head make the number nine (line 22) ; and two lines drawn from the two armpits make the total of lines eleven (line 28).

The line drawn from the crown of the head (sīkā-maṇi) passes by the middle of the front, root and pāṭa (band) of the diadem (mauli), middle of the forehead, eyebrows, nose, chin, neck, chest (ḥridaya), navel, sex organ, root of the thighs, half way between the knees, nālakas (ankles), heels, soles (feet) and two largest toes (lines 32-40). The perpendicular and horizontal distances between the different parts of the body are described in detail (lines 41-78, 99-139). The variations of these measurements are considered with regard to postures (lines 1-96), namely, erect (sthānaka), sitting (āsana) and recumbent (ṣayana), and poses (lines 98-140), called ābhaṅga, 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-sūtraṁ syat lambayet śilpavittamah ā (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) 'Agatharchus . . . was the first who contrived scenery, upon which he left a treatise. This led Democritus and Anaxagoras, 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 aequaria) 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 20 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.'—(ibid., Book viii, Chap. vi.)

(4) 'Plumb-rule, plumb-line, or plummet 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 10 or 12 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.)

**Pralamba-Phalaka** *(see under Pralamba)—*The square plank through which the plumb-lines are drawn.

**Pralinaka**—A class of buildings, a column with 32 rectangular sides, i.e., 32-sided shaft:

Dvā-triṃśat tu madhye Pralinakaḥ (*Bṛihat-Saṃhitā*, LIII, 28).

Pralinakam ataḥ śṛṇu . . . 11
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 subdivided. For its synonyms, see M., xvi, 18–20, 42–44. It is also used as a synonym for plinth (M., xxxiii, 220–227).

(1) The entablature is stated to be half of the column:
Prastaraṁ pada-di(-ai)rghyasya chārdha-māṇena kārayet I
Nyūnaṁ vāpi chādhikaṁ vāpi prastaraṁ kārayed budhaḥ II
Prastarokta-pramāṇaṁ tu sarvaṁ kaṇṭhe vidhiyate II

(Kāmikāgama, xxxv, 27, 28, 29.)

Ibid. Chap. liv (named Prastara-vidhi):
Three essential parts of the prastara (entablature):
Hīnādhikaṁ tu chaṅgānaṁ prastarasya dvijottamāh I
Pāḍāṅgānāṁ tathā kuryād galāṅge cha masūrake II (47)
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 vājanaṁ chaiva muṣṭī-bandhaṁ mṛṇālikam I I
Daṇḍikā valaya-kshudra-gopānāchchhādanaṁ cha II
Āṅgāntaritā chaiva pratyāṅgāṁ vājanaṁ kramāt II (2)

Their comparative measurement:
Tryaṁśaikāṁśaṁ-paṇchaika-dvi-trī-bhāgaika-bhāgaiḥ I
Tri-bhāgenaika-bhāgena upary-upari yojatet III (3)

Three kinds of the prastara:
Etāni prastaraṅgāni tri-vidhaṁ chottaram bhavet I
Khaṇḍottaram patri-bandhaṁ rūpottaram iha dvijāh II (4)

Their description (vv. 5–6; see under those terms).
Further classification under Śvastika, Vardhamāna, Nandyāvarta and Sarvatobhadra (vv. 7–8).

The other details of the prastara (vv. 9–46).
Ibid., lv, 204 (synonyms):
Prastaraṁ chaiva gopānaṁ kapotaṁ maṅcham eva cha I
Nivram ity-evam ākhyātaṁ prastarasya dvijottamaṁ I

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HINDU ARCHITECTURE

Prastara (entablature) compared with base, pillar, tower (karna), finial or dome (skhara):

Pādāyānam adhishṭhānam dvi-guṇam sarva-saṁmatam
Pādārdaṁ prastaraṁ praktaṁ karnaṁ prastaravat samam
Prastara-dvi-guṇāyāmaṁ śekharaṁ hi tam uchyate
Prastarād ūrdhva-bhāge tu karna-kūta-saṁāyutam

(Kāmikāgama., xxxi, 28-30.)

(2) Vedikāṁ prastara-saṁāṁ shad-amaṁkṛitya bhāgaśaḥ

(Vāstu-vidyā, ed. Gaṇapati Śāstri, ix, 23.)

Sva-sva-yonyā grihaṁdīnaṁ kartavyā dvāra-yonayaḥ
Prastarottarayor madhyam paṁchadāṁ vibhajed budhaḥ

(Ibid., xiii, 26 ; see also 28.)

(3) ... prastaraṁ cha tataḥ śrīpuḥ
Prastarotsedaṁ-mānaṁ tu paṁchabhaṁ bhāga-vibhājitam
Tri-bhāgaṁ uttarotsedhaṁ pādonottara-vājanam
Eka-bhāgaṁ tad-ūrdhive tu kartavyā padma-paṭṭikā
Gaja-śreniṁ mṛga-śreniṁ prastarānteshu yojayet
Evaṁ prastaram ākhyaṁ talaṁ prati viśeṣhataḥ

(Suprabhedāgama., xxxi, 72, 73, 74 ; see also vv. 68–71, under Torana.)

(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 \( \frac{1}{4}, \frac{1}{8}, \frac{1}{4}, \) or twice (lines 2–3); or in cubit measurement, these six kinds of height of the entablature begin with 7 cubits and end in \( 4\frac{1}{2} \) cubits, the decrement being by \( \frac{1}{2} \) cubit (lines 5–6). These six kinds of entablatures are respectively employed in the houses of the gods, the Brahmans, the king or Kshatriyas, the crown princes, the Vaiṣyas, and the Śudras (lines 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 \( \frac{3}{4} \) (lines 10–12). These six heights of entablature should discreetly be employed (line 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):

(1) Uttara (fillet) ... ... ... ... 3\( \frac{1}{2} \)
(2) vājana (fillet) ... ... ... ... 1
(3) valabhi(-bhi) (roof, capital) ... ... ... ... 4

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<thead>
<tr>
<th></th>
<th>vajana (fillet)</th>
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<tr>
<td>5</td>
<td>uttara (fillet)</td>
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<td>6</td>
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<tr>
<td>7</td>
<td>kshudra-padma (small cyma)</td>
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<tr>
<td>8</td>
<td>mahā-padma (large cyma)</td>
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<td>9</td>
<td>vajana (fillet)</td>
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<td>10</td>
<td>kapota (corona)</td>
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<td>11</td>
<td>alinga (fillet)</td>
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<td>12</td>
<td>antarita (fillet)</td>
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<td>13</td>
<td>prastara (ovolo)</td>
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<td>14</td>
<td>vajana (fillet)</td>
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The projection of these mouldings are in most cases equal to them, but in some cases they may be \(\frac{3}{4}\), \(\frac{1}{2}\), or \(\frac{1}{3}\) of them.

II. 31 parts (ibid., lines 59–71):

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<tr>
<td>1</td>
<td>Uttara (fillet)</td>
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<td>2</td>
<td>kampa (fillet)</td>
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<td>3</td>
<td>valabhi (roof, capital)</td>
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<td>4</td>
<td>abja (cyma)</td>
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<td>6</td>
<td>mushti-bandha (band)</td>
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<td>2\frac{1}{2} (? 2)</td>
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<td>7</td>
<td>vajana (fillet)</td>
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<td>8</td>
<td>mripalikā (stalk)</td>
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<td>9</td>
<td>kandhara (dado)</td>
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<td>10</td>
<td>kshepaṇa (projection)</td>
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<td>11</td>
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<td>13</td>
<td>adhara (base)</td>
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<td>15</td>
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<td>16</td>
<td>mushti-bandha (band)</td>
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<td>17</td>
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<td>18</td>
<td>mahavajana (large fillet)</td>
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<td>19</td>
<td>abja (cyma)</td>
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III. 36 parts (ibid., lines 72–77):

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<tr>
<td>1</td>
<td>Base, etc., should be as before;</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>alinga (fillet)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>vajana (fillet)</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>1</td>
</tr>
<tr>
<td>4</td>
<td>antarita (fillet)</td>
<td></td>
<td></td>
<td></td>
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<td>3</td>
</tr>
<tr>
<td>5</td>
<td>kampa (fillet)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>prati (-vajana) (cavetto)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>vajana (fillet)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>
THE ENTABLATURES AND ROOFS

NOTE:
1. THE TOTAL OF THE NUMBER OF PARTS FOR EACH TYPE VARIES FROM WHAT IS GIVEN IN THIS TEXT.
2. EXCEPTING THE TYPES SECOND AND THIRD, IMAGES AND DESIGNS DO NOT MINT OTHERS.

FIRST TYPE

SECOND TYPE

THIRD TYPE

FOURTH TYPE

FIFTH TYPE

PARAPET POST

THE SEVENTH TYPE WILS FROM THE SIXTH ONLY IN MINOR DETAILS

PROBABLE SECTION OF WOODEN ROOF

SIXTH TYPE

EIGHTH TYPE

PRASTARA
IV. 30 parts (ibid., lines 78-88):

1. Uttara (fillet) ...... 3
2. kampa (fillet) ...... 1
3. valabhī (roof, capital) ...... 2
4. vājana (fillet) ...... 1
5. kapota (corona) ...... 5
6. āliṅga (fillet) ...... 1
7. antarīta (fillet) ...... 1
8. nimna (drip) ...... 1
9. prati-vājana (cavetto) ...... 1
10. kandhara (dado) ...... 2
11. vājana (fillet) ...... 1
12. griha (? grīva, dado) ...... 2
13. vājana (fillet) ...... 1
14. kapota (corona) ...... 1
15. āliṅga (fillet) ...... 1
16. antarīta (fillet) ...... 1
17. nimna (drip) ...... 1
18. prastara (ovolo) ...... 1

V. 30 parts (ibid., lines 89-99):

1. Mūla (base) as before;
2. gopāna (beam) as before;
3. vājana (fillet) ...... 2
4. kulikāṅghri (main pillar) (this part is furnished with nāṭaka) ...... 5
5. nāṭaka (theatre, quadrangular part) as before;
6. kapota (corona) as before;
7. kshudra-nāṭi (small nose or vestibule) as before;
the rest as before.

This entablature is decorated all over with crocodiles and bees (makara and bharamara, 94-95).

VI. 26 parts (ibid., lines 100-109):

1. Uttara (fillet) ...... 3
2. vājana (fillet) ...... 1
3. padma (cyma) ...... 1
4. vājana (fillet) ...... 1
5. mūṣṭi-bandha (band) ...... 2
6. vājana (fillet) ...... 1
7. mṛiṇālikā (stalk) ...... 3
8. vājana (fillet) ...... 1
9. paṭṭikā (band) ...... 4
(10) vājana (fillet) ... ... 1
(11) kampa (fillet) ... ... ½
(12) padma (cyma) ... ... 1
(13) vājana (fillet) ... ... ½
(14) kapota (corona) ... ... 4
(15) ālinga (fillet) ... ... ½
(16) vājana (fillet) ... ... ½
(17) antarita (fillet) ... ... 1
(18) prati-vājana (cavetto) ... ... 1

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 danças.

The images of Bhūtas (imps), Gaṇas (attendant demi-gods of Gaṇeśa), Yakskas (attendant demi-gods of Kubera), Vidyādharas (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 Vidyādharas are carved; in all other residential buildings, the human figures are made in the nāṭaka (crowning) parts. All the mushṭi-bandhas (fishbands) 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, ½ of 7 = 1½ diameters.
(2) In the Doric order, ½ of 8 = 2 diameters.
(3) In the Ionic order, ½ of 9 = 2½ diameters.
(4) In the Corinthian order, ¼ of 10 = 2½ diameters.
(5) In the Composite order, ¼ of 11 = 2¾ diameters.

According to Vitruvius both to the Corinthian and the Composite orders ten parts are given.

Entablature is fourth part of the column. In general terms, its subdivisions 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.'—(Gwilt, *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>Tuscan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymnotum</td>
<td>(1) Quarter round 4</td>
<td>27 1/2</td>
</tr>
<tr>
<td>and parts</td>
<td>(2) Asragal 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(3) Fillet 1/2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(4) Congé or cavetto 1</td>
<td>22 1/2</td>
</tr>
<tr>
<td></td>
<td>(5) Corona 5</td>
<td>22 1/2</td>
</tr>
<tr>
<td></td>
<td>(6) Drip 1</td>
<td>21 1/2</td>
</tr>
<tr>
<td></td>
<td>(7) Sinking from corona or hollow 1/2</td>
<td>19 1/2</td>
</tr>
<tr>
<td></td>
<td>(8) Fillet 1/3</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>(9) Ogee 4</td>
<td>13 1/2</td>
</tr>
<tr>
<td>Cornice, 16 parts</td>
<td>(10) Frieze 14</td>
<td>9 1/2</td>
</tr>
<tr>
<td></td>
<td>(11) Fillet or listel 2</td>
<td>11 1/2</td>
</tr>
<tr>
<td>Frieze, 14 parts</td>
<td>(12) Congé or small cavetto 2</td>
<td>9 1/2</td>
</tr>
<tr>
<td>Architrave, 12 parts</td>
<td>(13) Fascia 8</td>
<td>9 1/2</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>(1) Fillet of corona ..</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>(2) Cavetto ..</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>(3) Fillet ..</td>
<td>1 1/2</td>
<td>26</td>
</tr>
<tr>
<td>(4) Cyma reversa ..</td>
<td>1 1/2</td>
<td>30</td>
</tr>
<tr>
<td>(5) Corona ..</td>
<td>4</td>
<td>28 1/2</td>
</tr>
<tr>
<td>(6) Drip ..</td>
<td>1 1/2</td>
<td>27 1/2</td>
</tr>
<tr>
<td>(7) Fillet ..</td>
<td>1 1/2</td>
<td>25</td>
</tr>
<tr>
<td>(8) Gutta under the corona ..</td>
<td>1 1/2</td>
<td>24 1/2</td>
</tr>
<tr>
<td>(9) Dentil ..</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>(10) Fillet ..</td>
<td>1 1/2</td>
<td>13</td>
</tr>
<tr>
<td>(11) Cyma reversa ..</td>
<td>2</td>
<td>12 1/2</td>
</tr>
<tr>
<td>(12) Capital of triglyph ..</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Entablature</td>
<td>Height in parts of a module</td>
<td>Projection from the axis of column in parts of a module</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>Frieze, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Triglyph</td>
<td>18</td>
<td>10$\frac{3}{4}$</td>
</tr>
<tr>
<td>(14) Metope</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>(15) Listel</td>
<td>2</td>
<td>11$\frac{3}{4}$</td>
</tr>
<tr>
<td>Architrave, 10 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(16) Capital of guttae</td>
<td>$\frac{1}{2}$</td>
<td>11</td>
</tr>
<tr>
<td>(17) Guttae</td>
<td>$\frac{1}{2}$</td>
<td>11</td>
</tr>
<tr>
<td>(18) Fascia</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Mutular Doric :</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet of the corona</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>(2) Cyma</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>$\frac{1}{2}$</td>
<td>31</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>1</td>
<td>30$\frac{3}{4}$</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>3$\frac{1}{2}$</td>
<td>30</td>
</tr>
<tr>
<td>Cornice, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6) Cyma reversa</td>
<td>1</td>
<td>29$\frac{3}{4}$</td>
</tr>
<tr>
<td>(7) Mutule</td>
<td>3</td>
<td>28$\frac{3}{4}$</td>
</tr>
<tr>
<td>(8) Drip</td>
<td>$\frac{1}{2}$</td>
<td>28</td>
</tr>
<tr>
<td>(9) Guttae of the mutule</td>
<td>$\frac{1}{2}$</td>
<td>26</td>
</tr>
<tr>
<td>(10) Echinus or quarter round</td>
<td>2</td>
<td>13$\frac{3}{4}$</td>
</tr>
<tr>
<td>(11) Fillet</td>
<td>$\frac{1}{2}$</td>
<td>11$\frac{1}{2}$</td>
</tr>
<tr>
<td>(12) Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Frieze, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Triglyph</td>
<td>18</td>
<td>10$\frac{3}{4}$</td>
</tr>
<tr>
<td>(14) Metope</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>(15) Listel</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Architrave, 12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(17) Guttae</td>
<td>$\frac{1}{2}$</td>
<td>11$\frac{3}{4}$</td>
</tr>
<tr>
<td>(18) First fascia</td>
<td>6</td>
<td>10$\frac{3}{4}$</td>
</tr>
<tr>
<td>Grecian Doric (Parthenon) (ibid., Art. 2579) :</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet</td>
<td>$0.60$</td>
<td>22.10</td>
</tr>
<tr>
<td>(2) Echinus</td>
<td>3.12</td>
<td>20.40</td>
</tr>
<tr>
<td>(3) Fillet, with sunk cyma reversa</td>
<td>2.20</td>
<td></td>
</tr>
<tr>
<td>Cornices, 15.12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Corona</td>
<td>4.88</td>
<td>18.98</td>
</tr>
<tr>
<td>(5) Fillet</td>
<td>1.10</td>
<td>18.80</td>
</tr>
<tr>
<td>(6) Capitals of mutules</td>
<td>1.10</td>
<td></td>
</tr>
<tr>
<td>(7) Mutules</td>
<td>0.32</td>
<td>18.66</td>
</tr>
<tr>
<td>(8) Bead and capital of triglyph</td>
<td>2.00</td>
<td>11.46</td>
</tr>
<tr>
<td>Frieze, 14.88 parts</td>
<td></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>
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### HINDU ARCHITECTURE

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<th>Height in parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
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<tbody>
<tr>
<td>Architrave, 17(\frac{1}{10}) parts</td>
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<td></td>
</tr>
<tr>
<td>(11) Fillet</td>
<td>1.50</td>
<td>12.50</td>
</tr>
<tr>
<td>(12) Cap of guttæe</td>
<td>1.00</td>
<td>12.40</td>
</tr>
<tr>
<td>(13) Guttæe</td>
<td>0.20</td>
<td></td>
</tr>
<tr>
<td>(14) Architrave below guttæe</td>
<td>14.40</td>
<td>11.20</td>
</tr>
<tr>
<td>III. Ionic (Gwilt, <em>Encycl.</em>, Art. 2573, 2581) :</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet of cyma</td>
<td>1(\frac{1}{2})</td>
<td>46</td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>1(\frac{1}{2})</td>
<td>41</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>2</td>
<td>40(\frac{1}{2})</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>6</td>
<td>38(\frac{1}{2})</td>
</tr>
<tr>
<td>(6) Fillet of the drip</td>
<td>1</td>
<td>29(\frac{1}{2})</td>
</tr>
<tr>
<td>Cornice, 34 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7) Ovolo</td>
<td>4</td>
<td>28(\frac{1}{2})</td>
</tr>
<tr>
<td>(8) Astragal</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>(9) Fillet</td>
<td>1(\frac{1}{2})</td>
<td>24(\frac{1}{2})</td>
</tr>
<tr>
<td>(10) Dentel fillet</td>
<td>1(\frac{1}{2})</td>
<td>21</td>
</tr>
<tr>
<td>(11) Dentels</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>(12) Fillet</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>(13) Cyma reversa</td>
<td>4</td>
<td>19(\frac{1}{2})</td>
</tr>
<tr>
<td>Frieze, 27 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(14) Frieze</td>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>(15) Listel</td>
<td>1(\frac{1}{2})</td>
<td>20</td>
</tr>
<tr>
<td>(16) Cyma reversa</td>
<td>3</td>
<td>19(\frac{1}{2})</td>
</tr>
<tr>
<td>(17) First fascia</td>
<td>7(\frac{1}{2})</td>
<td>17</td>
</tr>
<tr>
<td>(18) Second fascia</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>Architrave, 22(\frac{1}{2}) parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(19) Third fascia</td>
<td>4(\frac{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(\frac{1}{2})</td>
</tr>
<tr>
<td>Grecian Ionic (in the temple on the Ilyssus) :</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet</td>
<td>restored</td>
<td>restored</td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Cornice, supposed height, 18(\frac{1}{33}) parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>(4) Echinus</td>
<td>2.040</td>
<td>30.440</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>6.240</td>
<td>33.960</td>
</tr>
<tr>
<td>(6) Drip</td>
<td>4.680</td>
<td></td>
</tr>
<tr>
<td>(7) Cyma reversa</td>
<td>2.700</td>
<td>20.520</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>0.720</td>
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</tr>
<tr>
<td>(9) Echinus</td>
<td>1.260</td>
<td>18.360</td>
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335
<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>Frieze, 29.901 parts</td>
<td>29.901</td>
<td>17.400</td>
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<tr>
<td>(10) Frieze</td>
<td>.</td>
<td>.</td>
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<tr>
<td>Architrave, 33.66 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Fillet</td>
<td>1.920</td>
<td>30.520</td>
</tr>
<tr>
<td>(12) Echinus</td>
<td>2.520</td>
<td>20.100</td>
</tr>
<tr>
<td>(13) Bead</td>
<td>1.200</td>
<td>17.880</td>
</tr>
<tr>
<td>(14) Fascia</td>
<td>27.600</td>
<td>17.160</td>
</tr>
<tr>
<td>IV. Corinthian (Gwilt, <em>Encycl.</em>, Art. 2583)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet of cornice</td>
<td>1</td>
<td>53</td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td>5</td>
<td>53</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>$\frac{1}{4}$</td>
<td>48</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>1$\frac{1}{2}$</td>
<td>45$\frac{1}{2}$</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>5</td>
<td>46</td>
</tr>
<tr>
<td>(6) Cyma reversa</td>
<td>1$\frac{1}{2}$</td>
<td>45$\frac{1}{2}$</td>
</tr>
<tr>
<td>(7) Modillion</td>
<td>6</td>
<td>44$\frac{1}{2}$</td>
</tr>
<tr>
<td>Cornice, 38 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(8) Fillet (remainder of modillion band)</td>
<td>$\frac{1}{4}$</td>
<td>28$\frac{1}{2}$</td>
</tr>
<tr>
<td>(9) Ovolo</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>(10) Bead</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>(11) Fillet</td>
<td>$\frac{1}{4}$</td>
<td>24$\frac{1}{2}$</td>
</tr>
<tr>
<td>(12) Denticls</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>(13) Fillet</td>
<td>$\frac{1}{4}$</td>
<td>20</td>
</tr>
<tr>
<td>(14) Hollow or congé</td>
<td>3</td>
<td>19$\frac{3}{4}$</td>
</tr>
<tr>
<td>Frieze, 7$\frac{1}{4}$ mod., 7$\frac{1}{4}$ parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(15) Frieze</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Architrave, 27 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(16) Fillet</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>(17) Cyma reversa</td>
<td>4</td>
<td>19$\frac{3}{4}$</td>
</tr>
<tr>
<td>(18) Bead</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>(19) First fascia</td>
<td>7</td>
<td>16$\frac{1}{2}$</td>
</tr>
<tr>
<td>(20) Cyma reversa</td>
<td>2</td>
<td>16$\frac{1}{2}$</td>
</tr>
<tr>
<td>(21) Second fascia</td>
<td>6</td>
<td>15$\frac{1}{2}$</td>
</tr>
<tr>
<td>(22) Bead</td>
<td>1</td>
<td>15$\frac{1}{2}$</td>
</tr>
<tr>
<td>(23) Third fascia</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>V. Composite (Gwilt., <em>Encycl.</em>, 2591)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cornice, 36 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet of cornice</td>
<td>1$\frac{1}{4}$</td>
<td>51</td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td>5</td>
<td>51</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>1</td>
<td>46</td>
</tr>
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</table>
### HINDU ARCHITECTURE

<table>
<thead>
<tr>
<th>(4) Cyma reversa</th>
<th>2</th>
<th>45 ½</th>
</tr>
</thead>
<tbody>
<tr>
<td>(5) Bead</td>
<td>1</td>
<td>43 ½</td>
</tr>
<tr>
<td>(6) Corona</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>(7) Cyma under corona</td>
<td>1 ½</td>
<td>41</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>(9) Cyma reversa</td>
<td>4</td>
<td>33 ½</td>
</tr>
<tr>
<td>(10) Fillet of the dentils</td>
<td>½</td>
<td>28</td>
</tr>
<tr>
<td>(11) Dentils</td>
<td>7 ½</td>
<td>29</td>
</tr>
<tr>
<td>(12) Fillet</td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>(13) Ovolo</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>(14) Bead</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>(15) Fillet</td>
<td>½</td>
<td>16 ½</td>
</tr>
<tr>
<td>(16) Congé</td>
<td>1 ½</td>
<td>15</td>
</tr>
<tr>
<td>(17) Upright face</td>
<td>17 ½</td>
<td>15</td>
</tr>
<tr>
<td>(18) Apophyge</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>(19) Fillet</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>(20) Cavetto</td>
<td>2</td>
<td>20 ½</td>
</tr>
<tr>
<td>(21) Ovolo</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>(22) Bead</td>
<td>1</td>
<td>17 ½</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 ³⁄₄</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 Răz, '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. i–4.)

### PRASTIRYA—Same as Prastara or entablature.

(M., xvi, 184, 186.)

### PRAVEŚA—The front door, the gate, the entrance.

Praveśa-nirgama-sthāne dvārair api samanvitam

(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 Śāṅkhya-yana Srautasūtra (xvi, 18, 14, quoted below) it denotes a walled mound supporting a raised platform (prāśāda) 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), śobhā (beauty), and rakshaṇa (defence):

Balārtham parivārārtham śobhārtham rakshaṇārthakam ।
Paṇchā-prākāra-harmyānām adhunā vakshyate kramāt ।

The whole compound of a house or temple is divided into five courts. The first one is called the antar-manḍala or the innermost court (line 11). The second is known as antar-nihāra and the third as madhyama-hārā (line 12). The fourth court is technically named prākāra (line 12). The fifth and last one is known as the mahā-maryādā or the extreme boundary where the large gate-houses (gopuras) are constructed (line 14). As the name of the chapter (Prākāra-lakṣaṇa, description of Prākāra) indicates, the greater part of it describes only the fourth court (lines 15-102). Prākāras are also divided into the Jāti, Chhanda, Vikalpa (Ābhāsa) and Kāmya classes (lines 3-5). Under each class a number of buildings (śālās) are exhaustively described (lines 6-86).

A further classification (Saṁkīrṇa, etc.) is made with regard to materials of which these prākāra-buildings are made (line 103). The materials are same as in other cases, namely stone, brick and wood (line 102). The gopura or gate-house of the first court (antar-manḍala) is technically called dvāra-śobhā or beauty of the gate; and those of the second, third fourth and fifth courts are called respectively dvāra-śāla, dvāra-prāśāda, dvāra-harmyā, and mahā-gopura (*ibid.*, xxxii, 9).

(2) *Suprabhedāgama* (Chap. xxxi, 115-128):

Five courts or enclosure buildings:

Prākāraṇāṁ paritaṁ kuryāt prāśādasya pramāṇataḥ ।
Bhūmau vinyasya vistāraṁ prāśādasya su-niśchitam ।
Prāśādasya tu vistāraṁ tasya daṇḍam ihochyate ।
Daṇḍāt tena kṛtaṁ yatra tv-antarmala-samaiva hi ।
Eka-daṇḍāntar-bhārā tu madhya-bhārā dvi-daṇḍatāḥ ।
Chatur-daṇḍa-pramāṇena kṛtvā maryyādi-bhittikam ।
Mahā-maryādi-bhittih syat sapta-daṇḍa-pramāṇataḥ ।
Prīṣṭhe chaivāgrato by-ardhaṁ dvi-guṇaṁ tri-guṇaṁ tu vā ।
Chatur-guṇaṁ mukhāyaśmaṁ prākāraṇāṁ viśeṣhataḥ ।
Kapotāntaṁ samutsedhaṁ hasta-vistāra-bhittikam ।
Kūṭa-śāla-yutaṁ vāpi kūṭa-śālāntam eva cha ।
Prākāreṇa samāyuktaṁ gopurasya vidhiyate ।

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Maṇḍale dvārake vātha dvāra-sālām tu bhārake
Prāsādaṁ madhya-bhārāyāṁ maryādau harmonyam eva cha
Gopuraṁ tu mahā-madhye evam pañcha-vidhi smṛitam
Chatur-dikshu cha saṁyojyāḥ prakāraṇaṁ prithakh prithak
Kechid vai mālikākārā kechid vai gopurākṛitiḥ

Cf. The measurement of the five gate-houses (gopuras) of the five prakāras:
Vistāraṁ dvāra-śobhāyā dvi-tri-pañcha-karamaṁ bhavet
Shaṭ-saptāśṭa-nava-karaṁ dvāra-sālā prakṛittaṁ
Ekā-daśa-traya-daśa-hastaṁ (dvāra)-prāśāda-vistṛtam
Chatur-daśa-pañcha-daśa-dvāra-harmonyam iti smṛitam
Eka-viṁśa trayo-viṁśa dvāra-gopuraṁ uchyate

Their height as compared with length and breadth:
Vistāraṁ dvi-guṇāyāmam āyāmaṁ dvi-guṇochchhirayam
Bhaumordhvottara-simāntanāṁ dvārasyochochhiraya-lakṣanāṁ
Tad-arthaṁ vistaraṁ proktaṁ(m) alakāraṁ vimānavat
Prakāra-bhittim āśritya kuryād āvṛita-maṇḍapam
Tad-bāhye’bhyanitare vāpi mālikā-maṇḍapam hi vā
Pañcha-prakāram evam syāt privāralayaṁ śriṇu

Then follows the description of the temples of the attendant deities (v. 129 f.). These buildings are built in the five prakāras (see under Parivārālaya).

(3) Śāṅkhyāyana-Śrauta-sūtra (xvi, 18, 13, 14, Bibliotheca Indica, Vol. i, p. 210):

Saṁsthite madhyame’hany-ahavanīyam abhito dikshu prāsādāṁ
viminvantī (13)
Tān uparīṣṭat sarīvyādhaiḥ prakāraṇiḥ parighnānti (14)

(4) Matyā-Puruṣa (Chap. cclxix, v. 24):
Prāg-grīvaḥ pañcha-bhāgena nishkās(ś)as tasya chochyate
Kārayet sushīram tadvat prakārasya tri-bhāgataḥ

(5) Agni-Puruṣa (Chap. xliii, 812):
Tathā prakāra-viṇyāse yajed dvā-trīṁśad antagān
Prāśadasya chaturthāṁśailḥ prakārasyochochhirayo bhavet

Ibid., Chap. cvi, 1–2:
Nagarādika-vāstuṁ cha vakṣhye rājyādi-vṛiddhaye
Yojana-yojārāddhaṁ vā tad-arthaṁ sthānam āśrayet
Abhyarchyā vāstu-nagaraṁ prakāraṇyāṁ tu kārayet

In this instance ‘prakāra’ indicates the whole city wall.

(6) Garuḍa-Puruṣa (Chap. xlvi, 19):
Prakāraṁ tad-bahir dadyāt pañcha-hasta-pramāṇataḥ

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Prākāra (7) Brahmāṇḍa-Purāṇa (Part I, 2nd Anushaṅga-pāda, Chap. vii, 103) :
Sotsedha-rāṇḍra-prākāram sarvataḥ khātakārvītam

(8) Kaṭṭītya-Arthaśāstra (Chap. xxiv, pp. 52, 53, 54) :
Vaprasyopari prākāram vishkambha-dvi-guṇotsedham aishṭakaṁ-
dvā-daśa-hastād ārdhvam ojaṁ yugmaṁ vā achatur-viṁśati
hastād iti kārayet

Antareshu dvi-hasta-vishkambhāṁ pārśve chaṭṭur-guṇāyāmam
anuprākāram aṣṭa-hastāyam deva-pathaṁ kārayet

Prākāram ubhayato maṇḍalakam adhyardha-daṇḍaṁ kṛitvā prato-
liṣṭaḥ-lulāntaraṁ dvāraṁ nivesayet

Prākāra-samaṁ mukham avastāpya tri-bhāga-godhā mukhaṁ
gopuraṁ kārayet

Prākāra-madhya kṛitvā vāpiṁ pushkārinīṁ ...

(9) Rāmaśaṇa (Cock) :
VI. 3, 14 : Sauvarṇaḥ cha mahāṁs tasyāḥ prākāro dushpradhar-
śaṇaḥ
Maṇi-vidruma-vaidsūrya-muktā-virachitāntaraḥ

VII. 5, 29 : Dṛḍha-prākāra-parikhaṁ ... laṅkāṁ
V. 55, 32 : Laṅkā aṭṭha-prākāra-toraṇā
dvāraṁ
V. 3, 6 : (purīm) ... śāta-kumbhena mahatā prākārenābhisaṁ-
vāyaṁ

IV. 31, 27 : V. 2, 16 : Kāṇchaneṇa-vrīṭāṁ prākārenā mahāpurīṁ

III. 48, 11 : (Laṅkā-nāma purī śubhā) ... prākāreṇa-parikshiptā
paṇḍureṇa

See also v, 3, 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) Mahābhārata :
I. 207, 30 : Prākāreṇa cha saṁpannam ... (pura-śreshṭhaṁ)

II. 80, 30 : Prākārāṭṭālakeshu

III. 160, 38 f. : (Vaiśravaṇāvāsam) ... prākāreṇa parikshiptam

Sauvarṇena saṁantaḥ sarva-ratna-dyutimataḥ

III. 200, 90; 206, 7 : (Mithilāṁ) ... harmya-prākāra-sobhanāṁ

See also iii, 284, 2; iv, 11, 1; v, 143, 23; vii, 33, 19; xii, 86, 6; xv, 5,
16; xvi, 6, 24.

(11) ‘This inscription (Ranganatha inscrip. of Sundarapandya) was
discovered on the east wall of the second prakāra of the temple.’

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PRĀKĀRA

'Inscription on the north wall of the fourth prākāra of the Raṅganātha temple at Śrīraṅgam.'

'Inscription on the west wall of the second prākāra of the Jambukeśvara temple.'

'Inscription on the south wall of the second prākāra of the Raṅganātha temple.'

'Inscription on the south-west corner of the third prākāra of the same temple.'—(Raṅganātha inscr. of Sundarapandya, Ep. Ind., Vol. iii, pp. 7, 9, 10.)

(12) 'This inscription (Jambukeśvara inscr. of Valaka-Kamaya) is engraved on the north wall of the second prākāra of the Śaiva temple of Jambukeśvara on the island of the Śrīraṅgam near Trichinopoly.'—(Ep. Ind., Vol. iii, p. 72.)

(13) 'This Grantha inscr. is engraved on the north wall of the first prākāra of the Ādipuriśvara temple at Tiruvaṭṭiyur near Madras.'—(Ep. Ind., Vol. v, p. 106.)

(14) 'Raṅganātha inscr. of Ravivarman of Kerala is on the north wall of the second prākāra of the temple of Raṅganātha (Vishṇu) on the island of Śrīraṅgam.'—(Ep. Ind., Vol. iv, p. 148.)

(15) Śilāprākāra—an enclosure of stone for the temples of Kunti Mādhava and Bhimeśvara.—(Pithāpuram Pillar inscr. line 11, second Drākshārāma Pillar inscr., lines 13-14, Ep. Ind., Vol. iv, pp. 329, 330.)

(16) Durggam cha Tāmra-nagarīm abhito vyādhatā Prākāram uññatam uḍaṁchita-gopuraṁ saḥ—'he surrounded the Tāmra nagari with a wall surmounted by towers.'—(Chebrolu inscr. of Jaya, v. 27, Ep. Ind., Vol. v, pp. 147, 149.)

(17) Māṭa-kūta-prākāra-khaṇḍa-sphuṭita-jirṇnodhārakaṁ—'for the reparis of whatever might become broken or torn or worn out belonging to the enclosure' (the more usual expression here would be 'Prāśāda').—Dr. Fleet, Ep. Ind., Vol. v, p. 249, note 6.—(Inscr. at Ablur, no. E, lines 59, 75, Ep. Ind., Vol. v, pp. 249, 257, 250, 258.)

(18) Kiṁñjalpitena bahunā grāva-prākāra-valaya-bāhyam īha 1

(Gadag inscr. of Vira-Ballala II, v. 47, Ep. Ind., Vol. vi, p. 97.)

(19) Prākāram atyunnatam—'a very high wall.

(Maṅgalagiri Pillar inscr. v. 47, Ep. Ind., Vol. vi, pp. 124, 125.)

(20) Prākāraṁ pāṭitais sayak parikṛhaḥ paripūryya yaḥ 1

Pradhvasaṁ ripu-durggāṇāṁ prāg-bhāva-samaṁ vyadhaṁ 1


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(21) Iha vijayinā prākāra-śrīr mmahopala-nirmmitā jala-dhārāgatir
aty-aty-unnā niroddhum ivoddhatāḥ.

(Two Bhuvanesvara inscrip. no. A, of Svapnesvara,

(22) Gopura-prākārotsava-māṁtātpair upachitam t

(Kondavidu inscrip. of Krishnaraya, v. 27,

(23) Mahāmaṇḍapaṁ prākāraṁ para-mālikāvilasitāṁ muktāmayitāṁ cha
prapā(bhā)m t

(Fourteen inscrip. at Tirukkovalur, no. K,
lines 1-2, Ep. Ind., Vol. vii, 145-46.)

(24) Prākāraḥ Kanakāchale virachitaḥ—built extensive ramparts on the
Kanakāchala (the name of the fort of Jālar, Mr. Ojha). Prof. Kiellhorn.—
(The Chahamanas of Naddula, no. C, Sundhā Hill inscrip. of Chāchigadeva,
v. 38, Ep. Ind., Vol. ix, pp. 77, 73.)

(25) Parītaḥ prāṇavākāra-pra(prā)kāra-valayāṁchitaṁ—‘encircled by
a wall of the shape of the prāṇava.’—(Krīṣṇapuram plates of Sadasivaraya,
v. 55, Ep. Ind., Vol. ix, pp. 336, 341.)

(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 prākāra . . .’—(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 prākāra of the Vāmana-
purīśvara temple at Tirumānikuli in the Cuddalore Tāluka of the South
Arcot District.’—(H.S.I.I., Vol. iii, p. 209.)

(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 prākāra of the Raṅga-
nātha temple on the island of Śrīraṅga near Trichinopoly.’—(H.S.I.I.,
Vol. iii, p. 217.)

(29) ‘For this Prasanna-Virūpāksha, a temple, enclosing wall (prākāra),
gopura, finial covered with gold, and a Mannmatha tank were con-
structed.’—(Ep. Carnat., Vol. x, Mulbagal Taluq, no. 2; Roman Text, p. 82;
Transl., p. 71.)

(30) Kāṇḍhipura-prākārāntarita-pratāpam akarod yah Pallavānām
patim—‘he caused leader of the Pallavas . . . to hide his prowess behind
the ramparts of (the city) of Kāṇḍhipura.’—(Sanskrit and Old Kanarese
inscrip., no. lv, line 14, Ind. Ant., Vol. viii, pp. 242, 245, c. 1, line 23 f.)

(31) ‘There are three enclosures (prākāras) in the Tiruvelḷarai Temple,
the first two being studded with inscriptions.’—(Notes in the Tiruvelḷarai
inscrip, Ind. Ant., Vol. xxxiv, p. 264, para. 5, lines 1-2.)

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HINDU ARCHITECTURE

PRĀŚĀDA

(32) 'The stone prākāra or compound wall (of the Amṛiteśvara temple at Amṛtāpura 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 prākāra 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. XLIV, p. 93, para. 6.)

PRĀGATA—A type of pavilion.

(M., xxxiv, 410; see under Maṇḍapa.)

PRĀG-VAMŚA—An auxiliary shed to a sacrificial room.

PRĀNGAṆA (see AṆGANA)—The court, the courtyard.

(1) Kathā-sarat-sāgara (Pet. Dict.):
59, 26: Nripāsthāna-prāṅgaṇam ś
15, 89: Sā prāṅgaṇa-dvāra-kavāṭanta-vilambini ś

(2) Hitopadesa (2, 3, etc.): Tasya prāṅgaṇe gardhabho baddhas tishṭhati
kukkuraś chopavishṭaṁ ś

(3) Raṅjataṁgaṁ (1, 247, etc.): Prāṅgaṇād bahiḥ ś

(4) See the first Praśasti of Bajjnath, v, 34, Ep. Ind., Vol. i, pp. 107, 111.

(5) Cf. Kālapriya(name of the god and temple of Mahākāla at Ujjain),
prāṅgaṇam tīrṇā ś—(Cambay Plates of Govinda IV, v, 19, Ep. Ind., Vol. vii,
pp. 38, 29.)

RĀDEŚA (see AṆGULA)—The distance between the tips of the fully-stretched thumb and forefinger.

(1) Daśatva(? aṅgula-parvāṇi prādesa iti saṁjñītaḥ ś
Aṅgushṭhaṁ prādeśanyā vyasa-(h) prādesa uchyaṁ ś

(Brahmāṇḍa-Purāṇa, Part I, 2nd Anu-
shaṅgapāda, Chap. vii, vv. 96, 97.)

(2) Aṅgushṭha-tarjanī-yuktaṁ prādeśaṁ iti kīrtitaṁ ś

(Suprabhedāgama, xxx, 21.)

PRĀŚĀDA—A temple, a palace, an edifice, buildings in general,
a platform, a Buddhist assembly or confessional hall.

Harmyādi dhanināṁ vāsah prāśādo deva-bhū-bhujāṁ ś

(Amarakṣaṇa, ii, 2, 9.)

(1) Maṇasāra :
Temple :
Prāśāda-maṇḍapaṁ chaiva sabhā-sālā-prapā-(th) tathā ś
(A)raṅgām iti chaitāni harmyam uktāṁ(-tāni) purātanaṁ ś

(M., iii, 7–8.)

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Prāsāda—maṇḍapam tathā varuṇādi-deśa ।
Sānge cha gopura-pade tv-apareshu sarve ।
(There should not be any defect).

(M., LIX, 70, 71.)

The palace of a king :
Nṛipa-prāsāda-saṁyuktā (bhumiḥ) samā chaitya-saṁipagā ।
(M., IV, 23.)

Palaces are elaborately described (M., XII, 1–51; see under Rājahrmya.)
Buildings in general (called Vimāna in the Mānasāra and Prāsāda in the works quoted below):
The general description (M., XVIII, 1–418):
They are used as residences of gods and men :
Taitilānāṁ dvijātānāṁ varṇānāṁ vāsa-yogyakam । (2)
Their sizes (see details below)—from one to twelve storeys :
Eka-bhūmi-vimānādi-ravi-bhūmy-avasaṇakam । (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—Suddha or pure, made of one material (lines 139, 140); Miśra or mixed, made of two materials (lines 139, 140) and Saṁkīrṇa or amalgamated, made of three materials, namely stone, brick and timber (lines 139, 141) : one material alone is especially recommended (line 142).

Description of the Stūpi-kila which comprises all the parts above the Stūpi or dome is given in detail (lines 145–417).
Chap. XIX (named Eka-bhūmi):
The classifications:
II. Referring to measurement, in accordance with the various cubits—
Jāti (lines 2, 3), Chhanda (lines 2, 4), Vikalpa (lines 2, 4), and Ābhāsa (lines 2, 5).

III. Sthānaka referring to height (line 7), Āsana referring to breadth (line 8), and Śsayana referring to width or length (line 9).

IV. The same are otherwise called Saṁchita (line 10), Asaṁchita (line 10) and Apasaṁchita (line 11) respectively. These classes of buildings also refer to the postures of the idols, namely erect, sitting and recumbent respectively. But the details of these postures are reserved for a subsequent chapter.

V. Masculine buildings are equiangular (line 14) and have male deities in them (line 16), feminine buildings are rectangular (line 18) and house
female deities (line 16); but in the feminine class of buildings the male
deities also can be installed (line 17).

The details of the component parts of the ground floor are common for
various types which are described below (lines 18–164).

VI. The eight kinds of the single-storeyed buildings with their charac-
teristic features (Chap. xix, 1–264):

(1) Vaijayantika is furnished with round spire (śirṣa), pinnacle
(śirah) and neck (griva) (line 166); (2) Bhoga has similar wings
(line 167); (3) Śrīviśāla has the bhadra or front porch in it (line
168); (4) Svasti-bandha has the octagonal finial (line 169); (5)
Śrīkara has a quadrangular steeple (line 170); (6) Hasti-prishṭha has
an oval steeple (line 171); (7) Skandatāra has a hexagonal spire
and neck (line 172); and (8) Kesara has the front porch, the side-
towers at the corners of the roof, and its nose, head and neck are
round or quadrangular (lines 173–175). For further details, see
Eka-bhūmi.

VII. The eight kinds of the two-storeyed buildings (Chap. xx, 1–114):

(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) Śrīkara (lines 94, 2–9); (10) Vijaya (lines 94, 10–15); (11)
Siddha (lines 94, 16–18); (12) Pārśṇika or Paushṭika (lines 94,
19–25); (13) Antika (lines 94, 26–27); (14) Adbhuta (lines 94, 28–33);
(15) Svastika (lines 95, 35–41); and (16) Pushkala (lines 94, 42–43).

The projection, general features, and carvings on the doors when these
buildings are used as temples are described (lines 44–93, 96–116).

For further details, see Dvi-tala.

VIII. The eight kinds of the three-storeyed buildings (Chap. xxi,
1–74):

(The general features and the characteristic marks are similar to those
of the two-storeyed buildings.)

(17) Śrīkānta (lines 2–11); (18) Āsana (lines 12–21); (19) Sukhālāya
(lines 22–30); (20) Kesara (lines 31–32); (21) Kamalāṅga (lines
33–38); (22) Brahma-kānta (lines 39–40); (23) Meru-kānta (lines
41–49); and (24) Kailāśa (lines 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, 1–106):

(25) Vishṇu-kānta (lines 3–12); (26) Chatur-mukha (lines 13–24);
(27) Sadā-śiva (lines 25–33); (28) Rudra-kānta (lines 34–43); (29) Iśvara-kānta (lines 44–46); (30) Maṇcha-kānta (lines 47–57); (31) Vedi-kānta (lines 58–59); and (32) Indra-kānta (lines 60–88). For further details, see Chatus-tala.

X. The eight kinds of the five-storeyed buildings (Chap. xxiii, 1–50):
   (33) Airāvata (lines 3–12); (34) Bhūta-kānta (lines 13–15); (35) Viśva-kānta (lines 16–18); (36) Mūrti-kānta (lines 19–24); (37) Yama-kānta (lines 25–29); (38) Gṛiha-kānta (lines 30–32); (39) Yajña-kānta (lines 33–40); and (40) Brahma-kānta (lines 41–42). For further details, see Pāṇcha-tala.

XI. The thirteen kinds of the six-storeyed buildings (Chap. xxiv, 1–48):
   (41) Padma-kānta (lines 3–12); (42) Kāntāra (lines 13–14); (43) Sundara (line 15); (44) Upa-kānta (line 16); (45) Kamala (lines 17–18); (46) Ratna-kānta (line 19); (47) Vipula-nāka (line 20); (48) Jyoti(sh)-kānta (line 50); (49) Saroruha (line 50); (50) Vipulākṛitika (line 52); (51) Svasti-kānta (line 53); (52) Nandyāvarta (line 54); and (53) Ikṣu-kānta (line 55). For further details, see Sāṭ-tala.

XII. The eight kinds of the seven-storeyed buildings (Chap. xxv, 1–40):
   (54) Puṇḍarīka (lines 3–23); (55) Śrī-kānta (line 24); (56) Śri-bhoga (line 25); (57) Dhāraṇa (line 26); (58) Paṇjara (line 27); (59) Aśramāgāra (line 28); (60) Harmya-kānta (line 29); and (61) Hima-kānta (line 30). For further details, see Sapt-tala.

XIII. The eight kinds of the eight-storeyed buildings (Chap. xxvi, 1–76):
   (62) Bhū-kānta (lines 3–21); (63) Bhūpa-kānta (lines 22–28); (64) Svarga-kānta (lines 29–34); (65) Mahā-kānta (lines 35–39); (66) Jana-kānta (line 40); (67) Tap(a)-kānta (lines 41–42); (68) Satya-kānta (lines 43–45); and (69) Deva-kānta (lines 46–47). For further details, see Ashṭa-tala.

XIV. The seven kinds of the nine-storeyed buildings (Chap. xxvii, 1–48):
   (70) Saura-kānta (lines 5–9); (71) Raurava (line 10); (72) Chaṇḍita (lines 11–12); (73) Bhūshaṇa (lines 13–14); (74) Vivṛita (lines 20–22); (75) Supratikānta (lines 23–26); and (76) Viśva-kānta (lines 27–33). For further details, see Nava-tala.

XV. The six kinds of the ten-storeyed buildings (Chap. xxviii, 1–40):
   (77) Bhū-kānta (lines 6–8); (78) Chandra-kānta (lines 6–8); (79) Bhavana-kānta (lines 9–13); (80) Antariksha-kānta (lines 14–15); (81) Megha-kānta (lines 16–17); and (82) Abja-kānta (line 18). For further details, see Daśa-tala.
XVI. The six kinds of the eleven-storeyed buildings (Chap. xxix, 1–50.):
(83) Śambhu-kānta (lines 3–7); (84) Iṣa-kānta (lines 8–9); (85) Chakra-kānta (lines 10–14); (86) Yama-kānta (lines 15–17); (87) Vajra-kānta (lines 18–24); and (88) Akra-kānta (lines 24–33). For further details, see Ekādaśa-tala.

XVII. The ten kinds of twelve-storeyed buildings (Chap. xxx, 1–194.):
(89) Pāṇchāla (lines 8–10); (90) Drāviḍa (lines 8–10); (91) Madhya-kānta (lines 11–14); (92) Kāliṅga-kānta (lines 14–16); (93) Varāṭa (? Vīraṭa) (lines 17–27); (94) Kerala (lines 28–30); (95) Vamśa-kānta (lines 31–32); (96) Māgadhā-kānta (lines 33–34); (97) Jana-kānta (lines 35–36); and (98) Sphūrjaka (lines 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 Indian Continent. Of these, the Pāṇchāla and the Drāviḍa are stated to be of the smallest type (line 10), next in size and importance are respectively the Madhya-kānta, the Kāliṅga-kānta, the Varāṭa (? Vīraṭa), the Kerala, and the Vamśa-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 Jana-kānta, and also perhaps the Sphūrjaka, 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 Dvādaśa-tala.

(2) Agni-Purāṇa, Chap. xlii, vv. 1–9 (general plan), 10–25 (plan with reference to the idol), Chap. cxxv, vv. 1–11, 22–34 (further general plan), 11–21 (names, classes, shapes and description of forty-five kinds of temples):

Prāsādaṁ saṁpravakṣhyaṁ sarva-sādhāraṇaṁ śrīṇu

| Sarva-sādhāraṇaṁ chaitaḥ prāsādasya cha lakṣhaṇaṁ |

| Māṇena prātiṁśyaḥ vā prāsādaṁ apraṇaṁ śrīṇu |

(Chap. xlii, vv. 1, 9.)

Vakshye prāsāda-sāmāṇya-lakṣhaṇaṁ te śīkhidhvajā
t

(Chap. cxxv, v. 1.)

Five divisions depending on five shapes or plans, and each including nine kinds of temples (Chap., cxxv, vv. 11–13):

I. Vairāja—quadrangular or square—includes:

(1) Meru, (2) Mandara, (3) Vīmaṇa, (4) Bhadra, (5) Sarvato-bhadra, (6) Charuka (Ruchaka, in the Kāmikāgama, xxxv, 87, 91), (7) Nandika, (8) Nandi-vardhana, and (9) Śrīvatsa.—(Chap. cxxv, vv. 14, 15.)
II. Pushpaka—rectangular—includes:
   (10) Valabhi, (11) Gṛiha-rāja, (12) Śalā-grīha or Śalā-mandira,
   (13) Viśāla, (14) Sama, (15) Brahma-mandira, (16) Bhavana or Bhuvana,
   (17) Prabhava, and (18) Śivikā-veśma.—(Chap. cv, vv. 16, 17.)

III. Kailāśa—round—includes:
   (19) Valaya, (20) Dundubhi, (21) Padma, (22) Mahā-padma,
   Svā-vṛksha.—(Chap. cv, vv. 17, 18.)

IV. Maṇiṅka—oval (vṛttāyata)—includes:
   Rīksha-nāyaka, (33) Bhūshaṇa, (34) Bhū-dhara, (35) Śrījaya, and (36)
   Prīthivī-dhara.—(Chap. cv, vv. 19, 20.)

V. Tri-visṭapā—octangular—includes:
   (37) Vajra, (38) Chakra, (39) Svastika, (40) Vajra-svastika, (41)
   Chitra, (42) Svastika-khaḍga, (43) Gadā, (44) Śrīkaṇṭha, and (45)
   Vijaya.—(Chap. cv, vv. 20, 21.)

(3) Garuḍa-Purāṇa (Chap. xlvi) has exactly the same general plan (vv.
   1–20, 32–47), five shapes, five classes (vv. 21–23), and 45 kinds of buildings
   (vv. 24–32); but the wording is not identical. The fourth class is called
   Mālikā (v. 21) in the general description but the other reading, Maṇiṅka,
   (v. 30) is given later on:

   I. Vairāja—square (vv. 21–22)—includes the same nine kinds, but
   (7) Nandika is called Nandana, and (6) Charuṅka is correctly read as
   Ruchaka (vv. 24–25).

II. Pushpaka—rectangular (vv. 21–22)—includes nine kinds, of which
   (10) Valabhi is correctly spelt, (13) Viśāla is read as Vīmāna, which is
   apparently a mistake in the Garuḍa-Purāṇa because (3) Vīmāna is a kind of
   building included in the square (I) Vairāja class. But the reading of the
   Pushpaka class (II) seems better in the Garuḍa-Purāṇa, which may be quoted
   here:

   (10) Valabhi, (11) Gṛiha-rāja, (12) Śalā-grīha, (13) Mandira,
   (14) Viśāla (text has Vīmāna), (15) Brahma-mandira, (16) Bhavana,
   (17) Uttambha, and (18) Śibi-(vijkā-veśma).—(Chap. xlvi, vv. 26–27.)

III. Kailāśa—round (vv. 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) Uṣṇiṣhi, (25) Saṅkha,
   (26) Kalaśa, and (27) Guvā-vṛksha.—(Chap. xlvi, vv. 28–29.)

IV. Maṇiṅka—oval (v. 30)—includes the same nine kinds of which,
   however, (31), (32), and (33) are read as Garuḍa, Śirha, and Bhūmukha
   respectively (vv. 29, 30).

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V. Tri-viṣṭapa—octangular (vv. 21, 23)—includes nine kinds which seem to be better read here:

(37) Vajra, (38) Chakra, (39) Mushṭika (preceded by Babhru, v. 31).
(40) Vakra, (41) Svastika, (42) Khadga, (43) Gadā, (44) Śrī-vṛksha, and (45) Vijaya.—(Chap. xlvi, vv. 31–32.)

(4) Mātsya-Puṇṇa (Chap. cclxix, vv. 1–7, 8–14, 15–20, 21–27):

(a) The general plan:

Evaṁ vāstu-balim kṛitvā bhajet shoḍaśa-bhāgikam
Tasya madhye chaṭurban tu bhāgaṁgarbham tu kārayet II (1)
Bhāga-dvā-dasaka-sārdham tatas tu parikalpayet I
Chaṭur-dikshu tathā jīyam nirmamaṁ tu tato budhah II (2)
Chaṭur-bhāgena bhīttānāṁ uchchhrayaṁ syat pramāṇaṁ I
Dvi-guṇaḥ śikharaḍchhrayo bhitty-uchchhraya-ramānaṁtaṁ II (3)
Sikharārdhasya chārdhena vidheyā tu prakdāśaṇā I
Garbha-sūtra-dvayaṁ chāgre vistāro maṇḍalasya tu II (4)
Āyataṁ syat tribhir bhāgaṁ bhadra-yuktah susobhanaṁ I
Pańcha-bhāgena sarbhajya garbha-mānaṁ vichakshaṇaṁ II (5)
Bhāgaṁ ekaṁ grihitvā tu prāg-grivaṁ kalpayed budhaḥ I
Garbha-sūtra-sama-bhāgaṁ agrato mukha-maṇḍapalā I (6)
Etat sāmānya uddishṭaṁ prāśaṇasya cha lakṣṇaṁ I (7)

This description of the general plan is followed by that of some special plans (see vv. 8–14, 15–20).

Sāmānya aparamaṁ tad-vat prāśaṇaṁ śṛṅuta dvijāḥ I
Tri-bhāgaṁ kārayet kshetraṁ yatra tishṭhanti devatāḥ II (21)
Rathaṅkas tena mānena bāhya-bhāga-vinīrgataḥ I
Nemi pādena vistīrṇā prāśaṇasya samantataḥ II (22)
Garbham tu dvi-guṇam kuryāt tasya mānaṁ bhaved iha I
Sa eva bhitter utsedho dvi-guṇaḥ śikharo mataḥ II (23)
Prāg-grivaṁ pańcha-bhāgena nishkāsas tasya chochyaṁ I
Kārayet sushirāṁ tad-vat prakāsya tri-bhagataḥ II (24)
Prāg-grivaṁ pańcha-bhāgena nishkāsena viśeshataḥ I
Kuryād va pańcha-bhāgena prāg-grivaṁ karnaṁ-mūlataḥ II (25)
Sthāpayet kaṇakaṁ tatra garbhānte dvāra-mūlataḥ I
Evaṁ tu tri-viḍham kuryāj yjesṭha-madhyya-kaṇiyasam II (26)
Liṅga-maṇḍanubheneda rūpa-bhedena va punah I
Ete samsātaḥ prakta nāmaṁ śṛṅutādhuṇā II (27)

(b) The names (vv. 28–30), description of architectural details (vv. 31–46), measures (vv. 47–51), and division (vv. 53–54), of twenty kinds of buildings (temples):

(1) Meru has 100 cupolas (śṛṅgha), 16 storeys (bhūmikā), many variegated spires (śikharas), and is 50 cubits broad (vv. 28, 31, 53).
(2) Mandara has 12 storeys, many spires and faces, and is 43 cubits broad (vv. 28, 37, 47, 53).

(3) Kailāśa has nine storeys, many spires and faces, and is 40 cubits broad (vv. 32, 47, 53).

(4) Vimāna-chchhanda has eight storeys, many spires and faces, and is 34 cubits broad (vv. 25, 32, 33, 47, 53).

(5) Nandi-vardhana has seven storeys, and is 32 cubits broad (vv. 29, 33, 48, 53).

(6) Nandana has seven storeys, and is furnished with horns (vishāṇa) and is 30 cubits broad (vv. 29, 33, 48, 53).

(7) Sarvato-bhadra has five storeys, 16 corners with various shapes, furnished with art-galleries (chitra-śālā), and is 30 cubits broad (vv. 29, 34, 35, 48, 53).

(8) Vallabhi-chchhanda has five storeys, many spires and faces, and is 16 cubits broad (vv. 35, 50, 53).

(9) Vṛisha should resemble the height and length of the bull, should be round and without corners; it should have five cupolas and two storeys, and it should be 4 cubits at the central hall (vv. 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 six storeys high (vv. 29, 36, 40, 49, 53).

(11) Gaja resembles the elephant and is 16 cubits broad, and has many top-rooms (vv. 36, 41, 49, 53).

(12) Kumbha resembles the water-jar, has nine storeys, five cupolas and a cavity (aṅguli-puṭa-saṃsthāna), and is 16 cubits broad (vv. 37, 49, 53).

(13) Samudraka has 16 sides around, two top-rooms (gable windows) at the two sides, and two storeys (vv. 38, 53).

(14) Padma has three storeys, 16 corners, a variegated auspicious spire and is 20 cubits broad (vv. 39, 39, 49, 53).

(15) Garuḍa has the bird-shape around, seven storeys and three top-rooms, is 8 cubits broad, and there should be 86 storeys or compartments (bhūmikā) (v. 42) all around the outside (vv. 41, 43, 51). There is a similar Garuḍa-building with ten storeys and a second Padmaka building with two storeys more (i. e., twelve storeys, v. 43).

(16) Haṁsa (goose)-shaped is 10 cubits broad (vv. 30, 51).

(17) Vartula (ball or round)-shaped is 20 cubits broad (vv. 29, 49, 53).
No special description is given of the remaining kinds:

(18) Chatur-aśra (four-cornered, vv. 28, 53).
(19) Ashttāśra (eight-cornered, vv. 29, 53).
(20) Shoḍaśāśra (sixteen-cornered, vv. 29, 53).

The three divisions of these buildings according to three sizes:

Tathā mervādayaḥ sapta jyeṣṭha-liṅge śubhāvahāḥ
Śrīvṛīkṣhakā(-valabhi-ā)dayaś chāshtau madhyamasya pra-kīrtitaḥ

(53)

Tathā haṁsā(Siṁhā)dayaḥ pañcha kanyase śubhadā matāḥ

(54)

Similar kinds of prāsādas (temples) are described almost in the same manner in both the Bhavishya-Purāṇa and the Brihat-Saṁhitā.

(5) Bhavishya-Purāṇa, Chap. cxxx, names (vv 23–26), description of the architectural details and measures (vv. 27–35), and the twenty kinds of buildings (almost same as in the Brihat-Saṁhitā, see below):

(1) Meru is 39 cubits high and 32 cubits broad, has twelve storeys, various windows (kuhara) and four gateways (v. 27). (2) Mandara is 30 cubits broad and has ten storeys (v. 28). (3) Kailāsa is 28 cubits broad, has spires and finials, and eight storeys (v. 28).

The description of the following is clearer in the Brihat-Saṁhitā, quoted below. The names are given here:

(4) Vīmaṇa with latticed windows (v. 29); (5) Nandana (v. 29)'; (6) Samudga (v. 30), but Samudra (v. 24) as in the Brihat-Saṁhitā (lxi, 28–53); (7) Padma (v. 30); (8) Garuḍa (v. 31); (9) Nandivaradhana (v. 29, but Nandi, v. 31); (10) Kuñjara (v. 32); (11) Gṛha-raja (v. 32); Brihat-Saṁhitā (lvi, 25) reads Guha-raja; (12) Vṛisha (v. 33); (13) Havisa (v. 33); (14) Ghaṭa (v. 33); (15) Sarvato-bhadra (v. 34); (16) Siṁhā (v. 35); (17) Vṛitta (as in the Brihat-Saṁhitā, 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. cclxix, vv. 28, 53) reads Chatur-asra, and Brihat-Saṁhitā (lvi, 28) has Chatur-aśra; (19) Ashtāśra (octangular, v. 25); (20) Shoḍaśāśra (sixteen-cornered, v. 25).

(6) Brihat-Saṁhitā (lvi, 1–19):

The religious merits acquired by building temples (vv. 1–2).

The suitable sites are stated to be gardens, woods, banks of rivers, seas or tanks (vv. 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 (vv. 12-14); carvings on doors (v. 15); comparative measures of the idol, pedestal, and door (v. 16); the heights of storeys (vv. 29-30).

This is followed by the classification (vv. 17-19) and the description of the architectural details (vv. 20-28) of the same twenty kinds of temples (prāsāda) 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-chchhandha (vv. 17, 22); (5) Nandana (v. 22); (6) Samudga (v. 23); (7) Padma (v. 23); (8) Garuḍa (v. 24); (9) Nandivardhana (v. 24); (10) Kuṇjara (v. 25); (11) Guha-rājā (v. 25); (12) Vṛisha (v. 26); (13) Harṣa (v. 26); (14) Ghaṭa (v. 26); (15) Sarvato-bhadra (v. 27); (16) Siṁha (v. 28); (17) Vṛitta (vv. 18, 28); (18) Chatush-koṇa (vv. 18, 28); (19) Ashtāśra (vv. 18, 28); (20) Shōdaśaśra (vv. 18, 28).

(7) Kāmikāgama:
No distinction is made between Prāsāda and Vimāna (cf. also the Mānasāra, 1, 40, etc.):

Jātyādi-bhedakair yuktāṁ vimānaṁ saṁpadām(-s)-padam 1
(LV, 131, this chapter is named Prāsāda-bhūshaṇa.)

Buildings in general (LV, 1-210);

Their component parts:
Prāsāda-bhūshaṇa(m) vakshye śrūyatāṁ dvijasattamāḥ 1
Syāt pāda-prastaraṁ-grīva-vargē mūle tu vedikā 11 (1)
Shapes and kinds of Prāsāda (buildings in general):
Yānaṁ vā śayanaṁ vāpi gopurākṛtīr eva vā 1
Pīthākṛtīr vā mervādi-parvatākṛtīr eva vā 11 (194)
Nandākṛtīr vā dhāma vidheyaṁ cheṣṭa-desaṅke 1
Manḍape gopure vare parivāralayādīshu 11
Evam evaṁ vidheyaṁ syāt tathā bhuvī viśishyate 11 (195)

The synonyms:
Vimānaṁ bhavanaṁ harmyaṁ saudhamaṁ dhāmaṁ niketanaṁ 1
Prāsādaṁ sadanaṁ sadmaṁ geham avasathāṁ griham 11 (208)
Ālayaṁ nilayaṁ vāso'py-ālayo vastu-vāstukam 1
Kṣhetram āyatanāṁ veśma mandiraṁ dhishpākaṁ padam 11 (129)
Layaṁ kshayam āgāraṁ cha tathodāvasitaṁ punaḥ 1
Sthānam ity-evam uktāṁ paryāya-vachanāṁ hi 11 (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 Mālikā); it is named Mālikā (lakṣaṇa), but it does not mean anything but Prāśāda: Prāśāda-vyāsa-dirghochchā prōktā prāśāda-mālikā II (4)

Further classifications (Chapter XLV):

I. Saṁchita, Apasaṁchita, and Upasaṁchita (v. 6).

II. Nāgara (vv. 6, 12, 13), Drāviḍa (vv. 6, 14, 15), and Vesara (vv. 7, 16–18).

III. Jāti (vv. 7, 19), Chhanda (vv. 7, 20), and Vikalpa (vv. 7, 20).

IV. Suddha (vv. 7, 21), Miśra (vv. 7, 22), and Saṁkirṇa (vv. 7, 22).

V. Puṁśinga or masculine also called Saṁchita (vv. 8, 9), Stri-śinga or feminine (vv. 9, 10), and Napuruṣaka or neuter (v. 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—Puṁśinga, etc.).

The distinguishing marks of the other four classes (I to IV) are similar to those of the Mānasāra noticed above (see the details under those terms, Saṁchita, Nāgara, etc.).

VI. The technical names of Prāśāda:

(1) Sindhuka (Chap. XLV, vv. 23–28); (2) Saṁpūrna (vv. 29–30); (3) Meru-kūṭa (v. 31); (4) Kshema (vv. 32–34); (5) Śiva (vv. 35–38); (6) Harmya (vv. 39–40); (7) Saumya (v. 40); (8) Viśāla (v. 41); (9) Sarva-kalyāṇa (vv. 42–49); (10) Vijaya (v. 50); (11) Bhadra (v. 51); (12) Raṅga-mukha (v. 52); (13) Alpa (vv. 53–54); (14) Koṇa (vv. 55–58); (15) Geya (vv. 58a–59); (16) Sāra (v. 60); (17) Pushkara (vv. 61–63); (18) Adbhuta (v. 61a); (19) Saṁkirṇa (v. 62); (20) Daṅḍa (v. 64).

See details under Mālikā and these terms.

In Chapter XXXV, Saḷās, in almost the same sense as of Prāśāda, are divided into five classes, namely, Sarvato-bhadra (vv. 87–88), Vardhamāna (vv. 87, 88), Svastika (vv. 87, 89), Nandyāvarta (vv. 87, 90), and Charuka (vv. 87, 91).

Their characteristic features will be found under these terms.

(8) Suprabhedāgama, Chap. XXXI (named Prāśāda=temple):

The nine kinds of width (vv. 1–3); the comparative measurements of the temple and adytum (vv. 4–6), of the inner and outer walls (vv. 6–8), of the liṅga or phallus and the pīṭha or pedestal (vv. 9–15).

The description of the four types of bases, namely, Padma-bandha, Chāru-bandha, Pāda-bandha, and Pratikrama (vv. 16–20).
The description of the ground floor consisting in the comparative measurement of the base, column, entablature, finial, dome, corner-tower, dove-cot, and spire (vv. 28-31).

All the twelve storeys are stated to be built in the same way:

Ādvā-daśa-talād evaṁ bhūmau bhūmau prakalpayet 1
Evam uktam ihotsedham dvāra-bhedām tataḥ śrīṇu 2 33

The doors are then described (vv. 34-37).

Three styles of temples, namely, Nāgara, Drāviḍa and Vesara, are mentioned (v. 38).

Their essential features (vv. 38-39, see under those terms).

Ten types of temples:

(1) Kailāṣa, (2) Mandara, (3) Meru, (4) Himavat, (5) Nishadha (also called Nila-parvata, and Māhendra), (6) Nālīṇaka, (7) Praīṇaka, (8) Nandyāvarta, (9) Śrīvarta (also Śripada), and (10) Parvata.

(See vv. 40-45.)

The comparative measurements of the storeys:

Evaṁ tale tale kāryaṁ nūnām ekaiktā-bhāgikam 2 53

The five kinds of columns—Śrīkara, Chanda-kānta, Saumukhya (also Samukha), Priya-darśana, and Śubhaṁkarī(-ra) (v. 65); their shapes—four-sided, eight-sided, sixteen-sided, cylindrical, and of the combination of the first two (v. 67). They may be with or without a kumbha or pitcher (v. 54). The general features of the component parts (vv. 55-64) and the special features of the five orders are described (vv. 66-67).

The description of the arches is given (vv. 68-71).

Some ornaments, like nāsikā (vestibule), vedikā (platform), śikhara (spire), stūpi (dome), etc., are also described (vv. 72-93).

Here closes the description of the temples:

Prāśāda-lakṣhaṇam proktan maṇḍapāṇām vidhiṁ śrīṇu 2 94

This leads to the description of the detached buildings such as the pavilions, quarters for the attendant deities, gate-houses, and the enclosure, 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, snapana(bath)-maṇḍapa, Vṛisha (the bull, Nandī)-maṇḍapa, and Nṛṣita (music)-maṇḍapa (vv. 96-97, 98-99).

They are further classified under the names Nanda-Vṛitta, Śrīyā-vṛitta, Virāsana, Jaya-bhadra, Nandyāvarta, Manī-bhadra, and Viśāla (vv. 100-104).

These pavilions are distinguished by the number of columns they are furnished with:

Stambhānāṁ tu śatair yuktāṁ viśālam iti samājñitam 1
Prāśād-vat samākhyātaṁ prastarāntaṁ pramaṇaṁatdr 2 104
The columns of the prāsādas and those of the maṇḍapas are stated to be differently measured:

Prāsāda-stambha-mānasya etat stambhāṃ viśishyate II (105)

These latter columns have also other characteristic features (vv. 106-113).

The description of the pavilions closes with that of the flights of steps:

Sopānaṁ cha yathāyuktyā hasti-hastaṁ tathaiva cha

Evaṁ samāsataḥ proktam maṇḍapāṁ vidhi-pūrvakam II (114).

The prākāras or enclosures are then described (vv. 115-128). They are strikingly similar to those described in the Mānasāra.

This Āgama like the Mānasāra 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. Dvāra-śobhā (in the first court), Dvāra-śālā (in the second), Dvāra-prāśāda (in the third), Dvāra-harmya (in the fourth), and the Dvāra-gopura (in the fifth or the extreme boundary, mahā-maryādā; cf. Mānasāra under Gopūra.)

The Parivārālayas (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 Mānasāra, including the residential buildings, occupy a space of twenty-eight chapters (xiii to xxxix, xlvi). The description of this Āgama, 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 twelve classes (or storeys) 98 types of buildings; the Agni-Purāṇa has under five classes 45 types, the Garuḍa-Purāṇa also has under the same five classes 45 types; the Māstyā-Purāṇa has under three classes 20 types; the Bhavishya-Purāṇa has left out the broader divisions and contains 20 types; the Bṛihat-Saṁhītā in the very same way contains 20 types; the Kāmikāgama has under three divisions (of various kinds) 20 types; and the Suprabhedāgama has left out all the minor divisions but has preserved the most important divisions, namely, the three styles (Nāgara, Vesara, and Drāviḍa) which comprise ten types of buildings.

The various broader divisions, such as the Śuddha, Saṁchita, Sthānaka, Jāti, Puṁśīna, 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 Drāviḍa—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 Bṛihat-Saṁhitā. 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 Bṛihat-Saṁhitā, 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 Bṛihat-Saṁhitā on the other, are strikingly similar. Of the works containing the lists of 20 types, the Bṛihat-Saṁhitā 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 connexion of these eight works have been discussed in great detail in the chapter on the date of the Mānasāra in the writer's Śilpa-śastra and the Hindu Architecture in India and Abroad.

The object of this article is, however, to show by illustrations the denotation of the term 'Prāṣāda.' 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 archaeological records and the Buddhist canonical texts, where too the term is used casually.

(g) Sāṅkhya-yaṇa-Śrauta-sūtra, xvi, 18, 13 (Pet. Dict.):
Samisthite madhyame' hany-āhavaniyam abhito dikṣu prāṣādaṁ
viminvantī 1

(10) Adbhuta-Brāhmaṇa, in Indische Studien, i, 40 (ibid.):
Harmya-prāṣāda-saṁkulaṁ 1
HINDU ARCHITECTURE

PRĀSĀDA

(11) 'Prākāra in the Sāṅkhya-yana-Śrauta-sūtra (xvi, 18, 14) denotes a walled mound supporting a raised platform (prāśāda) for spectators.' (Professors Macdonell and Keith, Vedic Index, ii, 44.)

Cf. the text: Tān uparishṭat samvyādhaiḥ prākāraḥ parighnanti ।
'Prāśāda in the sense of palace does not occur until the late Adbhuta-
Brāhmaṇa' (see above, no. 10).—(Indische Studien, i, 40, Vedic Index,
ii, 51.)

(12) Rāmāyana (Cock):

II. 7, 1: Prāśādaṁ chandra-saṅkāṣam āruroha ।
   Ayodhyayīṁ mantharā tasmāt prāśādaṁ anvayaikṣhata ।
II. 7, 12: Kailāśa-śikhara-kārāt prāśādaṁ avarohata ।
II. 3, 27: Prāśādastha daśarathaḥ ... ।
   (Here 'Prāśāda' must mean a palace.)
II. 3, 31: Sa tāṁ kailāśa-śringābhavan prāśādāṁ ... ragu-
   nandanaḥ ... āruroha ... ।
II. 16, 42: Prāśāda-śriṅgeshu ।
VI. 26, 5: Āruroha ... prāśādāṁ hima-paṇḍurām ।
   Bahu-tala-samutsedham ।
VI. 42, 2: Ruddhāṁ tu nagarīṁ śrutvā ... prāśādam ... ārοhata ।
II. 33, 3: Tātāḥ prāśādaḥ-harmyāṇī vimāna-śikharāṇi cha ।
   Abhiruhyā janaḥ śrīmān udāśino vyalokayata ।
II. 33, 4: Āruhya tasmāt prāśādaṁ dināḥ paśyanti rāghavam ।
V. 43, 4: Āruhya giri-saṅkāṣaṁ prāśādam ... ।
IV. 26, 41: Tato hema-pratishṭhāne varāstaranaḥ-saṁvrite ।
   Prāśāda-śikhare ramye chitra-mālyopasobhite ।
   Prāṁ-mukhaṁ vidhivan mantraiḥ styeṣaṁvītva varāsane ।
II. 17, 17: Megha-saṅghopamaḥ subhaḥ ... ।
   Prāśāda-śriṅgaṁ vividhāṁ kailāśa-śikharamaṁ ।
IV. 33, 15: Vānarendra-grihāṁ ... śukla-prāśāda-śikharamaṁ kailāśa-
   śikharamaṁ ।
VI. 41, 88: Prāśāda-śikharamaṁ sāila-śriṅgam ivonnataম ।
VI. 41, 90: Prāśāda-śikhareshu ।
II. 51, 21: Harmya-prāśādaṁ-saṁpannām ... rāja-dhānīṁ ।
II. 100, 42: Prāśādaṁ vividhākāråraṁ vṛtām ... ayodhyāṁ ।
V. 2, 49: Prāśāda-mālā-vitatāṁ ... mahā-purīṁ ।
VI. 39, 21: Prāśādaṁ cha ... lanāṁ parama-bhūṣhitā ।
VI. 39, 27: Prāśāda-mālābhīr alaṅkṛitāṁ ... purīṁ ।
III. 55, 7: Grīhaṁ deva-grihopamaṁ ... harmya-prāśāda-saṁ-
   bādham ।
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III. 55, 10: Hema-jāla-vrītāś chāsaṁs tatra prāsāda-pañktayaḥ
V. 6, 44: Prāsāda-saṁghāta-yutaṁ... mahā-griham
V. 9, 2: Bhavanam rākṣhasendrasya bahu-prāsāda-saṁkulaṁ
IV. 33, 8: Vindhya-meru-prakhyaiḥ prāsādair naika-bhumibhiḥ
II. 65, 3: Rājānaṁ stuvataṁ teshāṁ... prāsādāghoga-vistīrṇas
tu śābdo hy-avartata
(Cf. also II, 27, 9; 57, 18; 57, 20.)
I. 80, 19: Prāsāda-mālā-saṁyuṭāḥ... niveśāḥ
II. 88, 5: Prāsādāgra-vimānesu valabhisu cha sarvadā
dharma rājata-bhaumeshu varāstarṣaṁśalishu
II. 88, 7: Prāsāda-vara-varyeshu śītāvatsu sugandhishu
Ushitvā meru-kalpeshu kṛita-kāñchana-bhittishu
II. 91, 32: Harmya-prāsāda-saṁyuṭa-toraṇāṁ
IV. 33, 5: Mahatīṁ guhāṁ... harmya-prāsāda-saṁbādhāṁ
IV. 42, 44: Bhavanam... prāsāda-gaṇa-saṁbādhāṁ
VI. 41, 86: Prāsādāṁ śaila-saṁkāsāṁ
(Cf. also v, 6, 16; 57, 7.)
VI. 75, 7: Prāsādāḥ parvatākārāḥ (cf. also vi, 75, 6.)
VI. 75, 12: Muktā-mani-vichitrāṁś cha prāsādāṁś cha... agnir
dahati tatra vai
V. 5, 3: Harmya-prāsāda-saṁbādhāṁ
I. 5, 5: Prāsādair anta-vikṛitaṁ parvatair īva śobhitāṁ
(13) Mahābhārata (Cock):
V. 91, 3: Tasya (Duryodhana-grīhasya) kakshāṁ vyatikramya
tisro dvāḥ-sthair avāritaḥ
Tato abhra-ghana-saṁkāśaṁ griha-kūṭam ivochchhirī
tam ī
Śrīyāvalambantam prāsādam ārūroha mahāśayaḥ
I. 3, 133: Nāga-lokam... aneka vidha-prāsāda-harmya-
valabhi-niryūḥa-saṁkulaṁ
I. 109, 9: Nagaraṁ... prāsāda-saṁbādhham,
II. 10, 3: Sabhā... divyā hemamayaṁ uchchhaiṁ prāsādair
upasobhitā
V. 88, 20: Etad (Duḥśāsanasya grīhāṁ)dhi ruchirākaraṁ prā-
sādair upasobhitam
V. 89, 11: Grīhām (Dhṛitarāśhtṛasya)... prāsādair upasobhi-
tam
XII. 44, 6: Duryodhana-grīhāṁ prāsādair upasobhitam
XII. 44, 8: Prāsāda-mālā-saṁyuṭaṁ (Duḥśāsanasya grīham)
I. 185, 19, 20, 22: Sarvataḥ sāṁvṛitaḥ (samājavatāḥ) śubhraiḥ prāsādaiḥ sukṛitochchhrayaiḥ !
Suvarpa-jāla-sāṁvṛitair maṇi-kuṭṭima-bhūshanaiḥ !
Sukhārohaṇa-sopānair mahāsana-parichchhadaiḥ !
Asambbādha-śata-dvāraiḥ śayanāsana-sobhitaiḥ !
Bahu-dhātu-pinaddhānagair himavach chhikarair īva !
V. 90, 14: Ye . . . prāsāḍāgreshv-abodhyantarāṅka-vājina-śayinaḥ (Pāṇḍavāḥ) !
XV. 16, 1: Prāsāda-harmyeshu vasudhāyāṁ cha. . . . !
Nāriṇāṁ cha narānāṁ cha niḥsvanaḥ sumahān abhūt !
XIV. 25, 22: Seyaṁ bhūmau pariśrāntāḥ sete prāsāḍā-śayinī !
Prāsāda-sālā-sambbādhām maṇi-pravara-kuṭṭimam !
Kārayāmāsa vidhivad-dhema-ratna-vibhūshitaṁ !

(14) Manu-Saṁhitā (vn, 147, etc.):
Giri-prishiḥam samāruhya prāsādam vī raho gataḥ !
Aranye niḥśālāke vā mantrayed avibhāvitaḥ !

(15) Paṁchatantra (Bombay, 1, p. 38, etc.):
Rājakanyām. . . . sapta-bhūmika-prāsāda-prānta-gatam !

(16) Hiopadaśa (Bohlingk, p. 157, 1, 30, etc.):
Rājā . . . prāsāda-garbhaṁ gatvā. . . . . !
Prāsāda-prįshthe-sukhopavisţānam rāja-puṭrānām !

(17) Megha-dūta (ed. Stenzler, 64, etc.): Abhrām-lihāgraiḥ prāsādaiḥ !

(18) Raghuramaśa (14, 29, etc.): Prāsādam abhram-liham āruroha !

(19) Mrichchha-katika (ed. Stenzler, Cock):
p. 79: Ārāma-prāsāda-vedikāyām !
p. 84: Vidyut-kāṇchana-dipikeva rachitā prāsāda-sāṁchārini !
p. 21, 132, 162, 164: Prāsāda-bālāgram !

(20) Rājatarangini (Pet. Dict., 4, 102, etc.): Prāsādāṅganam !

(21) Ekas tayor amum akārayad indu-maulc prāsādam adri-tanayā bhavanaṁ tathāyā—'the one of them built this temple of the god who wears the moon on his head, and the other that of the Mountain.'—(Dewal Prāsati of Lalla the Chhinda, v. 27, Ep. Ind., Vol. 1, pp. 80, 84.)

(22) Iṣṭāpūrta-prachura-sukritārambhā-nityādritena prāsādo'yaṁ . . . nirmāpyate—'he caused this edifice to be erected . . . in it there is here the god Nārāyaṇa.'—(Mau-chandella inscr. of Madanavārman, v. 46, Ep. Ind., Vol. 1, pp. 202, 206.)

(23) Prāsādāna tavāmunaiva haritām adhvā niruddho mudhābhāno'-
dyāpi kṛito'sti dakṣinādiśāh koṇāntavāśi muniḥ !—(Deopara inscr. of Vijaya Sena, v. 27, Ep. Ind., Vol. 1, pp. 310, 314.)
(24) Akārayat svayām Śambhu-prāśāda-śāli-dvayaṁ nijāḥ—'She too made her people construct that hall of study (and) lay out that long line of gardens in two ranges (adjoining Śambhu's temple).—(Bhera-ghat inscr. of Alhanadevi, v. 38, Ep. Ind., Vol. ii, pp. 13, 16.)


(26) Vāpi-kūpa-tāḍāga-kuṭṭima-maṭha-prāśāda-satālayān

(27) Mahā-śaila-prāśāda—great stone temple.—(Pattakadal inscr. of Kértirvarman II, lines 7, 11, 14, Ep. Ind., Vol. iii, pp. 4, 5.)

(28) Ghanāṃ prāśādaḥ nava-hema-kumbha-kalitaṁ ramyaṁ mahā-mantarpanī

'He presented a solid temple (prāśāda) adorned with nine golden pinnacles (kumbha) and a beautiful large hall (to the temple of Hari, the lord of Maṅgalaśaila).—(Maṅgalagiri Pillar inscr., v. 51, Ep. Ind., Vol. vi, pp. 125, 115.)


(31) Khaṇḍa-sphuṣṭita-prāśāda-puṇaḥ-saṁskaraṇaṛthaṁ pratipādaṁ—'he granted for defraying the expenses of the repairs of the temple broken in parts.'—(Plates of Dantivarman of Gujarāt, line 67, Ep. Ind., Vol. vi, pp. 293, 286.)

(32) Tena bhrāṭri-yugena yā prati-pura-grāmādhva-śaila-sthalam vāpi-kūpa-nipānakā sarāḥ prāśāda-satādikā

Dharmma-sthāna-paramāparaṁ nava-tārā chakre'tha jīraṇaḍḍhṛita-tata-saṁkhyāpi na budhyate yadi paramā tam tad-vedini mediṇī

(Mount Abu inscr. no. 1, v. 66, Ep. Ind., Vol. viii, p. 213.)

(33) Tīrthe deva-hrde tena kṛitaṁ prāśāda-paṇchakam
Svīyaṁ tatra dvayaṁ jātaṁ yatra śaṅkara-keśavau

(Sihawa stone inscr. of Karnaraja, v. 9, Ep. Ind., Vol. ix, p. 186.)
(34) Śrī-nemiśvarasya nirākṛita-jagad-viśādaḥ prāsādaḥ samuddadhre
— Erected the temple of Nemiśvara which (temple) has removed the
sorrows of the world.’—(The Chahamanas of Marwar, no. xxv, Nādīlāi stone
inscr. of Raṇvīradēva, line 15 f., Ep., Ind., Vol. xi, p. 64.)

(35) Esha bhagavato varāha mūrtter jagat-parāyaṇasya nārāyaṇasya
śīlā-prāsādah sva-viśhaye’sminn Airikīne 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 viṣhaya of Airikīn.’
—(Eran stone Boar Inscrip. of Toramana, line 7, C. I. I., Vol. m, F. G. I.,
no. 36, pp. 160, 161.)

(36) Nānā-dhātu vichitre gopāhvaya-nāmni bhū-dhare ramye kāri-
tavān śīlā-mayaṃ bhānoḥ prāsāda-vara-mukhyām

‘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 tīṣṭhati śīlā-prāsādha-mukhyo ramye—‘so long
(this) chief of (stone)-temples shall stand upon the delightful summit of
the hill.’—(Gwalior stone inscrip. of Mīhirakula, lines 6, 8, 9 ; C. I. I., Vol. m,
F. G. I., no. 37, pp. 162, 163, 164.)

(37) Tenochchair bodhimāṇḍe śaśi-kara-dhavalah sarvavato maṇḍapena

Kāntaḥ prāsāda esha smara-bala-jayinaḥ kārito loka-śāstuḥ

‘By him this beautiful mansion of the Teacher of mankind, who over-
came 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-māṇḍa.’

Bodhi-māṇḍa is also called Vajrāsana, the throne under the Bodhi-tree
at Bodh-Gaya, on which Buddha sat when attaining Bodhi or perfect wis-
dom. The word ‘Kānta’ here might have a technical architectural
meaning. In the Mānasara, the names of the buildings of various storeys
generally end with ‘kānta,’ e.g., meru-kānta, hima-kānta, etc.; so also
the names of the columns, e.g., Brahma-kānta, Viṣṇu-kānta, etc.—
(Bodh-Gaya inscrip. of Mahanāman, lines 10, 11, C. I. I., Vol. m, F. G. I.,
no. 71, pp. 276, 278, 275, and Sanskrit and Old Kanarese inscr. no. 166,
Bodh-Gaya inscrip. of Mahanāman, line 10 f., of A. D. 588, 589, Ind. Ant., Vol.
xv, pp. 358, 359, 357, c. 1, para. 2.)

(38) Adbhutaḥ sīṁha-pāṇiya-nagare yena kāritaḥ

Kīrtti-stāṁbha ivābhāti prāsādaḥ pārvati-pateḥ

‘In the town of Śīṁhapāṇiya 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 prāśādam achiṣkarad divishadāṁ kedāra-devasya cha! ‘He caused to be built a temple of the inhabitants of heaven and of the god Kedāra.’—(Gaya inscr. of Yakshapala, v. 12, Ind. Ant., Vol. xvi, pp. 65, 66.)

(40) Vejaṁto pāśāde (prāśāda)—‘Vaijayanta, the palace (of Indra).’—(Bharaut inscr. no. 79, Ind. Ant., Vol. xxi, p. 233.)

(41) Nāyaka-śri-hari-rāja-devo Ha(hā)ṭakeśvarasya prāśādam kṛitam—‘The temple of Hāṭakeśvara (Śiva) was founded by Nāyaka (leader) the illustrious Harirāja.’—(Nāgpur Museum stone inscr. of Brahmadeva of Rāyapura, lines 9–12, Ind. Ant., Vol. xxi, p. 83.)

(42) Mahā-lakṣmī-deviya prāśādam geyada Viśvakarmma-nirmmita-subhāsītan—‘built the temple of the goddess Mahālakṣmī, as if it were a creation of Viśvakarmma.’—(Ep. Carnat., Vol. v, Part I, Hasan 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-vāstu):


(Ibid., Text, p. 9, last 3 lines.)

(43) Prāśāda-mālābhir alaṁkṛitāṁ dharāṁ vidāryaiva samutthitam! Vimāna-mālā-sadṛśaṁ yattra grihaṁ pūrṇendu-karāmalam! ‘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.’—(Mandosar stone inscr. of Kumaragupta, line 7, C. I. I., Vol. iii, F. G. I., no. 18, pp. 81, 85.)

(44) Svargārthāṁ kṛitavān pratāpa-nṛpatiḥ sadŷosito-retayoh prāśa-daṁ vasu-patra-padma-sadṛśaṁ śringāśṭakaiḥ śobhitam! The inscription is ‘on a slab in the wall near the southern door of a temple of Viṣṇu close to the royal palace in Kāṭmanḍu. This temple is apparently the building mentioned in the inscription (quoted above). It is an octagon, and has three storeys.’

The plan of the temple is like a lotus of eight leaves (Vasu-patra-padma-sadṛśa).—(Inscr. from Nepal, no. 18, inscr. of Pratāpamalla, v. 10, Ind. Ant., Vol. ix, pp. 188, 187, 189, c. 2, para 2.)

HINDU ARCHITECTURE

PRĀSĀDA


‘At Teridalā, a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kunḍi 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 Canarese inscrip. at Terdal, line 58, Ind. Ant., Vol. xiv, pp. 19, 25.)

(47) ‘Prāśādaṁ Keśavasya sphaṭa-ruchi-kalaśanāṁchayat kāñchanaṇa
tivaṁ 1399

Prāśādaṁ Keśavasya sthira-kalaśa-yutam kārayāṁśa divyam
1659’

Prāśādaṁ Keśavasya sthira-kalaśa-yutam Najñayaṁyo vyatāṇi
1697’

Mr. Rice has translated ‘prāśāda’ in all these three instances by ‘tower’, although the term means primarily temple here.—(Ep. Carnat., Vol. v. Part I; Belur Taluq, nos. 63, 64, 65; Roman Text, pp. 135, 136; Transl., p. 59.)

(48) ‘Causing a tower (prāśāda), decorated with carvings and figures (chitra-vichitra-patra-nūtam prāśādamaṁ), to be erected of stone, and a golden kalaśa to be made for the pinnacle of the temple (devāla-
yāgrake), he in many ways increased his fame in the world.’—(Ep. Carnat., Vol. vi, Shikarpur Taluq, no. 242; Transl., p. 139, para. 6; Roman Text, p. 247, last four lines.)

(49) Kāśyāṁ viśveśvara-dvāri hima-diṣṭi kharopamam

Padmeśvarasya devasya prāśadam akarot sudhīṁ

‘On the north side of the entrance to the Viśveśvara temple at Kāśī
built a solid and lofty temple of the god Padmeśvara (Vishnu) ’ on A. D.

(50) Vāpi-kūpā-taḍāga-kutṭima-maṭha-prāśāda-satralayān

Sauvarṇa-dhavaja-toranāpaṇa-pura-grāma-prapā-maṇḍapān

Vyadhāpayad ayaṁ chaulukya-chuḍāmaṇiṁ

(Sridhara’s Devapattana Prāṣasti, v. 10, Ep. Ind., Vol. ii, p. 440-441.)

(51) In the Buddhist literature buildings are divided into five classes (pañcha-lenāni)—vihāra (monastery), ardhā-yoga (stated by the com-
mentator Buddhaghosa to imply ‘suvāraṇa-vānga-griha,’ a type of two-
roofed buildings, partly religious and partly residential), prāśāda (wholly

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residential storeyed buildings), harmyā (larger type of storeyed buildings), and guhā (underground buildings).—(Vinaya Texts, Mahāvagga 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 ‘prāśado iti dīgha-pāśādo.’ According to Rhys Davids ‘prāsāda’ is ‘a long-storeyed mansion, or the whole of an upper storey, or the storeyed buildings’ (cf. his transl. of Mahāvagga, p. 173; Chullavagga, p. 151, note 2). Sir M. William seems to explain (in his dictionary) this ‘prāsāda’ by ‘the monks’ hall for assembly and confession.’

Cf. satta-bhūmika-prāsāda—‘buildings of seven storeys in height.’

(Jātaka, i, pp. 227, 346; v, pp. 52, 426; 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 (maṇḍapa) 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-TALA—Floor, roof.

(Buddhist Suttas, by Rhys Davids, p. 262.)

PRĀSĀDA-MĀLIKA—A class of buildings.

(Kāmikāgama, xlv, 4; see under MĀLIKA.)

PRIYA-DARŚANA—One of the five Indian orders.

(Suprabhedāgama, xxxi, 65, 67; see under STAMBHA.)

PREKSHĀGĀRA—An amphitheatre.

Sata-kumbhamayaṁ divyaṁ prekshāgāram upāgatam ī

(Mbh. Ādiparvan, see under RANGA and compare Bharata Nātyaśāstra, 11, 7, 13, 25).

PREKSHĀ-GRIHA(=MAṆḌAPA)—Auditorium in a theatre, the front room or pavilion facing a shrine wherefrom the deity is seen.

(Ibid., ii, 7, 13.)

In theatre proper it should be semi-circular, quadrangular and triangular:

Prekshā-grihāṇāṁ sarveshāṁ tri-prakāro vidhīṁ śrītaṁ ī
Vikṛṣitaśaṭa-saṭaśaṭa-cha tryaśaṭaśaṭa-prayukṣibhiḥ ī

(Ibid., ii, 25.)
In large theatres, attached to temples it should be semi-circular, in middle-sized ones attached to palaces it should be quadrangular, and in ordinary small theatres for the general public it should be triangular.—

(Bharata Nāṭya-sāstra, ii, 26.)
Iha preksha-griham dṛiṣṭvā dhīmatā viśvakarmāṇā
trividhah sanniveśaṇa Śāstrataḥ parikalpitāḥ
Vikrishtās-chaturasraś-chaiva tu maṇḍapaḥ—Ibid., ii, 7–8.)

PREKSHA-NIVESANA—The auditorium of a playhouse (Bharata Nāṭya-sāstra). See details under NĀṬYAGRIHA.

PROSHOTHA—A high and broad bench with moulded and turned legs (R.-V., vii, 55, 8; A.-V., iv, 5, 3; Taitt. Brā., ii, 7, 17, 1), long timber seats fixed against walls, combinations of a settee and a coffer.

PLAKSHA-DVĀRA—A back-door, a side-door, a private entrance.
(Matsya-Purāṇa, Chap. cclxiv, v. 15; see under Udumbara.)

PH

PHANA—A hood in connexion with the joinery.
(M., xvii, 134; see SANDHI-KARMAN.)

PHALAKĀ—A plank, a moulding, an architectural member, the abacus, a leaning board.
(Mahāvagga, v, 10, 2.)

(1) A plank: cf. pralamba-phalakā (M., xii, 125).
A member of the column (M., xv, 50, 51, 83, 185, etc.).
In connexion with the arch (toraṇa):
Nāṭikā phalakā mushtī-bandhanam patra-vallikāṁ
(M., xlvi, 65.)

(2) See also M., l, 66, 74; lxv, 161, 162; lxvii, 16, etc.
Pādāśthāṁśa-shād-arṇāïka-phalakaiś chhādayet paritaḥ
Kāya-pādāntaraṁ chhādayāṁ phalakaiḥ sāra-dāruñaiḥ
(Kāmikāgama, liv, 24, 30.)

(3) A part of a column (Suprabhedāgama, xxxi, 58; see under STAMBHA).

PHALAKASANA—A synonym of the bedstead.
(M., iii, 11; see under PARYĀNKA.)

PHALĀ-PATTA—Front plate, a plough-share-like moulding.
(M., xlix 93.)

PHELĀ (cf. CHHELĀ)—The vault of the foundation pit.
(Kāmikāgama, xxxi, 74–75; see under CHHELĀ.)

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BANDHA—Joining or folding together, a band, the foundation.
Dvāv-aratnim tri-padiṁ vā pāde bandham kārayet—'Foundation shall be 2 aratnis by 3 pādas.'—(Kauṭiliya-Artha-sāstra, 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 kṣiti-indu-sachivaḥ sañkhjvalābhīḥ śilā-śreṇibhiḥ sphurad-indu-ruchirāṁ nemī-prabhūr maṁdirāṁ
Uchchair maṇḍapam agrato jina-(vara)-vāsa-dvipam chāṣatam tat-pārśveshu balānakaṁ cha purato nishpādayāmāsīvan

It 'apparently is identical with Mārāṭhī balāṁ which according to the Dictionary of Molesworth and Candy means a raised seat along the walls of the gābhārā or Sahā-maṇḍapa of a temple.'—Dr. Lüders.—(Mount Abu inscrip. no. 1, v. 61, Ep. Ind., Vol. viii, pp. 212, 200.)

BALI(-I)KĀ(-A)—A moulding of the entablature, the edge of a roof.
Mahā-bhāra-tulā-kāryā balikordhve viśeshataḥ
Tulā-balikayor madhye dvi-daṇḍam athava punaḥ
Harṣa-bhūta-balir vātha nīdrā vā daṇḍa-mānataḥ
Tri-pādodaya-yuktā vā vidheyā vājanopari

(Kāmikāgama, liv, 13, 16, 20.)

BALI-PĪṬHA-(KA)—The seat of sacrifice, an altar for offerings.
(1) Brīshabhasyopari-bhāge tu kalpayed bali-pīṭhamakām
Gopurasya bahir vāpi sthāpayed antar vāpi bali-pīṭhamakām
Antar maṇḍala-deṣe tu pūrvavat bali-pīṭhamakām

(M., xxxii, 99, 100, 133.)

(2) Śrīmat-saundara-paṇcha-rātra-vidhiyim nirmanānam mādīśi
Śrīmantaṁ bali-pīṭhamamā pramudadiṁ viprārggalam mādīśi
'Caused a bali-pīṭha 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 erected the Kalideva-maṇḍapa, and re-established the bali-pīṭha.'—(Ep. Carnat., Vol. v, Part I, Ariskere Taluq, no. 22 ; Transl., p. 119, largest para., last line.)

(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-pīṭha.'—(Notes on Tiruvellarai inscrip., Ind. Ant., Vol. xxxiv, p. 264, para. 5, line 10 f.)

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(5) ‘Haridāsa-Rāūta, ... set up in front of the god Prasanna-
Mādhava of Belur, a festival (utsava) maṇṭapa, a pillar for lights (dipamālca-kamba), and an altar for offerings (balli-piṭha, i.e., balli-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 or slum quarters.

(1) Kadalalāya-basadi—Jaina temple of the Jaina goddess Kadala-
lāya.—(Anmakonda 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 Jogavatīge basadi, may it endure as long as sun and moon, protected by the pañcha-mahā-sabda (five words for Jain obeisance), and by unnum-
bered others.’

‘Basadi’ in the sense of Jain 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. xi, 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 Bhalārār
... five mattars (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 inscrip., Ind. Ant.,
Vol. iv, p. 181, c. 1, line 10, and footnote.)

(4) Purigereyalu mādisid-Ānesejeyya-basadige ...

‘In the lands of Gudigere, which ... were under the control of the Jain
temple called Ane sejjeya. ... built at Purigere.’—(Gudigere Jain inscrip.,
line 21, Ind. Ant., Vol. xvii, pp. 39, 37.)

See 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-nārāyaṇa of Kollāpura.’—(No.
39; Roman Text, p. 7–8; Transl., p. 122, line 18.)

(7) ‘The basadis of Gaṅga-vāḍi, 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 Dāṇḍanāyaka Gaṅga had this basadi made for his mother
Pochavue.’—(No. 64; Roman Text, p. 59; Transl., p. 149.)

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(10) ‘The bastis (basadinal) of Gaṅga-vāḍi, 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 Āchāri’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, Śrī-vallabha deva of Bhaṅḍāraiya’s basadis, and principal basadis.’—(No. 137c; 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 Arakoṭṭāra in the Enne-nāḍ.’—(Ep. Carnat., Vol. iv, Chāmarājnagara Taluq., no. 83; Transl., p. 10.)

(17) ‘He caused a basadi to be erected in Muguli in Sige-nāḍ, 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.—(Ep. Carnat., Vol. v, Part I, Hasan Taluk, no. 129; Transl., p. 36.)

(18) ‘Hoysaḷa-Gavunḍa, 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 (basadigāṁ devālayakkam bhūmi samāna-vāgi basadige . . .), washing the feet of Ahobala-Paraṅḍita.’

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The distinction made here between the basadi and the temple (devālaya) should be noted.—(Ep. Carnat., Vol. iv, Kadur Taluq, no 69; Transl., p. 13, para. 5; Roman Text, p. 45, last para., line 4 f.)

(19) 'Thus celebrated, Barmma-Deva, the Bhujabala-Gaṅga Permmādi-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 existing or in future to be established in the Ekladore-seventy of the Māṇḍali-Thousand, giving it the name of Paṭṭada-basadi (the Crown-basadi), and endowed it with certain lands (specified).’—(Ep. Carnat., Vol. vii, Shimoga Taluq, no. 4; Transl., p. 8, para. 4.)

(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 Jinadāsa as a reward of pergunta Nokkayya's boldness and liberality, Gaṅga-Permmādi-Deva granted the royal insignia of two horns, a canopy, chāmaras, and big drums.'

'And Gaṅga-permmādi-deva granted for the basadi the shop-tax and customs of Taṭṭikere.’—(Ep. Carnat., Vol. vii, Shimoga Taluq, no. 10; Trans. p. 11, last two paras., p. 12, paras. 2, 3.)

(21) 'For the maṭhādhhipati of Bandanikke was erected a maṇṭapa in front of the Śānti-Jina basadi.’—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 228; Transl., p. 133; Roman Text, p. 232.)

(22) See both 'basti' and 'basadi' (in Ep. Carnat., Vol. iii, Seringapatam Taluq, nos. 144, 146, 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 ghāts, is that of Srāvana Belgola. There are there wo hills—the Indragiri, on a shoulder of the other, called Chandragiri, stand the bastis, fifteen in number. As might be expected from the situation, they are all of the Dravidian style of architecture, and are consequently built in gradually receding storeys, 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.’

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'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 storeys 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. and East. Arch.*, pp. 269–270.)

**BA(VA)SUNDHARĀ**—The earth, a type of pent-roof.

*(M., xviii, 177; see under ṿravā.)*

**BAHALA** *(see BĀHULYA)—An extension, a projection, a sugar-cane-like moulding.*

(1) Dvāra-tāre chatush-pañcha-shaṭ-saptāshṭa-vibhājîte
Ekāṃśa(mī) sūtra-paṭṭih syāt samaṁ vā bahalaṁ bhavet
Ardhaṁ vā pāda-hīnaṁ vā bahalaṁ parikīrtitam
(2) Silayā cha mṛdā py-athavā taruṇā rachayed atha kuḍyam ativa-
dṛiḍham
Tad ihottara-vistarataḥ sadṛśaṁ bahalaṁ kathitaṁ talipādi-yutam
*(Vasitū-viśyā, ed. Ganapati Śāstri, xiv, 1, 2; xv, 1.)*

(2) In connexion with a pillar:
Ashṭāṁśaṁ yoga-vistaraṁ tad-ardham bahalaṁ bhavet
*(M., xxxix, 59.)*

(3) Stambha-vyāsa-samo(-maṁ) vā tad-ardham bahalaṁ (? bahu-
laṁ) bhavet
Kavāṭa-bahulaṁ proktaṁ dandaṛdham vā ghanāṁ bhavet
*(Kāmikāgama, lv, 35, 38.)*

It is clear from v. 38 that ghaṇa or thickness is not to be confused with bahala or bahula.

**BAHIR-ĀNGA**—The outer court, the external side of a building.

Athavā bahir-aṅga tu cheshta-dig-viṣhnor ālayam
Anyeshāṁ sarva-liṅgāṁ nagarāt bahir-aṅgataḥ
*(M., ix, 257, 402.)*

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HINDU ARCHITECTURE

BĀHULYA

BAHIR-JANMAN—The outer plinth (see M., LXIX, 16, 17, under Antarjanman).

BAHIR-BHITTI—The outer wall, an outside partition.

Antar-vapram bahir-bhittih śresṭhaṁ dīrgaṁ cha chūlikā(-am) !

(M., IX, 361, etc.)

Cf. Antarbhitti.—(See M., XL, 51, 52.)

BAHIR-MUKHA—With face towards the outside, projecting outward.

In connexion with foundations:

Griha-garbham antar-mukham syād grāma-garbham bahir-mukham

(M., XII, 216.)

BAHU-MĀNDARPA (cf. Mukha-māndapā)—A kind of group pavilion.

Devālayeshu sarveshu saṁmukhe bahu-māndapam !

(M., XXXIV, 33)

The pavilion in front of a temple is generally called Mukha-māndapa.

BAHU-LIṆGA—A kind of phallus, phalli in group.

(M., LII, 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.

Tad(jihvāgra)-ardham bahuulaṁ kuryāt tan-mūle chhidra-saṁyutam !

(M., I, 184.)

BĀLA-PARYĀNKĀ (see Paryaṅka)—A small bedstead, a couch.

BĀHYA-ŚĀLĀ—Outer rooms, external portion of mansions (see under Antarḥ-śālā).

BĀHYA-ŚĀLĀ—Outer walls, external wall (see under Antarḥ-śālā).

BĀHULYA (perhaps for Bahalya, see Bahala)—Abundance superfluous, extension, hence projection.

(1) Stambha-samāṁ bāhulyam—bāhulya is equal to the column.

(Brihat-Saṁhitā, LIII, 30.)

Vistāra-pāda-pratimāṁ bāhulyaṁ sākhayoḥ śrītāṁ—the projection of the two door-frames is equal to nearly one-fourth of the breadth (of the door).

(Ibid., LVI, 13.)

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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-pratimāṁ bāhulyaṁ śākhayoh smṛitam 1

(Matsya-Purāṇa, Chap. cclxx, v. 20, same as no. 2 above.)

(3) Vistārārddhena bāhulyaṁ sarvēśaṁ eya kṛtitaṁ 1

(Agni-Purāṇa, Chap. civ, v. 29.)

BIMBA—An idol, an image.

(M., li, 22 ; lxviii, 1, etc.)

Nirmmitaṁ śānti-nāthasya bimbakarṇ—‘image of Śanti-nātha was made.’—(Honwad inscr. of Someśvara 1, line 30, Ind. Ant., Vol. xix, p. 273.)

BI(VI)RA-GALA (also Bīragal or Bīrakal, see Vīra-śāsana)—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 cer monies, set up this bīragal 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 bīragal washing the feet of Janneyaguru. That Janneyaguru and his successors will carry on the worship of that bīragal we most firmly believe.’—(Ep. Carnat., Vol. vii, Shimoga Taluq, no. 62, last four lines; Roman Text, p. 42 ; Transl., nos. 61-62, p. 24, line 4 f.)

(2) ‘His younger brother Channappa put up this bīra-kallu for him.’

‘Her junior uncle Chenna put up this bīragal.’—(Ep. Carnat., Vol. vii, Shikarpur Taluq, nos. 1, 2 ; Transl., p. 39.)

(3) ‘A grant of land (specified) was made for maintaining the worship and ceremonies of this bīragal.’—(Ep. Carnat., Vol. vii, Honnati Taluq, no. 117 ; Transl., p. 178.)

(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 vīra-śāsana for him.’—(Ep. Carnat., Vol. vii, Shikārpur Taluq, no. 144 ; Transl., p. 107; Roman Text, p. 191.)

BUDDHA—‘A being who by his own force has attained to possession of the highest knowledge. He is neither man nor god. He is able to perform certain wonders in accord with the laws of nature. In an endless series of existences the Buddha prepares himself for his
state of Buddhahood. During the whole of this time he is called a Budhisattva till in his last existence as a man he attains to knowledge (bodhi).

(Mahāvamsa, W. Geiger, pp. 292–293.)

BUDDHA-PĀDA—The sacred footprint of Buddha, found in many places in Northern India, Indo-China, Siam and other places: analogous to the Ratna-pāda of Samantakuṭa of Ceylon; but the Buddhapāda of Sukhodaya in Siam is more elaborate and artistic; on the centre of the footprints are engraved two wheels (chakra), each containing six circles wherein are marked 108 signs. These signs are stated to represent the past, present, and future universe.

(See Plate LXVIII, p. 242, Le Siam Ancien, i, by M. Fournereau, quoted by P. N. Bose in his Indian Colony of Siam, pp. 64–65.)

The footprint of Buddha, otherwise called Śrīpāda and Ratna-pāda. It is seen in many places in Northern India, Ceylon, Indo-China, and Indian Archipelago. The one in Siam at Sukhodaya is described in detail in a Pali inscription of A.D. 1427 (vide Plate LXVIII, Fournereau, i, p. 242). It was carved after the pattern of the Śrīpāda at Samantakūṭa in Ceylon, and bears the same measurement, but more artistic in look and workmanship. On these footprints are marked two discs (chakra) each containing six circles within which are marked 108 signs. Below the footprints are represented 80 monks standing in a procession with folded hands and inclined heads in the pose of worshipping.

BUDDHI-SAMKIRNAYA—A pavilion with fifty pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 9; see under Maṇḍapa.)

BṛHIATI—The part of the body between the breast and backbone.

In connexion with the daśa-tāla measure:

Bṛhati saptāṁśakaṁ kaksha-tāram samāyatam

Bṛhati stana-sīmāntam sārdha-dvīr-ashṭa mātrakam

(M., lxv, 162–163.

BERA—An idol or image.

(M., li, 17, 25; lxvii, 3, etc.)

'Created the temple of Chāmarājeśvara together with new images (vera).'—(Ep. Carnat., Vol. iv, Chāmarājnagar Taluq, no. 86; Roman Text, p. 18, line 9 f.; Transl., p. 11.)

BODHIKA(-Ā) (also VODHIKA, see Maṇḍi)—The capital of the column (M., xv, 40, 44, etc.), the crowning member of the capital;
this is placed upon the abacus (phalakā) and under the table of cornices. It may be identified with the carbel 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. Jouveau Dubreuil, ed. Aiyangar, p. 26.)
(See Suprabhedāgama xxxi, 107, 57 under Stambha.)

Cf. Bodhipakṣa mūlita-bandham cha phalakā tāṭikā ghaṭam ī

(M., xlvi, 18, etc.)

See the photographic views of the Corinthian capitals from Jamalgiri (Fergusson : Hist. of Ind. and 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-GRIHA—A temple for the Bodhi-tree.

(W. Geiger, Mahāvamsa, p. 296.)

BODHI-MANḍA—A raised terrace near a temple, the miraculous throne under the Bodhi-tree at Gaya also called Vajrāsana or diamond throne.

Tenochchair Bodhi-maṇḍe śaśi-kara-dhavalaḥ sarvva maṇḍapena kāntaḥ prāśēdā esha smarc-bala-jayinaḥ kārito loka-śāstuh ī

‘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-manḍa.’

‘Bodhi-manḍa is the name of the miraculous throne under the Bodhi-tree at Bodh-Gaya, also called the vajrāsana 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 Buddha 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 Kanarese inscrip. no. 166, Bodh Gaya inscrip. of Mahanaman, line 10 f., Ind. Ant., Vol. xv, pp. 358, 359, 357, c. 1, 2.)

BETTA—One of the two classes of the southern Jain architecture, the other is known as Basadi or Vasati. Bettas are courtyards usually on a hill or rising ground, open to the sky and containing images of Gomata or Gomatesvara.
HINDU ARCHITECTURE  BRAHMA-PADA

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 or glass), of earth and of gravel, etc. (lines 15-16). They are also both stationary and movable (line 14). They are made in the erect or sitting posture and placed on the throne (lines 3-4), and are furnished with the peepul tree and the wonder-tree (Kalpavṛkṣha). They have two arms, two legs, and two eyes (that is, one face) (line 10). They are measured in the large type of the daśa-tāla system (line 17). They are pure white in colour (line 5). Their garment is yellow (line 12), face large (line 5), ears long (line 6), eyes smiling at the corner (line 6), chest gracefully broad, arms long (line 10), belly large and round, and the body fleshy (line 8). They are furnished with shining top-knots (ushnīshoja-vala-maulika) (line 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-aśram brahma-kāntaṁ syāt t—(M., xv, 20.)

Vedopapāda-saṁyuktāṁ brahma-kāntaṁ īruitam t—(Ibid., 244.)

A class of the three-storeyed buildings.—(M., xxi, 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 temples (of Brahmā).

(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 vimānakeṇaṁ (Kānikāgama, 1, 93.)

Brahma-dvāram iti proktam vimānānāṁ sanātanam (Ibid., LV, 155.)

Brahma-dvāram tato madye maṇḍapaṁ koshṭhake matam (Ibid., LV, 197.)

BRAHMA-PADA—The central part, the plot at the centre of a design.

(M., xli, 73; lli, 165, etc.; see under Pada-Vināśa.)

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BRAHMA-BHITTI — The middle wall.

Athavā brahma-bhittau va garbhādhānāṁ vidhiyate 1

(Kāmikāgama, xxxv, 46.)

BRAHMA-MAṆḌALA — The central part of a village or town.

(M., ix, 128; see under Grāma.)

BRAHMA-MANDIRA — A type of rectangular building.

(1) Agni-Purāṇa (Chap. civ, vv. 16–17; see under Prāsadā).
(2) Garuda-Purāṇa (Chap. xlvii, vv. 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 vidhinā budhāh 11
Brahma(-me) vā madhyame bhāge pīṭham parikalpayet 11

(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 (agniṣṭhā) during six months and of constructing a water-lever in front of the maṇḍapa.'—(Inscrip. of Aditya II, no. 14, lines 1–2, H. S. I. I., Vol. iii, pp. 21–22.)

(3) 'We the great assembly of Maṇimaṅgalam ... being assembled without a vacancy in the assembly, in the Brahma-sthāna in our village.'—(Inscrip. of Rajadhiraja, no. 28, line 7, H.S.I.I., Vol. iii, p. 57.)

(4) 'We the great assembly of Maṇimaṅgalam ... being assembled, without a vacancy in the assembly, in the large maṇḍapa (of) the Brahma-sthāna of our village.'—(Inscrip. of Virarajendra I, no. 30, line 36, H. S. I. I., Vol. iii, p. 70.)

BRAHMĀṅGAṆA — The central courtyard.

(See Kāmikāgama, under Āṅgaṇa.)

BRAHMĀMSA (see BRAHMA-STHĀNA) — The central part of a village or town, where a public hall is generally built.

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BHAKTA—A devotee, a faithful worshipper, a class of sages.

Description of their images (M., Chap. lxx, 1-100 named Bhaktas):

The devotees are divided into four classes, namely Sālokya, Sāmipya, Sārūpya, and Sāyuyya (lines 3-4). The Sālokyas are those who specialize in devotion, knowledge and renunciation (vairāgya) (line 5). The Sāmipyas specialize in knowledge and renunciation (line 6). The Sārūpyas are distinguished as those who are devoted to the meditation of God (line 7). And the Sāyuyyas are those who have acquired the true knowledge (of God) and are aware of the final beatitude (paramārtha) (line 8).

The limbs of the Sālokya class of great men are measured in the largest type of the nava-tāla system (line 9). The Sāmipyas are measured in the smallest type of the daśa-tāla system (line 10). The Sārūpyas are measured in the intermediate type of the daśa-tāla system (line 11). And the Sāyuyras are measured in the largest type of the daśa-tāla system (line 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., lvii, 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, Sūrya (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, in tri-bhaṅgas, placed on either side with their heads inclined inwards towards the principal figure. The figures on either side are exactly similar in pose, 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 aṁśa to the right or left of the centre line.'

'This (ati-bhaṅga) is really an emphasized 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.'—(Translated by S. Ray, Modern Review, March, 1914, p. 1 ff.)

BHADRA (cf. SARVATO-BHADRA and MUKHA-BHADRA)—A moulding, a type of portico, the general epithet of chariots, a type of building, site plan of one-hundred and ninety-six square plots (cf. PADAVINYĀSA; M. VII, 17–18.)

(1) A moulding of the base (M., xiv, 345; see the lists of mouldings under ADHISHTHĀNA).

A kind of portico:
In connexion with buildings of one to twelve storeys:
    Ekaṁ và dvi-tri-daṅḍena nirgamaṁ bhadram eva vā 1
(M., xix, 56.)

Cf. MADHYA-BHADRA (M., xix, 177):
    Toraṇaṁ niḍa-bhadrādi-mūle chordhve cha bhūṣhitam 1
(M., xx, 64.)

In connexion with pavilions (maṇḍapas):
    Chatur-dig-bhadra-vistāram eka-bhāgena nirgamaṁ 1
(M., xxxiv, 76.)

In connexion with mansions (śālās):
    Śālāyāḥ parito'liṅdam prīṣṭhato bhadra-saṁyutam 1
(M., xxxv, 40.)

    Dvi-chatur-bhāga-vistāraṁ pārsvayor bhadra-saṁyutam 1
    Prīṣṭhê cha dvyaika-bhāgena bhadraṁ kuryād vichakshanah 1
(Ibid., 322–323.)

In connexion with chariots:
    Chatur-dikṣu chatur-bhadraṁ syāt 1
    Bhadra-madhye tu bhadram syāt 1
    Yuktyā bhadram sarveshāṁ nāśikā-yuktam eva vā 1
(M., xliv, 107–109.)
Bhadra is the general name for chariot (ratha):
Nivāṭa-bhadra, Pavana-bhadra, Prabhaṇjana-bhadra, Nabhasvān-bhadra, etc.

(M., xliii, 111–115.)

In connexion with dola (palanquin or hammock):
Purato prishṭhato madhye parva (darpā)naṁ bhadrasarṇyutam

(M., l, 165.)

Chatur-dikṣhu sa-bhadraṁ vā chaika-dvyaṁśena nimmakāṁ

(Ibid., 284.)

(2) Āyataṁ syāt tribhir bhāgair bhadra-yukta-susobhanaṁ

(Matsya-Purāṇa, Chap. clxxix, v. 5.)

(3) Maṇḍapasya chaturthaṁśād bhadrāḥ kāryyo vijānatāḥ
Maṇḍapās tasya kartavyaṁ bhadrāisa tribhir alanakritāḥ

(Garuda-Purāṇa, Chap. xlvii, vv. 35, 39.)

A type of quadrangular building:

(4) Agni-Purāṇa (Chap. civ, vv. 14–15; see under Prāśāda).

(5) Garuda-Purāṇa (Chap. xlvii, vv. 24–25; see under Prāśāda).

(6) Vi-bhadraṁ vā sa-bhadraṁ vā kartavyā mālikā budhaiḥ
Sa-bhadraṁ vā vi-bhadraṁ vā khalūrī syād yatheaṁśataḥ

(Kāmikāgama., xxxv, 100, 106.)

Śālaṁnaṁ prakartavyam eka-dvyaṁśa-vinirmitam
Tad-tad-agre prakartavyam vāre bhadrasya paśchime

(Ibid., xlv, 35.)

Chatur-dig-bhadra-saṁyuktaṁ dvāra-jālaka-śobhitam

(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 Ratha.)

BHADRA-PATTA—A moulding of the base.

(M., xiv, 345; see the lists of mouldings under Adhishṭhāna.)

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.)

A state chair.—(Mahāvagga, v. 10, 2.)
BHADRA-MANDAPA—A type of pavilion.

Cf. Manḍapaṁ bhadram ity-uktaṁ bāhya(dhānya)-nikshepa-yogyakam ।

(M., xxxiv, 190.)

See Bilvan ātheśvara inscr. of Vira-champa (vv. 1, 2, 3, Ep. Ind., Vol. iii, pp. 70, 71 ; see under MANḍAPA.)

BHADRA-SALĀ—A type of hall, a front room, a drawing-room.

In connexion with the eight-storeyed buildings :

Netra-sālārdha-salā cha bhadra-sālādi-bhūshitam ।

(M., xxvi, 67, etc.)

BHADRASANA—A kind of throne, a chair of state, a great seat.

(M., xlvi, 14, etc.)

BHAVANA—An abode, a residence, a dwelling, a site, a building, a mansion.

A kind of rectangular building :

(1) Agni-Purāṇa (Chap. civ, vv. 16–17 ; see under PRĀŚĀDA.)

(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21–22, 26–27 ; see under PRĀŚĀDA.)

(3) Manḍapaṁ nava-talam kuryād bhavanam anya-raṅgam vādhīmaṇḍapākāram ।

(M., xi, 144.)

(4) Tenedaṁ Parameśvarya bhavanam dharmmātmanā kāritam . . .

kaṇvāśrame ।

‘He, the pious minded, had his dwelling (temple) of the supreme Lord made, . . . in the hermitage of Kaṇva.’—(Kanaswa inscr. of Sīvagana, line u f., Ind. Ant., Vol. xix, pp. 58, 61.)

(5) Subhrābrāhnam idam Bhavasya bhavanam kārāpitam bhūtale ।

‘This temple of Bhava (Śiva), resembling the white cloud (or mountain, snowy Himālayas) was caused to be built on the earth.’—(Dhanop inscr. of Chachcha, v. 2, Ind. Ant., Vol. xl, p. 175.)

BHAVANA-KĀNTA—A class of the ten-storeyed buildings.

(M., xxviii, 9–13; see under PRĀŚĀDA.)

BHĀGA-PĂŃCHA—A pavilion with thirty-two pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 12 ; see MANḍAPA.)

BHĀGA-MĀNA (cf. GAṆYA-MĀNA)—Proportional measurement.

(M., xiii, 43 ; xviii, 84 ; xxxiii, 216, 247, etc.; see MĀNA.)

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BHĀRA (see BHĀRA and STAMBHA)—Beams, cross-beams.

Probably same as hārā or hārikā, a chain, an ornament (? bead, astragal, baguette, see Gwilt. Encycl., fig. 873) below the neck of the column.
Stambha-samāṃ bāhulyāṃ bhāra-tulānāṃ upary-upary-āsām
Bhavati tulopatulānāṃ ūnaṃ pādāna pādena

(Brihat-Saṁhitā, liii, 30.)


BHĀRAKA—A support, a synonym of the column.

(M., xv, 5; see under STAMBHA.)

See Suprabhedāgama (xxxi, 121) under BHĀRA.

BHĀRĀ (see BHĀRA and HĀRĀ)—A support, a beam.

(1) In connexion with buildings of one to twelve storeys:
Chatuḥ-śalā chatush-kūṭaṃ chāśṭa-bhārā sa-paṇjaram

(M., xx, 72, etc.)

(2) Eka-daṇḍāntar-bhārā tu madhya-bhārā dvi-daṇḍataḥ
Chatur-daṇḍa-pramāṇena kṛtva maryyāda-bhittikam
Maṇḍale dvārake vātha dvāra-sālaṃ tu bhārake
Prāśadaṃ madhya-bhārāyāṃ maryyādau haryyaṃ eva cha

(Suprabhedāgama, xxxi, 117, 121; for full context see vv. 115-122, under Prākāra.)

BHITTI—A wall, a partition, a support.

(1) Bhittīḥ stī kuḍyam
Bhittīḥ kuḍye prabhede cha

(Amarakōśa, 2, 2, 4.)

(2) Purato’lindam ekāṁśaṁ bhittīṁ kuryāt samantataḥ

(M., xxxv, 118; compare also xv, 231;
 xxxviii, 6; xl, 57; lvi, 16; etc.)

(3) Vistārārdham bhaved garbhō bhittaya’nyāḥ samantataḥ
‘The adytum measures half the extent (of the whole) and has its separate walls all around.’—(Brihat-Saṁhitā, lvi, 12; J.R.A.S., N. S., Vol. vi, p. 318; see also Matsya-Purāṇa, Chap. cclxix, vv. 8, 9, 12.)

(4) Tri-hastāntaṁ tu vistāro bhittināṁ parikūrtitaḥ
Mūla-bhitter idam mānam ūrdhve pādārdha-hīnakam
Anyo’nyam adhikā vāpi nyūnā vā bhittayaḥ samāḥ

(Kānikāgama, xxxv, 32, 33.)
Bhitti-Griha

Tri-bhāgena bhaved garbham samantād bhittir ishyate
Dvyy-adhikena bahir-bhittih śeṣaṁ prāgyat prakṛtītam
Līnge śilānta(-te) cha krodhe bhittiḥ(ḥ) pañcāḥ-(m)śa-varjitaḥ
Kimchin nyūnam alindaṁ vā śeṣaṁ kuḍyeshu yojayet

(Kāmikāgama, l, 82, 86, 87.)

The synonyms of bhitti:
... dvāri kuḍyaṁ cha kuṭṭīmam
Bhitter ākhyeyam ākhyātam ...

(Ibid., LV, 199-200.)

(5) Navāṁśaṁ garbha-gehaṁ tu bhitti-mānaṁ tu shoḍaṣa
Shoḍaṣaṁ bhitti-mānaṁ tu bhittim abhyantaram viduḥ
Tad-bāhyaikaṁ tu saḷilaṁ tad-bāhyaikaṁ tu bhittikam
Bāhya-bhittau chatur-dvāram athava dvāram ekataḥ
Anyat sarvaṁ samaṁ proktam stūpy-antaṁ kārayed budhaḥ
Yad uktam bhitti-vistāraṁ bāhyābhyaantarayoḥ samam
Bāhye vābhyantere vāpi tri-vidham bhitti-mānaṁ
Piṭhasya tri-guṇaṁ garbhaṁ ta-ṁ tri-bhāgaika-bhittikam

(Suprabhādāgama, xxxi, 4, 6, 7, 8, 12.)

(6) Prāsāda-vara-varyeshu śilāvatsu sugandhishu
Ushitvā meru-kalpeshu kṛīta-kāṁchana-bhittishu

(Rāmāyāna, ii, 88, 7, etc.)

(7) Atyuchchair bhitti-bhāgair divi divasa-pati-syandanaṁ vā vigṛih-
ṇan yenākāri koṭaḥ

‘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, v. 9, Ind. Ant., Vol. xi, pp. 221, 222.)

(8) Suttālayada bhittiya māḍīsi chavvisa-tirtha-karaṁ māḍīsidaru

‘Śrī Basavi Seṭṭi . . . had the wall round the cloisters and the
twenty-four Tirtha-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 anēkaṇas, with
secure foundation and walls (vajra-bhitti-goḍe) for the god Tirumala
of the central street of Malalavəṭi.’—(Ep. Carnat., Vol. iv, Hunsur Taluq,
no. 1 ; Transl., p. 83 ; Roman Text, p. 134.)

Bhitti-Griha—A wall-house, a small closet inside the wall
resembling a cupboard.

(M., xl, 63, etc.)
BHITTI-SOPĀNA—A kind of surrounding steps made through a wall.

(See Kauṭiliya- Artha-sāstra under Sopāna.)

BHINDA-ŚĀLĀ—A kind of detached building with a balcony in front, paṇḍi-śālā with a verandah in front (see Pāndi-śāla).

(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.)

BHŪ-DHARA—A type of oval building.

(1) Agni- Purāṇa (Chap. cix, vv. 19–20; see under Prāśāda).

(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 29–30; see under Prāśāda).

BHŪPA-KĀNTA—A class of the eight-storeyed buildings.

(M., xxvi, 22–28; see under Prāśāda.)

BHŪ-PARĪKSHĀ—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 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 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.


Sita-rakta-pīta-krīṣṇā ṭevrādīnāṁ prāṣasyate bhūmiḥ
Gandhaś cha bhavati yasyā ghrīta-rudhirānāmadya-madyasamaḥ
Kuṣa-yuktaā sara-bahulu dūrvākāśāvṛtā krameṇa mahīḥ
Anuvāraṁ vṛiddhi-kari madhura-kasāyāmala-kaṭukā cha

See also vv. 85–94 and then compare the last line of the verse 95:

Tat tasya bhavati śubhādamaḥ 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 Brīhat-Saṁhitā, which are again quoted by Dr. Kern.

(4) ‘The Viśvak (r, 61, sqq.) contains the same rules, but in other words.’

(5) Part of the corresponding passage from Kāśyapa is quoted by Rām Rāz (Arch. of Hind., p. 17.)

(J.R.A.S., N. S., Vol. vi, p. 295, note 2.)

Vāstu-Ratanāvali (a compilation, ed. Jivanatha Jyotishi, 1883, pp. 8, 10):

(6) On colour of ground, quotation from Vasishṭha-saṁhitā:
Śvetā-saṁtā dvijendrānāṁ raktā bhūmir mahī-ḥūjāṁ
Viś selfies pītaa cha śūdrānāṁ krīṣṇānysēhāṁ vimīśīrtāa

(7) From the Vāstu-pradīpa:
Śukla-mṛītsnā cha yā bhūmir brāhmaṇi sā prakīrtītā
Kṣhatriyā raktā-mṛītsnā cha harid-vaiśyā prakīrtītā
Krīṣṇā bhūmir sāhech cūdrā cha中断umā parākīrtītā

(8) On taste, from Nārada:
Madhuraṁ kaṭukaṁ tiktaṁ kasāyāম cha rashāḥ kramāṁ

(9) On smell, from the Grīha-kārikā:
Ghrītaśāştg-anma-madyānāṁ gandhaśa cha kramaśo bhavet

(10) On declivity, from Bhrigu:
Udag-ādi plavam ishtāṁ ṭevrādīnāṁ pradakṣihīnenaiva
Vipraḥ śarvavatras vased anuvāram atahāṣtam anyeshāḥ iti

(11) Śilpa-dīpaka (ed. Gangādhara, 1, 22–23):
Śvetā brāhmaṇaḥ-bhūmikā cha ghrītavād-gandhaḥ susvādāṁ
Ratkā śonita-gandhini nṛjīpati-bhūh svāde kasāye cha să
Svāde’mlā tila-taila-gandhir uditā pītā cha vaiśya-mahī ā
Kṛishṇā matsya-sugandhinī cha kāṭukā śudretri bhū-lakṣaṇam

(12) Bhavishya-Purāṇa (Chap. cxxx, vv. 42-44):
Iṣṭa-gandha-rasopetā nimnā bhūmiḥ prāṣasyate ā
Śarkāra-tūṣa-keśāsthi-kṣhārāṅgāra-vivarjītā ā
Megha-duṇḍubhi-nirghoshā sarva-vijā-prarohini ā
Śūklā raktā tathā pītā kṛishṇā kathitā kṣhitiṁ ā
Dvija-rājanya-vaiśyāṇāṁ śūdrāṇāṁ cha yathā-kramāt ā

Then follows the examination proper of the soil (vv. 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.

BHŪMA (see TALĀ)—A storey, a floor.

Eka-bhūmaṁ dvi-bhūmaṁ vā kshudrāṇaṁ bhavanam niśṇām ā

(Śilpa-sāstra-sāra-saṅgraha, vī, 29.)

BHŪMI-(KA) (see TALĀ)—Earth, ground, soil, a place, a region, a spot, a site, a situation, a storey, the floor of a house.

(1) In the Mānasāra a chapter (xi) is named Bhūmi-lamba which describes the dimensions of different storeys:

Bhūmi-lamba-vidhiṁ vakshye śāstre saṁkshetapaḥ kramāt ā
Uktāṁ hi bhūmi-lambaṁ syād ekānta-bhūmikam ā
Etad dvā-daśa-bhumya-antaṁ janaṁdi-śālikāntaṁ syāt ā

(M., xi, 1, 5, 125, etc.)

(2) Kṣhatriyādevī paṁcha-bhūmir dvijānāṁ rāga-bhūmikam ā

(Śilpa-sāstra-sāra-saṅgraha, viii, 30.)

(3) Vīmāno’stṛī deva-yāne sapta-bhūmau cha sadmāni ā

(Niganṭu ; see Rāmāyaṇa under VIMĀNA.)

(4) Sapta-bhumāśṭa-bhaumaś ca sa dadaṁśa mahāpurūṁ ā

(Rāmāyaṇa, v. 2, 50 ; see also vi, 33, 8.)

(5) Ekaiva cha bhūmikā tasya syad ekā tasya cha bhūmikā ā

(Brihat-Saṁhitā, lvi, 23 ; see Kāśyapa, quoted by


(6) Śata-śṛṅgaś chatur-dvāro bhūmikā-śoḍaśaḥcchhrītaṁ ā

(Matsya-Purāṇa., Chap. ccxix, v. 31 ; see also vv. 37, 38, 39, 40, 42, 43, 44, etc.)

(7) Rāja-kanyāṁ . . . sapta-bhūmika-prāṣāda-prānta-gatām ā

(Pāñcachatra, ed. Bombay, i, p. 38.)

(8) A floor (Bheragha inscrip. of Alhanadevi, v. 27, Ep. Ind., Vol. ii pp. 12, 16.)

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BHÜMI-LAMBA—The height of a storey; according to the Kāmi-kāgama (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 Chhandā, Vikalpa and Ābhāsa classes respectively.

(2) Chatur-āṁśādi-śaṁsthānam bhūmi-lambam iti śmrītam. *(Kāmikāgama, l, 1.)*

Then follow the dimensions of the storeys from one to twelve and sixteen *(ibid., vv. 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, Pushṭa, Jayada, Adbhuta, and Sarvakāmika *(vv. 24, 25–28).* The Jāti, Chhandā, Vikalpa and Ābhāsa classes of buildings are also distinguished *(vv. 9–13).*

(3) Varāhamihira describes the height, etc. of the buildings of the Brāhmans, kings, ministers and others *(Bṛhat-Saṁhitā, lxxi, 4–26).* But the general rule about the height of the storey (bhūmikā) is also given *(Bṛhat-Saṁhitā, lxi, 29–30):*

Bhūmikāṅgula-mānena mayasyāśṭottaram śatam 1
Sārdham hasta-trayaṁ chaiva kathitam višvakarmanā 11
Prāhuḥ sthapatayaś chātra matam ekaṁ vipaśchitaḥ 1
Kapota-pāli-saṁyuktā nyūnā gachchhanti tulyatam 11

‘A storey’s altitude is of 108 digits according to Maya, but Viṣvakarmā 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 (kapotapāli) the smaller number will equal (the greater).’—Dr. Kern.

BHŪ-MUKHA—A type of oval building. *(Garuḍa-Purāṇa, Chap. xliv, vv. 29–30; see under Prāśāda.)*

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BHŪSHAṆA

BHŪSHAṆA—A class of storeyed buildings, a moulding, a type of pavilion, articles of furniture, ornaments.

A type of oval building—(Agni-Purāṇa, Chap. cix, vv. 19-20; see under Prāśāda.)

A class of the nine-storeyed buildings—(M., xxvii, 13-14; see under Prāśāda.)

A moulding of the column—(M., xv, 93, etc.)

A type of pavilion:

Devānām cha maunārtham bhūshaṇākhyām tu maṇḍapam 1

(M., xxxiv, 349.)

Mānasāra (Chap. l, 1-309) named Bhūshaṇa:

The ordinary ornaments for the body are called 'aṅga-bhūshaṇa' (lines 1-44, 288-309) and the articles of house-furniture 'bahir-bhūshaṇa', (44-288).

Ornaments are here divided broadly into four classes, namely, Patra-kalpa, Chitra-kalpa, Ratna-kalpa and Miśrīta or Miśra-kalpa (lines 3-4). All these are suited to the deities. The emperor or Chakrāvartin can put on all these except the Patra-kalpa. The kings called Adhirāja and Narendra can wear both Ratna-kalpa and Miśrīta. 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 (line 1).

The ordinary ornaments of the body include among others Pāḍanū- pura (anklet), Kīrīṭa (diadem), Mallikā (a jasmine-like ornament), Kuṇḍala (ear-ring), Valaya (bracelet), Mekhalā (belt), Hāra (chain), Kankana (bracelet for the wrist), Śiro-vibhūshaṇa (head-gear), Kiṅkini (little-bells), Karṇa-bhūshaṇa (ear-rings, etc.), Keyūra (armlet), Tāṭaṅka (large ear-ring), Karṇa (ear ornament), Chūḍā-maṇi (crest-jewel), Bāla-paṭṭa (little tiara), Nakshatra-mālā (necklace of 27 pearls), Ardha-hāra (half chain of 64 strings), Śvarṇa-sūtra (gold chain worn round the breast), Ratna-mālikā (garland of jewels), Chīra (a pearl necklace of four strings), Svarṇa-kaṁchuka (gold armour), Hiraṁya-mālikā (gold chain), Lamba-hāra (long suspended chain), etc. The ornaments like crown, etc. are described elsewhere.

The articles of house furniture include among others Dipa-dāṇḍa (lamp-post), Vyajana (fan), Darpaṇa (mirror), Maṇjūśā (basket, wardrobe, almirah, etc.), Dolā (swinging, hammock, palanquin, etc.), Tulā
and Tulā-bhāra (balance), Pañjara (cage), and Nīda (nest), etc., for the domestic animals (except cows, horses, elephants, described elsewhere) and birds (lines 45–288). The articles of furniture like car, chariot, throne, bedstead, etc., are described elsewhere.

BHOGA—A class of the single-storeyed buildings.

\(M., \text{xix}, 167; \text{see under Prāśāda.}\)

BHOGA-MANḌAPA (cf. MANḌAPA)—The refectory, an appur-
enance of the temple.

\(M., \text{xxxii}, 55, \text{etc.}; \text{see under Manḍapa.}\)

BHOJANA-MAṬHA—A refectory, a dining-hall.

‘The meritorious gift of a refectory (bhojana-maṭha) for the community (Saṅgha) by the Yavana Chīṭa (Chaitra) of the gates (or of the Gata country.)’—(Junnar inscrip. 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

\(\text{Brihat-Sanhitā, lvi, 20, 21, 22, 24, 27.}\)

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 (bharanti-bhrama) in which, besides three small temples on the north, south and west sides each in line with the centre of the principal manḍapa, there are the orthodox number of fifty-two small shrines (cf. Prākāra and Parivarālaya) each crowned by a śikhara or spire.’

‘The inner façade of the cloister or bharanti (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 bharanti (bhrama) on each side ... ’—(Ahmadabad Arch. Burgess, Arch. Surv., New Imp. Series, Vol. xxxiii, pp. 87, 88.)

BHRAMAṆA (see PRADAKŚIṆA)—A surrounding terrace, an enc-
closing verandah, a circular path.

Śikharasya tu turyyena bhramaṇaṁ parikalpayet.

\(\text{Agni-Purāṇa, Chap. xlii, v. 12, etc.}\)
BHRAMA-DAṆḌA—A kind of post for a large fan.

(M., I, 104; see under Vyajana.)

BHRAMĀLINDA—A surrounding balcony or terrace.

(M., xxxiv, 304, 497, etc.; see under Alinda.)

M

MAKARA-KUNḌALA—A crocodile-shaped ornament for the ear of an image.

(M., I, 53; see under Bhūshaṇa.)

MAKARA-TORAṇA (see Toraṇa)—An arch marked with makara (an animal-like shark or crocodile).

Dvayor makarayor vakraiv śaktam madhyama-pūritam 1
Nānā-vidha-latā-yuktam etan makara-toraṇam 11

(Kāmikāgama, LV, 65.)

For the details of such an arch, see Annual Report of Arch. Survey of India (1903–04, p. 227 f.), Mānasāra (Chaps. XLVI, XLVIII) and Suprabhādāgama (XXIX, 68–72) under Toraṇa.

MAKARA-BHŪSHAṆA—An ear-ornament.

(M., I, 26; see under Bhūshaṇa.)

MAKARĀPATRA—An ornament of an arch generally above the column.

Tad-ūrdhve toraṇasyānte makarāpatra-saṁyutam 1

(M., XV, 133.)

MAKARĀLA—An architectural member of a hall.

(M., xxxv, 373; see under Sālā.)

MAKARI-VAKTRA—The face of a female shark, employed as an ornament for an arch above a column.

(M., XV, 136.)

MAKUTA—A head-gear, a diadem, a crown.

(M., VII, 164; XII, 120; XLIX, 15; LIV 23, etc.)

MAṆGALA—A kind of throne, a village, a type of pavilion.

A throne—(M., XLV, 4; see under Śīhāsana.)

A village (Kāmikāgama, XX, 3; see under Agraḥāra).

A type of pavilion—(M., XXXIV, 481–448; see under Maṇḍapa.)
MAÑGALA-VĪTHI — A broad road surrounding a village or town, also called Rāja-vīthi and Ratha-vīthi.

(See Kānikāgama, under Rāja-vīthi.)

MAJJANALAYA — A detached building for bath or washing.

(M., xli, 103.)

MAÑCHA — A bedstead, couch, bed, sofa, a chair, throne, a platform, a pulpit, a loft.

A synonym of the bedstead (M., iii, 11), of the entablature — (M., xvi, 18.)

Mañcha-paryaṅka-palyaṅkāḥ katvyaś-samāḥ
talyaṅko mañcha-paryaṅka-vṛishi-paryastikāsau cha Iti Medini

(Amarakōśa, 2, 3, 138.)

In connexion with buildings of one to twelve storeys:

Adhisṭhāna-samaṁ mañchārdhe’rdhena vapra-yuk
t(M., xxi, 14, etc.)

A component part of the bedstead (M., xlv, 86).

A platform:

Daśa-bhāgau dvau pratimañchau — ‘two-tenths of it for the formation of two platforms, opposite to each other.’ — (Kauṭiliya-Artha-Jāstra, Chap. xxiv, p. 53.)

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

(M., xxii, 47–57; see under Prāśāda.)

MAÑCHA-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 Adhisṭhāna.)

MAÑCHA-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 Upātipītha.)

MAÑCHALI — A synonym of the bedstead.

(M., iii, 11; see under Paryaṅka.)
MAṆJARI(I)—A flower-bud, a shoot, sprout, stalk, a parallel line or row.

(1) Prāśādau nirgatau kāryau kapotau garbha-māṇataḥ
Ūrdhvam bhittya-uchchhrāyāt tasya maṇjariṁ tu prakalpayet
Maṇjaryāś chārdha-bhāgena sūka-nāśaṁ prakalpayet
Ūrdhvam tathārdha-bhāgena vedi-bandho bhaved īha


(2) Prāśādau-nirgatau kāryau kapolau garbha-māṇataḥ
The remaining three lines are same as in Viśvak.

(Matsya-Purāṇa, Chap. cclxix, v. 11; see also vv. 13, 18-19.)

(3) Jaṅghāyāmaṁ(-yāḥ) dvi-guṇochchhrāyāṁ maṇjaryyāḥ kalpayed
budhaḥ
Turya-bhāgena maṇjaryyāḥ kāryyāḥ samyak-pradakshiṇaḥ
Tan-māna-nirgamaṁ kāryyam ubhayaṁ pārśvayaḥ samam

(Agni-Purāṇa, Chap. xlii, vv. 3-4.)

(4) Prāśāde maṇjari kāryyā chitrā vishama-bhūnikā

(Garuda-Purāṇa, Chap. xlvii, v. 37.)

MAṆJU-DANḌA—A kind of lamp-post also called dipa-danḍa.

(M., l, 93.)

MAṆJŪSHA—A box, casket, receptacle, a wardrobe, a foundation-pit, a vault, an arched roof to receive a foundation.

Piṭakaḥ peṭakaḥ peṭā maṇjūśha
Piṭakas trishu visphoṭe maṇjūśhāyāṁ punaḥ pumān
Iti Medini

(Amarakōśa, 2, 10, 29.)

The vault of the foundation-pit (M., xii, 21).
A wardrobe (M., l, 148, 151).
A casket (the Bhattiprolu inscrip. nos. i, vi, viii; Ep. Ind., Vol. ii pp. 326, 327, 328, 329).

MAṬHA—A building inhabited by a devotee, a college, a rest-house (see SATTRA), a cloister, convent, monastery, a temple.

(1) Āgantukānāṁ sarveshāṁ naishṭhikānāṁ nivāsa-bhūḥ
Anna-pāṇiya-saṃyuktaḥ kevalo vā maṭho mataḥ
Vidyā-sthānaṁ tu tad-vat syāt . . .

(Kāmikāgama, xx, 13, 14.)
(2) Maṭhaḥ cẖẖāṛādi-nilayaḥ ।
Commentary : cẖẖāṛādi-nilayaḥ śisɣyāṁg ṣṛihaṁ maṭha ity-uchyaɣte cẖẖāтроŋteɣvyā-ādir yeshāṁ pariʋrājaŋkshpaŋkshādaŋma teshāṁ nilaya) iti vā ādina kāpālikiḏā sanɣrahaḥ । Bauḍḍhanāṁ tu viḥāro’stri ।
(Amarakōṣha, 2, 2, 8.

(3) Kiṃchid(a) dūrataḥ kāryā maṭhās taiprapajīvināṁ ।
At a little distance (from the temple) the maṭha should be built for those who reside there.—(Garuḍa-Puraṇa, Chap. xlvi, v. 45 ; see also Chap. xlvi. v. 3.)

(4) See Mānasāra (ix, 138, etc.).

(5) Monastery (Dewal Praśasti of Lalla the Chhinda, v. 20 ; Ep. Ind., Vol. i, pp. 79, 83).


(7) Cf. Koḍiya-maṭha—which is a college and a place of various kind 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 :
Bhaktiyiṁ sakala-kalā-sarasvatīye maḍīsaṁ maṭhamaṁ samasta-sābdika-kavi-tāṛkkiṅgagamika-vaidika-sākshara-sajjanāśrayam ।
‘ Constructed a monastery in piety to Sarasvatī of all arts, represented by literature, Vedas, mystic formulae, (and) the holy Akshara.’—(Inscr. at Ittagi, A. of A. D. 112, v. 71, Ep. Ind., Vol. xiii, pp. 47, 56.)

(9) ‘ Gṛyari Viśvanātha had the dharmaśālā maṭhas built (in the year specified).’—(Ep. Carnat., Vol. ix, Bangalore Taluq, no. 2 ; Transl., p. 1.)

(10) Kadāchid etena’mahonnatena maṭhaḥ kṛitaḥ ko’pi ghanair anekāḥ ।
Śrī-bāla-gopaḷa-virāma-bhūmir vikurvaṁ āṁsya-dharā jagatyaṁ ।
Here ‘maṭha’ is the ‘temple’ of Bāla-Gopāla (Krishṇa).—(Inscr. from Nepal, no. 17 ; inscr. of Siddhinṛisīṇa of Lalta-pattana, v. 15, Ind. Ant., Vol. ix, pp. 185, 187, c. 1.)

(11) ‘ Toḍakīnāra used to call her “sister” but the year after festival he said to her—if we live together in one maṭham 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 ‘maṭha’ apparently means an ordinary ‘dwelling house.’—(Toḍakīnāra Paḍḍana, Ind. Ant., Vol. xxiii, p. 99, para. 14 ; see also paras. 3, 7, 8, 13, 15, and pp. 96–97.)

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(12) *Had a maṭha built (maṭhā kaṭṭiṣi) for Śiva-Basappa-Svami of the Govi-maṭha.*—(*Ep. Carnat.,* Vol. iii, Mysore Taluq, no. 24 ; Transl., p. 3 ; Roman Text, p. 7.)

(13) *On my king (i.e., husband) going to Svarga, having caused to be erected a maṭha in Kalale and attached it to the great palace, Kurahatī and Śambhupura are granted as an endowment for it, as an offering to Śiva.* The peculiarities of this maṭha should be noted.—(*Ep. Carnat.,* Vol. iii, Nanjangaḍ Taluq, no. 81 ; Transl., p. 103 ; Roman Text, p. 196.)

(14) *Having erected a maṭha (Sattra or alms-house) 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 maṭha (a detached residential building which belongs to a house and is intended for receiving and accommodating the guests) to conduct the worship of Chandraśekhara (who might be installed in a maṭha 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 Haranahalli.*—(*Ep. Carnat.,* Vol. iv, Hunsūr Taluq, no. 104 ; Transl., p. 93 ; Roman Text, 15.)

The different meanings of the term *maṭha* noted within brackets in the above passage should be noted.

(15) *He had the stone-fort built, together with the maṭha, maṇṭapa, pond, well...*

‘*In the evening-maṭha (sāndhya-maṭha) he set up the image of the god and built the pond.*

‘*He caused the stone-fort to be built, and set up the maṭha, maṇṭapa, evening-maṭha (sāndhya-maṭha), pond, well, Basava pillar, swing and images of gods.*’—(*Ep. Carnat.,* Vol. v, Part 1, Channarapattana Taluq, nos. 158, 160, 165 ; Transl., pp. 195, 196, 198 ; Roman Text, pp. 450, 451, 454.)

(16) Śrī-Śaṅkarāchārya-vinirmite lasat-simhāsane dharmamaye maṭhe subhāḥ...

‘*He made petition at the feet of Vidyāraṇya Śrī-pāda, representing that in Śrīṅgapura, in (connexion with) the dharmapīṭha (or religious throne) established by Śaṅkarāchāryya, there must be a maṭha and agrahāra.*’—(*Ep. Carnat.,* Vol. vi, Śringeri Jagir, no. II ; Roman Text, p. 195, line 12 f. ; Transl., p. 95, last para.)

This maṭha is mentioned in no. 13 and is called Śrī-maṭha in nos. 25, 26 and 31. Of this maṭha, Mr. Rice gives a history and says that ‘the head of the Śringeri maṭha 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.’ (Intro., p. 24, para. 2.) But no architectural details are given.
(17) This temple is a Brahma-chāri-maṭha.—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 242 ; Transl., p. 140, line 7 ; Roman Text, p. 248, lines 20-21.)

(18) Viniṭēśvara-maṭha-samāveśaṁ maṭham etat kāritam Śrī-Nārāyaṇa-devakulasya—‘built this maṭha of the deva-kula of Nārāyaṇa, near the temple of Viniṭēśvara.’—(Mundeśvari inscrip. of Udayasena, lines 5, 6 ; Ep. Ind., Vol. ix, pp. 219-290.)

MANIKA—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) Haṁsa, (4) Garutman, (5) Rikshanāyaka, (6) Bhūshaṇa, (7) Bhū-dhara, (8) Śrījaya, and (9) Pṛithividhara:

(1) Agni-Purāṇa (Chap. cii, v. 11, 19-20 ; see under Prāśāda).
(2) Gṛuḍha-Purāṇa (Chap. xlvii, v, 29-30 ; see under Prāśāda).


MANI-DVĀRA—A kind of top door or window.
Upariṣṭat trayāṁśaṁ tu chatvārārdhāṁśaṁ dvi-pārśvayoḥ
Teshāṁ madhye tu yad dvāraṁ maṇi-dvāraṁ ihochyate

(Kāmikāgama, lv, 43.)

MANI-BANDHA—An ornament for the wrist, a string of pearls, the collet.
Prakoshṭhe valayaṁ chaiva maṇi-bandha-kalāpakam
Maṇi-bandha-katakaṁ vā mauktika-chuḍam eva cha
Prakoshṭhe-valayaṁ chaiva valayair maṇi-bandhakaiḥ

(M., l, 16.)
(M., liv, 14.)
(Ibid., 99, etc.)

MANI-BHADRA (see Maṇḍapa)—A pavilion with 64 columns.
(Suprabhedāgama, xxx, 101, 103 ; see under Maṇḍapa.)

MANI-BHITTI—The residence of the great serpent (Śeṣa-nāga).

MANI-BHŪ-(MI)—A floor inlaid with jewels.

MANI-MAṆḌAPA—A jewelled pavilion, the residence of the great serpent (Śeṣa-nāga).

MANI-HARMYA—An upper storey, a crystal palace, a jewelled mansion. (See Artha-śāstra under Gṛiha-vīṇyāsa.)
MANDAPA—A detached building, a pavilion, an open hall, an
arbour, a corridor (M., xxxiv, 406, 409, 414, etc.), a tower, a temple,
the auditorium in a theatre (Bharata-Nāṭya-śāstra, II, 7–8, 22; 
see details under Nāṭya-grīha (veśma).

Atha maṇḍapō'ṣtri janāśrayaṁ t—(Amarakōṣha, 2, 2, 9.)

' Maṇḍapas 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.)

Difference between Maṇḍapa and Sabhā (M. xxxiv, 559–562):
the former having a pent-roof, and the latter pinnacled (i.e. spherical roof).

1 Mānasāra (Chap. xxxiv, 1–578, named Maṇḍapa):
Maṇḍapa 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 resi-
dential buildings. The most part of this long chapter is devoted to a de-
scription of these rooms.

Maṇḍapas are both temples and residential buildings:
Taita(-ti) lānāṁ dvi-jātīṇāṁ varṇāṇāṁ vāṣa-yogyakam ।

The general comparative measurement of the maṇḍapas is discussed at
the beginning. This is followed by the measurement and other descrip-
tions 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 (line 157). They are technically called Himaja, Nishadaja, Vijaya,
Mālyaja, Pāriyātra, Gandhamādana and Hema-kūţa (lines 163–156).
Various parts of these, such as walls, roofs, floors, balconies, courtyards,
doors, windows, pillars, etc., are described in detail (lines 166–175).
Besides these seven, various other maṇḍapas are also described in accord-
ance with their architectural details and the various purposes for which
they are built.

Meruja maṇḍapa is for the library-room (line 161), Vijaya for wedding
ceremonies (line 163), Padmaka for refectory or kitchen of gods (line 174),
Sicha for ordinary kitchen (line 175), Padma for collecting flowers (line
181), Bhadra for water reservoir, store-house, etc. (line 185), Śiva for
unhusking paddy corn (line 197), Veda for assembly-hall (line 209),
Kula-dhāraṇa for keeping perfumes (line 262), Sukhānga for guest-house
(sattra) (line 272), Dārva for elephant's stable, and Kausika for horses'
stable, Saukhyaka and others built on the bank of a sea, river, lake, etc.,
are for the pilgrimage of gods (line 281), Jayāla and others for summer
residence (line 294). Some maṇḍapas are made for banishment (see below),
some for bedrooms of queens and others. Dhanada (line 328), Bhūshaṇa
(lines 349, 366), Kharvaṭa (lines 455, 472), Drona (lines 423–434), Śrī-
rūpa (line 480), Maṅgala (line 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 (lines 549–557). The maṇḍapas
(rooms) of temples and of the houses of the Brāhmaṇās should have the
Jāti shape; the Chhandaka shape is given to the maṇḍapas of the Kshattriyas,
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 dāṇḍaka, 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 (lines 554–556).

A short description of the maṇḍapas in a village or town is also given
(lines 558–572). Their principal members are stated to be the lūpā (pent-
roof), prastara (entablature), prachchhādana (roof), sabhā (council hall),
and kūṭa (dome), etc. Maṇḍapas are also built on the roadside and at
other places.

All the maṇḍapas mentioned above are separately described as they
belong to a temple or to the houses of the Brāhmaṇās, the Kshattriyas, the
Vaiśyas, and the Śūdras respectively (cf. lines 571–578).

Cf. the following:
The detached buildings or attached halls for various purposes:
Some bhallāṭa-mukhyae cha kalpayet kośa-maṇḍapam
Pushpa-dante sūkaraue cha sāstra-maṇḍapa-sāmyutam
Varuṇe vāsura vāpi vastu-nikshēpa-maṇḍapam
Nāge vāpi mrge vāpi deva-bhūshaṇa-maṇḍapam
Ā(a)ditau choditau vāpi sāyaṇārthaṁ cha maṇḍapam
Āsthāna-maṇḍapam chaiva chatur-dikshu vidikṣu cha
Snāpanārthaṁ maṇḍapam śāma-maṇḍapam eva cha
Griha-kshate yame vāpi vāhana-sthāna-maṇḍapam
Maryādi-bhittikasyāntam maṇḍapam pavanālayam

(M., xxxiii, 68–76.)

Dakshine nairṛti vāpi bhojanārthāṁ tu maṇḍapam
Vāyavyena dhanāṅgāṁśe pushpa-maṇḍapa-(m) yojayet
Tat-tad-bāhaya-pradeśe tu kāya-suddhyarthamaṇḍapam
Vāyavye nairṛte vāpi sūtikā-maṇḍapaṁ bhavet

(M., xl, 98, 102, 104, 105.)
THE PAVILIONS

NOTE:
The pavilions should be built in front of a main edifice.

VINDHYAJA PAVILION
(with 7 parts square)

MERUA PAVILION (4 parts)
(to be used as a space room of a library)

NISHADAJA PAVILION
(with 6 parts square)

IN HIMAJA TYPE NOTHING ABOUT THE OMISSION OF MIDDLE COLUMNS IS MENTIONED.
The height:
Maṇḍapām nava-talāṁ kuryād . . . 1

(Isānādi-chatush-karṇa maṭhaṁ vā maṇḍapam tu vā 1

(M., ix, 138.)

Maṇḍapādi cha bhūpānāṁ veśma kuryāt tu pūrvavat 1

(Inex., 445.)

In connexion with columns:
Prāsāde maṇḍape vāpi prākāre gopure tathā 1

(M., xv, 433.)

Cf. Āyuda-maṇḍapa (M., xxxvi, 34), v(b)ālālokana-maṇḍapa (ibid., line 48), vivāha-maṇḍapa (line 49), vastrāchchhādana-maṇḍapa (line 50), vidyābhhyāśārtha-maṇḍapa (line 53), tailābhyaṅgārtha-maṇḍapa (line 54), āsthāna-maṇḍapa (line 55), vilāsārtha-maṇḍapa (line 56), dhānya-karshaṇa-maṇḍapa (line 69), pūshpa-maṇḍapa (line 71), nṛitya-yogya-maṇḍapa (line 74), nityārchanā-maṇḍapa (line 79), etc.

Some maṇḍapas are stated to be furnished with 100 or 1,000 columns:
Sata-pāda-yutam vātha sahsrāṅghrika-maṇḍapam

(M., xxxiv, 240.)

(2) Bandha-sthānaṁ bahiḥ kuryāt snāna-maṇḍapam eva cha 1

(Matsya-Purāṇa, Chap. ccclvi, v. 35.)

Prāsādasyottare vāpi pūrve vā maṇḍapo bhavet 11
Chaturbhis toraṇair yukto maṇḍapa-(h) syāch chatur-mukhaḥ 11

(Ibid., Chap. cclxiv, vv. 13, 15.)

The maṇḍapa 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).

Athātaḥ sampravakshyāmi maṇḍapānāṁ tu lakṣaṇaṁ 1
Maṇḍapa-pravarān vakshye prāsādasyānurūpataḥ 11 (1)
Vividhā maṇḍapāḥ kārya jñeyṣṭha-madhya-kanīyasāḥ 1
Nāmas tān pravakshyāmi śriṇudhvam riṣhi-sattamāḥ 11 (2)

Then follow the names of twenty-seven maṇḍapas. 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:

The plans of maṇḍapas are given next:

Tri-koṇaṁ vrīttam ard الهندum ashta-koṇaṁ dvīr-ashṭakam
Chatush-koṇaṁ tu kartavyaṁ saṁsthānaṁ maṇḍapasya tu

(Matsya-Purāṇa, Chap. cclxx, vv. 1, 2, 3–6, 7–15, 16.)

(3) Bhitter dvaiguṇyato vāpi kartavyaṁ maṇḍapaḥ kvachit

(Garuḍa-Purāṇa, Chap. xlvii, v. 37.)

Prāśādaṣyāgraṭaḥ kuryān maṇḍapaṁ daśa-hastakam
Kuryād dvā-daśa-hastāṁ vā stambhaḥ shoḍaṣabhīr yutam
Dhvajāṣṭṭhakaś chatur-hastāṁ madhye vediṁ cha kārayet

(Ibid., Chap. xlviii, vv. 4–5.)

(4) Āhūya viśva-karmmāṇaṁ kārayāmāsa sādaram
Maṇḍapaṁ cha suvistirṇaṁ vedikābhīr manoramam

Description of its carving hand paintings:

Jalaṁ kiṁ nu sthalaṁ tatra na vidus tattvato janāḥ
Kvachit simhāḥ kvachid-dhawsāḥ sārasāḥ cha mahā-prabhāḥ
Kvachīch chhiṁkaṇṭinas tatra kṛitrīṁ suṣumoharāḥ
Tathā nāgāḥ kṛitrīṁśa cha hayās chaiva tatha mṛgāḥ
Ke satyāḥ ke asatyāḥ cha samāskṛtā viśva-kaṛmapaṁ
Taithaiva chaivaṁ vidhinā dvāra-pāda-bhūtaḥ kriṭaḥ
Rathā ratiyutā hy-āsan kriṭrimā hy-akṛitopamaṁ
Sarveshāṁ mohanārthāya tatha cha saṁsadaḥ kṛitaḥ
Evaṁbhūtaḥ kriṭas tena maṇḍapo divya-rūpaṁ

(Skanda-Purāṇa, Māheśvara-khaṇḍa-prathama,
Chap. xxiv, vv. 2, 6, 7, 8, 13, 20; for further description see vv. 36–67.)

Rathasyēśāṁ dig-bhāge śaśāṁ kṛitrīṁ suṣobhanām
Tan-madhye maṇḍapaṁ kṛitrīṁ vediṁ atra sunirmalāṁ

(Ibid., Vaishṇava-khaṇḍa-dvitiya, Chap. xxv, v. 26.)

(5) Eka-dvi-tri-talopetam chatush-pañcha-talaṁ tu vā
Maṇḍapaṁ tu vidhātavyaṁ sālānām agra-deśake

(Kāmikāgama, xxxv, 96, 96a.)

(6) Maṇḍapas implying the detached buildings and forming part of a
temple—(Suprabhedāgama, xxxv, 94–104).

Measurement as compared with the temple:

Prāśāda-lakṣhaṇaṁ proktāṁ maṇḍapānaṁ vidhiṁ śrīnu
Prāśādārdhanāṁ mukhāyāmaṁ viṣṭāraṁ samam uchyaṁ
Tri-pādaṁ vā mukhāyāmaṁ sārdham maṇḍapam uchyaṁ
HINDU ARCHITECTURE

MANḌĀPA

Classification:

Devatā-manḍapāṁ pūrvaṁ dvitiyaṁ snapanārthakam ā
Vṛishārthaṁ manḍapāṁ paschāch chaturthiṁ nṛtta-manḍapaṁ ā (96)

Description of these four classes of manḍapas:

Devatā-pratimā-rūpā(-āṁ) sthāpitaṁ deva-manḍapam ā
Kalaśa-sthāpanāṁ yatra proktāṁ snapana-manḍapam ā (97)
Vṛishabha-sthāpitaṁ yatra vṛishabha-manḍapāṁ tathā ā
Nṛttaṁ yatra kṛitaṁ tat tu nṛtta-manḍapam eva tu ā (98)
Gopura'ṁcā vāyavye'pi vāyavye vikṛitaṁ tathā ā
Evāṁ chatur-vidheshv-anya-manḍapāṁ chāgrato bāhiḥ ā (99)

Their names:

Teshāṁ nāmāṁ vahisyāṁ śrīnu vatsa samāhitaḥ ā
Nanda-vṛttāṁ śriyā-vṛttāṁ virāsanaṁ cha vṛttakam ā (100)
Nandyāvartam maṇi-bhadraṁ viśālaṁ cheti kṛttitam ā

Their characteristic features:

Nanda-vṛttāṁ chatush-padaṁ shoḍaśaṁ śrīpratisarṣāḥ ā
Viṁśati-stambha-samāyuktāṁ viṁśaatam iti śrīmat ā
Dvātriṣaṁ-gātra-samāyuktāṁ jaya-bhadram iti kathaye ā
Śaṭṭa-triṣaṁ-gātra-samāyuktāṁ nandyāvartam iti śrīmat ā
Chatur śashṭi-samāyuktāṁ stambhānāṁ maṇi-bhadram ā
Stambhānāṁ tu śatair yuktāṁ viśālaṁ iti samājāt ā
Prāṣāda-vat samākhyaṁtaṁ prastarāntaṁ pramāṇaṁ ā (104)

(Suprabhedōgama, xxxv, 94–104.)

Then follows an account of these columns (ibid., vv. 105–108; see under STAMBHA).

Kauṭilya-Artha-sāstra (Chap. xxii, p. 46, footnote):

(7) Ardha-gavyūṭa(-ti)-tritiyāṁ ar-grāmāntara-rahitaṁ manḍapam ā

(Rāyapasenī-sūtra-vyākhyāne, p. 206.)

(8) Manḍapāṁ dūra-sthala-simāntaraṁ ā

(Praśna-vyākaraṇa-sūtra-vyākhyāne, p. 305.)

(9) See the first Praṣasti of Baijnath (v. 29, Ep. Ind., Vol. 1, p. 106), also the second Praṣasti (v. 25, pp. 114, 117).


(14) Someśvara-maṇḍapa—the temple of Somanath.—(Śrīdharā’s Devapattana Praśasti, v. 23, Ep. Ind., Vol. ii, p. 442; see also v. 10, p. 440.)

(15) Maṇṭapa (the Kanarese form)—a hall.—(Satymangalam Plates of Devaraya II, v. 8, Ep. Ind., Vol. iii, pp. 37, 40.)

(16) Śrī-vallādhipate śivasya sukhadāṃ bhadrāhvayāṃ maṇḍapam . . . akarod bhadrāhvayāṃ maṇḍapam . . . ||

Bhadrākhya-maṇḍapam(muin) virachhyā Śambhor nidrāvasāna-vijayiḥ cha nāma kṛtvā ||

Chakre cha Nāyaka-sivālayam asya pārśve śrī-jñāna-mūrttir atisam-padi-vallā-purryām ||

(Bilvanatheśvara inscrip. of Virachampa, vv. 1, 2, 3, Ep. Ind., Vol. iii, pp. 70, 71.)

(17) Dhāma, Maṇḍira, Prāśāda and Bhāvana are used indiscriminately for temple or maṇḍapa.—(Ganapesvaram inscrip. of Ganpati, vv. 23–25, Ep. Ind., Vol. iii, pp. 86–87).


(19) ‘The immediate purpose of the Ranganatha inscription of Sundarapandya is a description of his building operations at, and gifts to, the temple. He built a shrine of Narasimha (vv. 2 and 10) and another of Vishṇu’s attendant Vishvakṣena (v. 8), both of which were covered with gold, and a gilt tower which contained an image of Narasimha (v. 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-chchhādana-rāja, i.e., the king who has covered (the temple) with gold, and as he placed in the shrine a golden image of Vishṇu, which he called after his own surname (v. 3). He also covered the inner wall of the (central) shrine with gold (v. 22) and built, in front of it, a dining-hall, which he equipped with golden vessels (v. 23) . . .

. . . In the month of Chaitra he celebrated the procession-festival of the god (v. 20). For the festival of the gods sporting with Lakshmi, he built a golden ship (v. 21). The last verse (v. 30) of the inscription states that the king built three golden domes over the image of Hema-chchhādana-rāja Hari, over that of Garuḍa (v. 16) and over the hall which contained the couch of Vishṇu (v. 6).’
The following miscellaneous gifts (for articles of furniture) to Ranganatha are enumerated in the inscription:—A garland of emeralds (v. 4), a crown of jewels (v. 5), a golden image of Sêsha (v. 6), a golden arch (v. 9), a pearl garland (v. 11), a canopy of pearls (v. 12), different kinds of golden fruits (v. 13), a golden car (v. 14), a golden trough (v. 15), a golden image of Garuḍa (v. 16), a golden under-garment (v. 17), a golden aureola (v. 18), a golden pedestal (v. 19), ornaments of jewels (v. 24), a golden armour (v. 25), golden vessels (v. 28), and a golden throne (v. 29).—(Ranganatha inscrip. of Sundarapandya, Ep. Ind., Vol. iii, p. 11.)

(20) Kṛishṇālayaṁ maṇḍapam—an abode of Kṛishṇa, an open hall.—(Three inscrips. from Travancore, no. B, line 4; Ep. Ind., Vol. iv, p. 203.)

(21) Āsthāna-śilā-maṇḍapa (not translated by Hultsch).—(First Draksharama pillar inscrip., line 9, Ep. Ind., Vol. iv, pp. 329, 330.)

(22) Ghana-maṇṭapavapa-saudha-ramyālayam (v. 39)—a temple (ālaya) adorned with a solid hall, a wall and a plastered mansion’ (pp. 123, 114).

Sudhā-liptaṁ śilā-maṇṭapam (v. 43)—a plastered hall of stone, (pp. 123, 114).

Vipulaṁ ramyaṁ mahā-maṇṭapam (v. 44)—a fine large hall, (pp. 123, 114).

Ramyaṁ mahā-maṇṭapam (v. 47)—a beautiful large hall’ (pp. 124, 115).

Ghanaṁ prāśadaṁ nava-hema-kumbha-kalitaṁ ramyaṁ mahā-maṇṭapam (v. 51)—he presented a solid temple (prāśada), adorned with nine golden pinnacles (kumbha), and a beautiful large hall, to the temple of Hari’ (pp. 125, 115).—(Mangalagiri pillar inscrip., Ep. Ind., Vol. vi, pp. 114, 115, 124, 125.)

(23) Ānandaika-niketanaṁ nayanayoḥ s(ṣ)asvan maṇah-kairava-

Grishma-grasa-bhayātibhitājanatā-sautirya-durgālayo mārggaṁ

kirttivijrīmbhaṇasya javinā prottambhito maṇḍapaḥ II

(Two Bhuvanesvara inscrip., no. 1, of Svapna-


(24) ‘This inscription (Bhimavaram inscrip. of Kulottunga I) is engraved on a pillar in the maṇḍapa in front of the Nārāyaṇavāmin temple at Bhimavaram in the Cocanada division of the Godavari District.’—(Ep. Ind., Vol. vi, p. 219.)

(25) Utsava-maṇṭapā—a festive hall.—(Kondavidu inscrip. of Krish-
pillars of the gate by which the shrine is entered bears the two subjoined inscriptions. Besides, there are several Chola inscriptions on the walls of the enclosure.'—(Dr. Hultsch. Ep. Ind., Vol. vi, p. 319.)

(27) Maḍapā nava-gabha—a nine-celled hall.

Pāṭho maḍapā—a study.—(Kalre Cave inscrip. no. 20, Ep. Ind., Vol. vii, pp. 71, 72, 73.)

(28) Śrī-Kāñchi-Jina-Vardhamāna-nilayasyāgre mahā-maṇḍapam śaṁ-gitārttham achikarach ca śilayā baddhaṁ śamantāt stalam 

'Caused to be built, in front of the temple of the Jina-Vardhamāna at the prosperous Kāñchi, a great hall for concerts and (caused to be) paved with stones the space all round.'—(Two Jaina inscrip. of Irugappa, no. B, line 2, Ep. Ind., Vol. vii, p. 116.)

(29) 'Two buildings to be erected in the temple of Arulālanātha (are) a maṇḍapa of one thousand pillars, a canopy of gems for (the image of) Muḍvālanaṅginan . . .—(Arulala-Perumal inscrip. of Prataparudra, line 8, Ep. Ind., Vol. vii, pp. 131, 132.)

(30) Śrī-nara-sīṁha-varma-nripatiḥ Śrī-kovalūre bhajan vāsaṁ viśva-jagan-nivāsa-vapuṣaḥ Śrī-vāmanasyākarot 

Śailaṁ śumbhaña-saṅka-kumbhaṁ-vilasat-kumbhaṁ mahā-maṇḍapam prākāraṁ para-mālīka-vilasitaṁ muktāmayiṁ cha prapaḥ(-bhā)m 

'The glorious prince Nara-sīṁha-varman, residing in Śrīkovalūra made for the god Vāmana, in whose body the whole world abides, a great maṇḍapa of stone, resplendent with pitchers (kalaśa or kumbha) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls.'—(Fourteen inscrip. at Tirukkovalur, no. K, of Rajendradeva, lines 1–2, Ep. Ind., Vol. vii, pp. 145, 146.)


(32) Tejaḥpāla iti kṣitīndu-sachivaḥ saṁjñīvalābhīḥ śilā-śrēṇibhiḥ sp hurad iṃdu-kuṇḍa-ruχhiraṁ Nemi-prabhor maṇḍiram 

Uchchair maṇḍapam agrato Jina-(varā)-vāsa-dvi-parīchā-śatāṁ tatpārśveshu balānakaṁ cha purato nishpādayāmāsīvaṁ 

'The minister Tejaḥpāla, 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.'—(Mount Abu inscrip. no. 1, v. 61, Ep. Ind., Vol. vii, pp. 212, 218.)

(33) . . . Kāmākshi-dharma-maṇḍape 

Pratyabdhan dvija-bhukty-arthaṁ bhāgam ekam akalpayat

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MANḌAPA

'Set apart one share for the yearly feeding of Brāhmaṇas in the Kāmākshi-dharma-maṇḍapa.'—(Madras Museum plates of Śrīgiribhūpāla, vv. 21, 22, Ep. Ind., Vol. viii, pp. 311, 316.)

(34) 'Māraṅgari . . . the prime minister of king Māraṅjaṇḍaiyan, made this stone temple and ascended heaven (i.e., died) without consecrating it. Subsequently his brother Māraṇ, Eyyinan . . . 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):
Sri-Naddūla-mahā-sthāne Sri-Saṅderaka-gachchhe Sri-Mahāvīra-devāya Sri-Naddūla-talapada-śulka-mamḍapikāyāṁ māsānumā-sanā dhūpa-ve(tai)lāṛtham i

'Granted to the Jaina temple of Mahāvīradeva in the Saṅderak gachchha, at the holy place (Mahāsthāna) of Naddūla, a monthly (sum of five drammas), (to be paid) from the custom-house in the grounds (talapada-swatala) of Naddula.'

For passages in which the term Maṇḍapikā occurs, compare, e.g., Ep. Ind., vol. i, pp. 114, 1–27 p. 173, 1–6, (Śyādoṇi-Satka-maṇḍapikā), p. 175, 1, 19; p. 177, 1, 29 and 1, 30; p. 179, 1, 45; p. 202, 1, 3 (paṭṭana-maṇḍapikā); Ind. Ant., vol. xiv, p. 10, col. 2 (Śripatāsthā-maṇḍapikā); Journ. As. Soc. Beng., vols. lv, part i, p. 47; iv, p. 48, and v.; Bhavnagar inscrip., p. 205, 1, 7. Śulka-maṇḍapikā occurs, e.g., in Bhavnagar inscrip., p. 158 f., 11, 10, 15 and 18.

'The meaning of maṇḍapikā is suggested by the Marāṭhi māṁdavi, a custom-house.' Prof. Kielhorn.—(The Chahamanas of Naddula, no. A, Nadol plates of Alhana-deva, lines 22–23, Ep. Ind., Vol. ix, pp. 66, 63, and note 8.)

(36) . . . Vidadhe' syā maṁdire maṁḍapam i
Chakre'(a)kshaya-tritīyāyāṁ pratisṛṣṭaṁ maṁḍaṇe dvijaih i
(Chahamanas of Naddula, no. C, Sundhā Hill inscrip. of Chāchigadeva, vv. 56, 57, Ep. Ind., Vol. ix, p. 79.)

(37) Deva-Sṛ-Saśi-bhusaṇasya kṛṣtinā devālayaṁ kāritaṁ yugmaṁ maṁḍapa-sobhitam cha purato-bhadram pratolyā saha i
Kṣetresasya tathā surālaya-vaśaṁ spītam tātāgaṁ tathā bandhāṁ
Kauḍika-saṁjñakaṁ bahu-jalam dīṛghaṁ tathā khāṇitaṁ i
(Kanker inscrip. of Bhanudeva, v. 7, Ep. Ind., Vol. ix, p. 127.)

(38) Kamanīya-śilā-stambha-kadamboṭtaṁbitāṁvaram i
Viśaṁkata-viṭaṁkāli-virajad rāṅga-maṁṭapam i

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'It is a large raṅgamanḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts.'—(Krishnapuram plates of Sadāśivaraya, vv. 55, 56, Ep. Ind., Vol. ix, pp. 336, 341.)

(39) Pāhini manḍapa kāraṇīyaḥ Akhasāmalāpanīyaḥ ādamā karttavyā pābhāṇa-itaṅkāyam ghatitāḥ...!

Pāhini (the architect) constructed the manḍapa, aksha-sāma (?) and ādamā (?) with stones and bricks.'—(The Chahamanas of Marwar, no. xiii, Sāṅderava stone inscr. of Kelhanadeva, line 2 f., Ep. Ind., Vol. xi, p. 48.)

(40) 'This inscription (the Chahamanas of Marwar, no. xvii)... is incised on a pillar in the Sabhā-manḍapa of the temple of Mahāvīra.'—(Ep. Ind., Vol. xi, p. 51.)

(41) Abhinava-nishpanna-prekshā-madhya-manḍap...!

Suvarṇamaya-kalasaṅgaraṇa-pratishṭā kṛitā!

'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 inscr., lines 5, 6, Ep. Ind., Vol. xi, p. 55.)

(42) Tenochchair bbdhi-manḍe śaśi-kara-dhavalah sarvavato manḍapena kāntaḥ prāsāda esha smara-bala-jayināḥ kārito loka-sāstulyā!

'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-manḍaḥ' (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 inscr. of Mahaman, lines 10–11 C. I. I., Vol. iii, F. G. I., no. 71, pp. 276, 278, 275; also Sanskrit and Old Canarese inscr. no. 166, Bodh-Gaya inscr. of Mahaman, 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 dvāra-palākas in front of the gopura, one on the left outer wall of the inner prākāra, and five on the floor of the alaṁkāramaṇḍapa.'—(H.S.I.I., Vol. i, p. 127, first para.)

(44) 'We the great assembly of Manimangalam, ... being assembled, without a vacancy in the assembly, in the large manḍapa (of) the Brahma-sthāna in our village...'—(Inscr. of Virarajendra I, no. 30, line 36, H.S.I.I., Vol. iii, p. 70.)

(45) 'Brahmapriyan... caused to be made the stone work of a flight of steps, with tiger's head at the bottom, for the abhisheka-manḍapa in the temple of Vaṃḍuvarāpati Emberuman at Manimangalam...'

(Inscr. of Rajaraja III, no. 39, H.S.I.I., Vol. iii, p. 86.)

(46) Śri-kuśala-manḍapāḍi-yukta-rājaka-mālā karākhya-padma-karābhīrāma-nūtana-omkāresvara-deva-sthānam!

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A beautiful new Oṅkāreśvara temple, a lotus ornament to the earth, which with its skillfully designed maṇḍapas, etcetera, might be called a royal lotus.'—(Ep. Carnat., Vol. 1, pp. 38, f., 61.)

(47) 'This is the sacred marriage hall (Kalyāṇa-maṇḍapa) built (on the date specified) by Tirukkaṇam Ayyā Mudeliyār's son Vedagiri Mudeliyār for the god Śrī-Subharāya Subhāmiyār of Alāsur.'

'This inscription is at Halasur, on the basement of the Kalyāṇa-maṇḍapa in the pākāra of the Subrahmanyā temple.'—(Ep. Carnat., Vol. ix, Bangalore Tuluq, no. 14; Roman Text, p. 8; Transl., p. 7.)

(48) 'This is the outer maṇḍapa ( ? Churru-maṇḍapam) called Śrī-Rājendra-Śola-devar after the name of (the king) Śrī-Rājendra-Śola-devar, caused to be erected by Jakkīyappai, daughter of Tirbhuvanaiyam of Iṭṭakirai, at the foot of Sulkal-malai, otherwise called Kanaka-parvватam (the golden mountain) in the Kaḍambanākkai-nādu.'—(Ep. Carnat., Vol. x, Kolar Tuluq, no. 115; Roman Text, p. 49; Transl., p. 44.)

(49) 'Agrahāra village, maṇṭapas, maṇṭapas for alms (bhikshā-maṇṭapa), and all other religious provisions.' . . .—(Ibid., Vol. x, Mulbagal Tuluq, no. 2; Roman Text, p. 82; Transl., p. 71.)

(50) 'Caused to be built in the temple of Jayambu-nayakar the dancing hall (nirutta, i.e., nṛṛta-maṇḍapam), the vestibule (nāḍai-maligai), the surrounding hall and the tower.'—(Ep. Carnat., Vol. x, Bowringpet Tuluq, no. 38a; Roman Text, p. 175; Transl., p. 146.)

(51) Varadarāja-devara-mukha-maṇṭapada-sannidhiyalu Rājagambhiran emba kottalavanu.'

In proximity to the maṇṭapa facing the god Varadarāja having erected the bastion named Rājagambhirā.'—(Ep. Carnat., Vol. x, Malur Tuluq, no. 1; Roman Text, p. 186; Transl., p. 155.)

(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 tirumāṇa had maṇṭapas made before and behind the temple (hindāṇa-sumdaṇa-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-daṇḍyaka had built in front of the maṇṭapa facing the god (mukha-maṇṭapa).—(Ibid., no. 4; Roman Text, p. 187; Transl., p. 156.)

(53) 'Setṭī Devan built a beautiful stone temple with a maṇṭapa in front of it.'—(Ep. Carnat., Vol. x, Chintamani Tuluq, no. 83; Transl., p. 258, para. 2.)
(54) 'That the king Praudha-Raya (on the date specified, A.D.) 1426 being in the dana-mandapa, in the presence of the god Virupaksha on the bank of the Tungabhadrā, for the purpose of making the great Kalpalata gift. . . .'—(Ep. Carnat., Vol. xi, Tumkur Taluq, no. 11; Transl., p. 5, para. 2.)

(55) 'Caused to be made the Honna-devi-mandapa.'

This expression is like those, as Vishnu-mandapa, where mandapa 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-Mallikarjuna 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-mandapa. . . 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 processional form of the god Śaṅkaraśvara, a dipamāle pillar, and a pātāla-mandapa.'

—(Ep. Carnat., Vol. xi; Tiptur Taluq, no. 70; Transl., p. 57.)

(58) 'At the time of the eclipse of the sun, in the presence of the god Virupaksha on the bank of the Tungabhadrā, in the mukti-mandapa to the sacrificer Naganatha (descent, etc., stated), he granted the Timmaḷiga village.'—(Ep. Carnat., Pavugada Taluq, no. 4, Transl., p. 117; Roman Text, p. 193, f.)

(59) 'In the antarāla (interior) they erected a most beautiful raṅga-mandapa, and a fine chandra-śale (upper storey) according to the directions given by the king Timmendra.'—(Ibid., Vol. xi, Pavugada Taluq, no. 46; Transl., p. 122, line 14; Roman Text, p. 203, v. 9.)

(60) 'Kailāśadres svatulyam kalita-śuchī-guṇām śrīmati śrī-śuchindre Vaṅchī-bhū-pāla-chuḍā-manir akṛita puro-mandape chandra-maulēḥ ॥

Rāmavarmā, the crowning gem of the Vaṅcī sovereigns, constructed the front mandapa of the moon-crested (Śiva) at Śuchindram, equalling Kailāśa in splendour, and full of the purest qualities.'—(Inscr. in the Pagodas of Tirūkurungudi, in Tinnevelly and of Śuchindram, in south Travancore, Ind. Ant., Vol. ii, p. 361; c. 2, v. 2, p. 362; c. 1, para. 2.)

(61) 'In the centre, fronting the single doorway, is a shrine or mandapa covering a slab, on which is carved in relief a sitting figure with the right foot on an elephant, the left on a bulllock.'—(Ind. Ant., Vol. vii, p. 19, c. 1, last four lines.)


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Kuḍānāṁ navakāṁ vidhāyya vidhvad-vipraṁ vidhāna-kshamaiḥ karmāścharya-karaṁ samāpayad idāṁ Śrī-Raṅganātho guruḥ ॥

(Inscr. from Nepal, no. 23, inscr. of Queen Lalitatripura Sundari, v. 3, Ind. Ant., Vol. ix, p. 194.)

(63) 'On the east side of this great Stūpi 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.'—(Gangai-Koṇḍapuram Śaiva temple, Ind. Ant., Vol. ix, p. 118, c. 1.)

(64) Śrī-Brahma-Devara-manṭapavanu—' presented the Brahma Deva manṭapa.'—(Ep. Carnat., Vol. ii, no. 121; Roman Text, p. 88; Transl., p. 172.)

(65) 'Tupada-Vengaṭaṇapa made a stone manṭapa and a well for the god Prasanna-Vengaṭaramanaṇa to the north-west of the precincts of the temple of the god Paśchima-Raṅganāthā.'—(Ep. Carnat., Vol. iii, Seringapatam Taluq, no. 9; Transl., p. 8; Roman Text, p. 17.)

(66) 'Also land for the god Hanumanta newly set up in the manṭapa in the middle of the village, to which the god Rāma pays a visit at the Rāmanavaṇami (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 manḍapa does not belong, as an attached or detached building, to any temple. It is by itself a temple. Such manḍapas or temples are named after the gods whose idols are consecrated in them, such as Viṣṇu-manḍapa, Kālī-manḍapa, and so forth.

(67) 'His awful wife Rangamma, . . . had erected a manṭapa, 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 Ramaṇuja sect might be fed in the raṅga-manṭapa.'—(Ep. Carnat., Vol. iii, Seringapatam Taluq, no. 89; Transl., pp. 26–27; Roman Text, p. 57.)

(68) Śrī-Timma-dāṇḍanaṇyaka mahiṣī Śrī-Ranga-nāyaki-rachitaḥ ॥
Sampat-kumāra-mahiṣī purataḥ pratibhāti raṅga-manṭapikā ॥

'Timma-dāṇḍanaṇyaka's wife (Queen Consort) Ranga-nāyaki erected a ranga-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 manḍapa is most generally understood. This is what is called nāṭ (i.e., nritya or raṅga)-mandira, as stated above.
(69) 'Caused to be erected the raṅga-mañṭapa of the god Keśava, . . . also the raṅga-mañṭapa of the god Raṅganātha to the south-east of that village and a sabhā-mañṭapa for . . . the village.'—(Ep. Carnat., Vol. iii, Tirumakūḍalu-Narasipur Taluq, no. 58; Transl., p. 78.)

(70) 'The accountant Liṅgana, son of . . . with devotion erected (a mañṭapa of) 12 ankaṇas near the big aśvattha tree, in proximity to the Matsya-tīrtha, on the bank of the Arkapushkarini.'—(Ep. Carnat., Vol. iv, Yadatore Taluq, no. 3; Transl., p. 52; Roman Text, p. 84.)

(71) 'The manager of his (Krīṣṇa-Deva-mahārāya) palace, . . . made for the god Virabhada . . . , a gandhagoḍi-mañṭapa, in front of the raṅga-mañṭapa.'—(Ep. Carnat., Nāgamaṅgala Taluq, no. 4; Transl., p. 114; Roman Text, p. 188.)

(72) 'Haridāśa-Rāūta, son of . . . set up in front of the god Prasanna-Mādhava of Beḷḷūr a festival (utsava) mañṭapa, a pillar for lights (dīpa-māleya-kambha) and an altar for offerings (bali-pīṭha).'</>(Ep. Carnat., Vol. iv, Nāgamaṅgala Taluq, no. 42; Transl., p. 124; Roman Text, p. 213.)

(73) 'Caused a uyyāle-mañṭapa to be erected for the spring festival of the god.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 12; Transl., p. 46; Roman Text, p. 106.)

(74) 'Newly built the Kalyāna-mañṭapa (Kaṭṭisi samarpisida Kalyāna-mañṭapa ankaṇa) as an offering at the lotus-feet of the god Chennai-Keśava.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 21; Transl., p. 52; Roman Text, p. 119.)

(75) The grant was made 'that a pond and mañṭapa may be constructed in front of the temple upper storey for the spring water-festival (vasanta-kāḷadalli abage-seve naḍeve-bagge) for the god.'—(Ibid., no. 29; Transl., p. 54; Roman Text, p. 12, line 15 f.)

(76) 'He constructed a pond for a raft and a Vasanta-mañṭapa; and in order to provide for ten days' raft festival in Phālguna, for the oblation and feeding of Brāhmaṇ during the festival . . . he made a grant.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 78; Transl., p. 64–65; Roman Text, p. 150.)

(77) 'Built a brick enclosure for the temple, erected a kalaśa to it, and a wooden raṅga-mañṭapa, in front, had the whole plastered,' . . . —(Ep. Carnat., Vol. v, Part I, Arsikere Taluq, no. 8; Transl., p. 115, line 6 f.; Roman Text, p. 263, line 9.)

(78) 'Seated on the diamond throne in the mañṭapa in front of the Basaveśvara temple in the square in the middle of the street of the sun and moon in the Kaṇṭhirāya-pete of Bānāvāra situated to the south o 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-mañṭapa (pabu-mañṭapadalli) 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).’—(Ep. Carnat., Vol. vi, Kāḍūr Taluq, no. 57; Transl., p. 12; Roman Text, p. 38–39).

(80) ‘Caused a bhoga-manṭapa to be erected in front of the temple of the god Janārddana.’

It should be noticed, that the bhoga-manṭapas are generally built on the side, and not in front of, the temple.—(Ep. Carnat., Vol. vi, Kāḍūr Taluq, no. 91; Transl., p. 16; Roman Text, p. 52.)

(81) ‘Caused the Nandi-manṭapa 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 unpretentuous, whilst inside it consists of three apartments—a manṭapa or porch, the Sabhā-manṭapa, or assembly hall, and the nij(a) mandira or shrine. The floors are laid with coloured marbles and the roof supported on pillars.’

‘The manṭapa or hall is roofed by an octagonal dome supported, as usual, on twelve pillars.’ . . .—(Ahmadabad Architecture, Burgess, Arch. Surv., New Imp. Series, Vol. xxxiii, pp. 87, 90.)

(83) See Mukha-manṭapa, of Somesvara temple at Kolar.—(Mysore Arch. Reports, 1913–14, Plate vii, fig. 3, p. 20.)

(84) ‘Its (Kandāriya Mahādeo temple’s) general plan is similar to that of most of the larger mediaeval temples of Northern India (see its plan, Plate xcvin). It has the usual ardha-manṭapa or portico, the manḍapa or nave, the mahā-manḍapa or transept, the antarāla or ante-chamber, 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-manḍapa, which affords an area of 16’ 3” inside for loungers and devotees to rest it.’—(Ibid., Vol. xxii, p. 135.)

(85) ‘Manḍapa—any open or enclosed building in connexion with a temple. If used for any purpose, the distinctive name is prefixed.’—Rea. (Chalukyan Architecture, Arch. Surv., New Imp. Series, Vol. xxxii, p. 39.)

(86) Madhya-manḍapa—second hall of a temple.

Mahā-manḍapa—central hall of a temple, the nave.

Manḍapa—the 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.
MANḌAPIKĀ (see MAṆḌAPA)—A small pavilion, a custom house.

(1) Śri-Naddūlā-mahā-sthāne śri-Saṁḍeraka-gachchhe śri-Mahā-virade-vāya śri-Naddūlā-talapada-sulka-maṇḍapikāyāṁ māsaṁumāsam-dhūpa-tailārtham ī

(Granted to the Jaina temple of) 'Mahāviradeva in the Saṁḍeraka gachchha, at the holy place (Mahāsthāna) of Naddūlā, a monthly (sum of five drammas) (to be paid) from the custom house in the grounds (talapada-svatala) of Naddūlā.'

'For passages in which the term maṇḍapikā occurs, compare Ep. Ind., Vol. i, p. 114, line 27 ; p. 173, line 6 (Siyadoni-sātka-maṇḍapikā) ; p. 175, line 19 ; p. 177, lines 29 and 30 ; p. 179, line 45 ; p. 262, line 3 (pattana-maṇḍapikā) ; Ind. Ant., Vol. xiv, p. 10, col. 2 (Śri-pathāṣtha-maṇḍapikā) ; Journ. As. Soc. Beng., Vols. lv, Part i, p. 47 ; iv, p. 48, and v., Bhāvā∼nagar inscr., p. 205, line 7. Sulka-maṇḍapikā occurs, e.g., in Bhavnagar inscr., p. 158 f., lines 10, 15 and 18. The meaning of maṇḍapikā is suggested by the Maṇḍhi māṁḍavī, a custom house.' Prof. Kielhorn.—


(2) Cf. Maṇḍapikā-dāyāt śreshṭhi-nara-sīṁha-go-vrīsha-dhīra-ďītyaiḥ ī

(Sherghad stone inscr., lines 1-2, Ind. Ant., Vol. xl, p. 176.)


(4) Śri-Timma-daṇḍanāyaka mahisi Śri-Raṅga-nāyaki rachitā ī

Sampat-kumāra-mahisi-purataḥ pratibhāti raṅga-maṇḍapikā ī

'Timma-daṇḍanāyaka's wife (Queen Consort) Raṅga-nāyaki erected a raṅga-maṇḍapa in front of (the temple of) the goddess of Sampat-kumāra.'—(Ep. Carnat., Vol. iii, Seringapatam Taluq, no. 97 ; Roman Text, p. 59 ; Transl., p. 28.)

MANḌI (see BODHIKĀ)—The crowning part of the capital of a column, a market-place, a market.

(Suprabhedāgama, xxx, 57, 107 ; see under STAMBHA.)

MATTAVAṆA—An elephant in rut, a kind of entablature.

(M., xvi, 19, also l, 279 ; see under PRASTARA.)

MADIRĀ-GRIHA (SĀLĀ)—A drinking house, a tavern, an ale-house.

Śiva-vaiśravaṇāśvi-śrīmadirā-grihaṁ cha pura-madhye kārayet ī

(Kautāliya-Artha-sāstra, Chap. xxv, p. 55-56.)
MADHÜCHCHHISHTA—Wax, the casting of an image in wax.

Mānasāra (Chap. lxxviii, 1·56, named Madhūchchhishṭa):

The chapter opens with an enumeration of phalli and ascetics as well as architects whose images are to be cast in wax (lines 2·19). The architects, called sthapati and sthāpaka, make the can for preparing the wax therein, but the actual preparation is not explicitly described. All kinds of images, temporary or permanent, stationary or movable, have to be cast in wax. The process seems to be this (lines 20·44): some part of the image is covered with a thin copper-leaf, and the wax is laid on two or three anāgulas 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.’—(Karaṇāgama, 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 be first 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.’—(Viṣṇu-saṁhitā, Pātaḷa 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 tenth 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 shewn 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-storeyed buildings once prevailing in the central country (see details in under Prāśāda).

Madhyamālaya-vistāre-trayas-trimśad-vibhājite
Tri-bhāgaṃ kūṭa-vistāroma madhya-bhadrāika-bhāgikam
Mahā-sālā navāṁśaṁ syāt śeṣaṁ pūrvavat ācharete
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, the central porch or hall.

(M., xv, 110 ; xix, 177 ; xxxiii, 380, etc.)

MADHYA-BHUVAṆGA—A moulding of the door.

(M., xxxix, 72.)

MADHYA-RAṆGA (see Mukhta-prapāṅga)—The central theatre, the enclosed courtyard, the quadrangle surrounded by buildings on four sides and open at the top.

Mānasāra (Chap. xlvii, 1–36 named Madhya-raṅga,) refers in this connection to the open quadrangle, stone column and grain-column (muktaprapāṅga, sīlā-stambha and dhānyā-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-raṅgarā tad-uddiśya chordhve’laṅkāra(m) vakshyate
Evaṁ tu chordhva’laṅkāraṁ madhya-raṅge tu vinyaset

(M., xvi, 155, 169 ; see also lines 156–168.)

In connexion with maṇḍapas or pavilions.

(M., xxxiv, 128, 210, 234, 324, 456, etc.)

Gṛ̥he vā madhya-raṅge vā pārśve vā chaśa-koṇake (aṅkurārpaṇaṁ kuryāt)

(M., xxxvii, 13.)

The central part of the coronation hall.—(M., xliv, 183.)
HINDU ARCHITECTURE

MANDIRA

MADHYA-SĀLA (cf. ŚALĀ)—The middle hall, a special interior chamber, a kind of council hall.

Kshudra-śalāśadā proktam koshṭha-śalā-chatuṣṭhayam 1
Madhyasalā-tri-bhāgena bhadra-śalā cha madhyame 1

(M., xxvi, 12-13; see also M., xx, 56, etc.)

MANDARA—A type of building which is 30 cubits wide, has ten storeys and turrets.

(1) Triṃśad-dhastāyāmo daśa-bhauamo mandaraḥ śikhara-yuktāḥ 1
(Compare this with Kāśyapa quoted by the commentary and given below):

Mandaraḥ śikharaṁ yuktāḥ saḍa-asrīr daśa-bhumikaḥ 1
Triṃśad-dhastāṁs cha vistirṇaḥ prāsādo’yaṁ dvitiyakaḥ 11

(Brihat-sanhitā, lvi, 21, J. R. A. S., N. S., Vol. vi, p. 319.)

(2) Bhanishya-Purāṇa (Chap. cxxx, v. 28; see under Prāśada).
(3) Matsya-Purāṇa (Chap. cclxiv, vv. 28, 32, 47, 53; see under Prāśada).
(4) Agni-Purāṇa (Chap. civ, vv. 14, 15; see under Prāśada).
(5) Garuḍa-Purāṇa (Chap. xlvi, vv. 21-22, 24-25; see under Prāśada).
(6) A building with four śālās (compartments) and eight kūṭas (towers or domes):

Mand(h)ara-nāma ity-uktaḥ chatuḥ-śālāṣṭa-kūṭakam 11

(Suprabhedāgama, xxxi, 43.)

MANDIRA—A type of building, a hall, a room, a temple, a shrine.

(1) A type of rectangular building (Garuḍa-Purāṇa, Chap. xlvii, vv. 21-22, 26-27; see under Prāśada).

(2) Three kinds of mandira (Vāstu-vidyā, ed. Ganapati Śāstri, vii, 15-18):

(3) Shoḍaśa-mandira-chakra (Vāstu-tattva, 1853, p. i f., see under Gṛiha-vināyasa).

(4) Paritaḥ pranāvākāra-prākāra-valayāṃcātim 1
Kamanīya-śalā-stambha-kadambottamāṃvaram 11
Viṣaṅkaṭa-viṣāṁ kālī-virājda-raṅga-māniṭapam 1
Viḍhāya vipulottuṅga-gopurāṃ deva-maṅdiram 11
Viśālāṁ ratha-viśṭhāṁ cha svaṁdanāṁ maṅdaropamām 1
Tātra pratishṭhitārya-śrī-Tāraka-brhma-rūpiṇe 11

'Built a temple (at Krishnāpurā) which was encircled by a wall of the shape of the pranāva and a broad and lofty tower. It has a large raṅga-maṅḍapa 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).

(Krishnapuram plates of Sadāśivaraṇa, vv. 55, 56, 57, Ep. Ind., Vol. ix, pp. 336, 341.)

(5) Tenedaṁ kāritaṁ tuṅgaṁ dhūrjaṭer mandira-griham

‘He caused to be made this lofty dwelling of Dhūrjaṭa (Siva).’—(Inscript, at the Ganeśa temple, Māmallapuram, v. 10, H.S. I. I., Vol. i, no. 18, pp. 4, 5, ibid. no. 18, inscr. at the Dharmaraja maṇḍapa, Māmallapuram, v. 10, p. 6.)

(6) Kośa-varddhana-girer anupūrvvam so’yam unmishita-dhiḥ suga-tasya

Vyastam āraṇi-karaika-garimnya mandiraṁ saca 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.’—

(Buddhist Sanskrit inscrip., from Kota, v. 17; Ind. Ant., Vol. xiv, pp. 46, 48.)

(7) . . . Tenedaṁ maṇḍiraṁ Kāma-vidvishāḥ

Kāritaṁ muktaye bhaktyā kirttayecha kṛitiṁ mānaṁ

(Inscrip. of the Kings of Chedi, no. A, Tewar stone inscrip. of Gayā Karnaṇdeva, line 17, Ind. Ant., Vol. xviii, p. 211.)

(8) Jaināṁ maṇḍiram indirā-kula-griham sad-bhaktito chikarat

‘Out of pure faith, he made this Jaina temple a home for Lakshmi.’—

(Ep. Carnat., Vol. 11, no. 65; Roman Text, p. 60; Transl., p. 149.)

MASI(SI)TI—A mosque, a Muhammadan place of worship.

‘Raṅgai-Nāyakayya, in order to endow the stone masiti (mosque) (kalla-masitiya-deva-sthānakke), which Bābu Setṭi had erected in the inner street of Sindaghaṭṭa, made a grant for it of the village of Śivapura and Habiba’s house.’—(Ep. Carnat., Vol. iv, Krishnārājapeṭ Taluq, no. 72; Transl., p. 111, Roman Text, p. 183.)

MASURAKA—A lintel, i.e., thin piece of timber or stone that covers an opening and supports a weight above it. It implies the cornice of the entablature. It is sometimes used in the sense of adhishṭhāna or base.

(1) Adhishṭhāna-vidhum vakshye śāstre saṅkshipyate’dhunā
dharmya-tuṅga-vaśat proktam tasya māṣūraponnatam

(M., xiv, 1, 8.)

Tasmān masuṛena sahaiva sarvaṁ kṛitaṁ vimāneshu cha bhū-
shaṇāni

(Ibid., 409–410.)

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HINDU ARCHITECTURE

MAHĀ-NĀŚI

Evam chatuḥ-shaṣṭi-maṣūrakāṇi śāstroka-māṇena vibhājitāni

(Ibid., 393–394.)

Āhatya(m) asḥṭadhā harmyaṁ ganva-māṇam ihočhyate
Utsedhe chaśṭa-bhāge tu ekaṁśena maṣūrakam
Dvi-bhāgam chaṁghri-tuṅgam...

(M., xix, 20–22; see also xlvi, 5; xxxiv, 266, etc.)

(2) Tad-varddhitapittham vā tad-varddhitā-maṣūrakām
Pāḍāyāma-samottūṅga-maṣūraka-yutāṁ tu vā

(Kāmikāgama, xxxv, 115.)

Masūra implies the cornice of the entablature.

(Ibid., liv, 47; see under Prastara.)

Masūra, a synonym, as stated, but apparently a component part, of
adhishthāna or base:
Masūrakam adhishthānaṁ vastvādhāraṁ dharātalam
Talanī kuṭṭīmādy-aṅgām adhishthānasya kirtitam

(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., xxxii, 10; see under Gopura and Prākāra.)

MAHĀ-GRĀMA—A large village.

(M., x, 79; see details under Grāma.)

MAHĀ-TAULI—A synonym of prachchhādana 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-dvāraṁ tu sarveshāṁ lāṅgalākāra-sannibham
Kapāṭa-dvāya-samyuktāṁ dvārāṇāṁ tat prithak prithak

(M., ix, 360–361; see also xxxi, 79.)

MAHĀ-NĀŚI (see Nāśi)—A large vestibule.

(Nāśikā-śikharāṇvitam) tad-ardham stūpikottuṅge tan-mahā nāśikā-
śraye

(M., xv, 91.)

Dvi-lalātē mahā-nāśi ekādaśa-śikhāṇvitam

(M., xxxiii, 202, etc.)
MAHĀ-PADMA—A type of round building.

(1) Agni-Purāṇa (Chap. ciii, vv. 17–18; see under Prāśāda).
(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 28–29; see under Prāśāda).

MAHĀ-PATṬA—A moulding of the base, a large fillet.

(M., xiv, 301; see the lists of mouldings under Ādhishtāna.)

MAHĀ-PĪṬHA—The pedestal, a site plan, the lower part of the phallus:

A site plan in which the whole area is divided into sixteen equal squares.—(M., vii, 5, 61; see under Pada-vinyāsa.)

Cf. Mahā-pīṭha-pade rathiyā dikshu dikshu trayatām tathā ī

(M., ix, 429, etc.)

The pedestal of an image:

Padma-pīṭham mahā-pīṭham tri-mūrtināṁ cha yojayet ā

(M., xi, 86, etc.)

MAHĀ-MĀṆḌAPA (see under MāṆḍapa)—The great hall of entrance to the main shrine of temples.


See under MāṆḍapa:


'This building (mahā-māṇḍapa) 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.'

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'Two yālis on the back responding pilasters are abutted against and partly covered by the east wall of the modern ardha-maṇḍapam. The forated window in the east wall of the ardha-maṇḍapam opens in to the mahā-maṇḍapam.'—(Pallava Architecture, Arch. Suro., New. Imp. Series, Vol. xxxiv, p. 36, paras. 1, 2, 3, 4, 8 and 10; see also Plate L.)

'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.'—(Cunningham, Arch. Suro. Reports, Vol. viii, p. 171, para. 2.)

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-VṚITA—A kind of phallus.

(M., liti, 2; see under Liṅga.)

MAHĀ-VṚITTĀ—A kind of joinery.

(M., xvii, 102; see under Sandhi-karmā.)

MAHĀ-SĀLĀ—A large hall.

Cf. of the sixteen parts width of a building the mahā-sālā is seven parts broad.—(M., xxvi, 10, etc.).

MAHĀSANA—A site plan in which the whole area is divided into 225 equal squares.

(M., vii, 18–20; see under Pada-vinyāsa.)

MAHĀM BUJA—A large cyma, a moulding of the pedestal.

(M., xiii, 91; see the lists of mouldings under Upapīṭha.)

MĀGADHA(-KĀNTA)—A class of twelve-storeyed buildings once prevailing in the country of Magadha.

Tad evam anu-sālā madhye bhadra-sālaika-bhāgikam
Evaṁ māgadha-kāntaiṁ syāt karṇa-kūṭa-sabhadrakam

(M., xxx, 33–34; see also 31–32 under Vāśa-kānta.)

MĀṆI-BHADRA (see Maṇi-Bhadra)—A pavilion with sixty-four columns.

(Suprabhedāgama, xxxi, 103; see under Maṇḍapa.)
MĀTRAṅGULA (see under ĀṅGULA)—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 kuṣa-grass or seat, the spout of a ladle, and the ladle, etc.

(Suprabhādāgama, xxx, 4-5, 7-8; see under ĀṅGULA.)

MĀNA—A house well measured (A.-V., ix, 3; iii, 12). The measurement of height or length.

(1) The linear measurement is divided into six kinds—Māna (Āyāma, Āyata, Dirgha), Pramāṇa, Parimāṇa (Vistāra, Tāra, Śrīti Vistīti, Vistītra, Vyāsa, Visārita, Vipula, Taṭa, Vishkambha, Viśāla), Lamba-māna (Sūtra, Unmita), Unmāna (Bahala, Ghana, Miti, Uchchhrāya, Tūṅga, Unnata, Udaya, Utsedha, Uchcha, Nishkrama, Nishkriti, Nirgama, Nirgati, Udgama), and Upamāna (Nivra, Vivara, Antara).

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 (vistītra). Parimāṇa is the measurement of width or circumference (parītaḥ). Lamba-māna 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 chāpi pramāṇam cha parimāṇam lamba-mānakam
Unmānam upamānaṁ cha mānaṁ padmaṁ samirītam
Pādāṅguṣṭhi-saśīmāntaṁ śiraṁtaṁ mānaṁ chāpi prakathyate
Pramāṇaṁ vistītraṁ proktāṁ parītaḥ parimāṇakam
Tat-sūtrā lamba-mānaṁ syāṁ nimnam unmānam uchyaṁ
Avāntaropamānaṁ syāṁ bimbodayādi-sarvasaṁ
Mānam evaṁ tu shaḍ-bhedāṁ mānenāṅgāṁ mānyayet

(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 (adhishṭhāna), (v) cubit, (vi) tāla (a span), (vii) āṅgula (finger’s breadth), (viii) the height of
the worshipper, and (ix) the height of the riding animal (vāhana) of the principal idol:

Ādimāna-vidhiṁ samyak(-g) lakṣaṇam cha ihochyate
Harmya-tāra-vaśān māṇam garbhā-geha-vaśodayam
Dvāra-māna-vaśāt tuṅgam adhishṭhāna-vaśodayam
Hasta-māna-vaśān māṇam tāla-māna-vaśodayam
Aṅgulenāpi chottuṅgaṁ yajamāna-vaśodayam
Mūla-bera-vaśān mānam uttamaṁ trayaṁ trayaṁ

(M., LV, 10–15.)

Each of these nine measures is again divided into nine kinds:
Tasmād ekaṁ tu pratyekam nava-mānam ihochyate

(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 (vii) aṅgula will be found under the term ‘Aṅgula’ 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 forehead), or, as sometimes stated, to the eyeline, nose-tip, chin, arm-limit (to the shoulder), breast, heart, navel, and sex organ:

Kanyasād uttamāntaṁ syād yajamāṇodayaṁ param
Keśāntaṁ nāśikāgrāntaṁ hanvantam bāhu-sīmakam
Stanāntaṁ hṛidayāntaṁ cha nāvyantam meḍhra-sīmakam
Navadhā kanyasāntaṁ syāt sthāvaram jaṅgamodayam

(Idid., 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 Kautuka).

Hasta (v) and aṅgula (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 ‘Gaṇya-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 Gaṇya-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, Sāntika,
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, Parimāṇa, Lamba-māna, Unmāna and Upamāṇa, there are architectural terms also to express length, breadth and width, e.g. dīrga (for dairghya), tāra, vistāra, viśāla, vistṛiti, vistṛita, vishkambha, etc. Māna 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. Māna 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) Ātāḥ-param pravakṣhyāmi mānonmānaṁ 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 tāla measurements employed in statues.)

(Matsya-Purāṇa, Chap. cclviii, v. 16.)

(3) Mānaṁ tad-vistāraṁ proktam unmānaṁ nāham eva cha

(Suprabhedagama, xxxiv, 35.)

(4) Parimāṇamānaṁ-mānaṁ dhāryaṁ rāja-vimudritam

Guṇa-sādhana-saṁdakshā bhavartantu nikhilā janāh

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.

(Śukramīśāra, ed. Oppert, i, 310.)

MĀNA-BHADRA—A pavilion with twenty-six pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 12; see under MAnḍapA.)

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. cclxx, v. 12; see under MAnḍapA.)

MĀNAṅGULA (see under AṅGULA)—The standard measure (equal to ¼ inch), the unit of length.

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The smallest measure is the atom or paramāṇu, i.e., the particle of dust visible in the sunshine through a lattice—(Bṛihat-saṁhitā, I.viii, 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.

(Suprabhedāgama, xxx, 2-3, 6-7; see under Aṅgula.)

MĀNUSHA—Relating to the human being, a kind of phallus.

(Kāmikāgama, I, 35, 38; see under Liṅga.)

MĀRGA—A road, a street, a way, a path, a lane, a passage, a canal, a course.

Chaṇḍalānāṁ praveśāya nirgamāya malasya cha 1
Jalasya nirgamārthāṁ tu kshudra-mārgāḥ praśaṅsītāḥ 11

(Kāmikāgama, xxxviii, 8.)

MĀLIKA(-KĀ)—A class of buildings, a type of pavilion.

(1) Kuḍyasyānta-pradeśe tu yuktyā chāvṛita-mālikam 1
Mālikopari vapra(m) syād adhishṭhānam samodayam 1

(M., xxxi, 60, 64.)

A type of pavilion (maṇḍapa):

Evam tu mālikākārah śesham prāg-uktavan nayet 1

(M., xxxiv, 315; see for description 297-314.)

Maṇḍape chordhva-kūṭam syān mālikākṛiti(m) vinyaset 1

(M., xxxiv, 291.)

(2) Kechid vai mālikākārā kechid vai gopurākṛitiḥ 11

(Suprabhedāgama, xxx, 123: see for full context 115-122, under Prākāra.)

Tad-bāhye'bhyantare vai mālikā-maṇḍapaṁ hi vā 11

(Ibid., xxxi, 128.)

(3) Tā (śālā) eva mālikāḥ proktā mālavat kriyate yataḥ 11
Paṇcha-daśa-karāntam tu kuryād āvṛita-maṇḍapam 11
Maṇḍapena vīṇā vāpi tena mānena pāṭhikā 1
Vibhadrā vā sabhadhrā vā karatavyā mālikā budhaiḥ 11

(Kāmikāgama, xxxv, 6, 99, 100.)
Kāmikāgama (Chap. xli, named Mālikā-lakṣaṇa) :

Classification :

Chaturdhā mālikā śālā sabhā-muṇḍaja-saudhāje II (1)

Definitions (vv. 2–5) :

Śālayām api śālāṅgā nishkrāntānana-sobhitā
Śā śālā mālikā jñeyā śāstre’ smin Kāmikāgame II
Sabhāvad vihitā bāhye prāsādavad alaṅkṛitā II
Uha-pratyūha-saṁyuktā yā sabhā sā cha mālikā II
Yatheshta-diśa saṁyuktā bhoga-bhūmi-samanvitā II
Prāsāda-vyāsa-dīrghochchhā prakṛtā prāsāda-mālikā II
Maṇḍapasyokta-vistārāyāma-tūṅga-vibhūshini II
Sarvatra muṇḍākārātvañ kathitā muṇḍa-mālikā II

Further classifications (vv. 6–7) :

(i) Saṁchita, Saṁchita, and Upa (also Apa) saṁchita.
(ii) Nāgara, Drāviḍa, and Vesara.
(iii) Jāti, Chhanda, and Vikalpa.
(iv) Suddha, Miśra, and Saṁkīrṇa.
(v) Vija, Mūla, and Aṅkura (this class is not specified).

(Excepting the last one, all the other classes occur in the Mānasāra also; see under Vimāna-lakṣaṇa.)

The details of these classes are given (vv. 8–22).

Still further classifications are given under the following names :

Sindhuka (vv. 23–28), Saṁprūṇa (vv. 29–30), Meru-kūṭa (v. 31),
Kshema (vv. 32–34), Śiva (vv. 35–38), Harmya (vv. 39–40),
Saumya (v. 40), Viśāla (v. 41), Sarva-kālīya (vv. 42–49),
Vijaya (v. 50), Bhadra (v. 51), Raṅgamukha (v. 52), Alpa
(vv. 53–54), Kona (vv. 55–58), Geya (vv. 58–59), Sāra (v. 60),
Pushkara (vv. 61–63), Adbhuta (v. 61a), Saṁkīrṇa (v. 62), and
Daṇḍa (v. 64).

Aneka-bhūmi-yuktā tu mālākārā tu mālikā II

(Ibid., L, 89.)

Mālikā-yukta-śā(?) sā)laṁ chet koṇa-stambhe dvitiyake I
Prathamāvaraṇe vāpi dvitiyāvaraṇe nyaset II

(Ibid., xxxi, 96.)

(4) Śailaṁ sū(m)bhitā-sāta-kumbha-vilasat-kumbhaṁ mahā-maṇḍapaṁ
prākāraṁ paramālikā-vilasitāṁ muktā-mayāṁ cha prapā
(-bhā)ṁ.

Made for the god Vāmana a great maṇḍapa of stone, resplendent with
pitchers (domes) of shining gold, surrounding wall, adorned with
excellent buildings, and a canopy of pearls)._ (Fourteen incrip. at Tirukkovalur, no. K, of Rajendra Deva, lines 1–2, Ep. Ind., Vol. vii, pp. 145, 146.)
MĀLIKĀ-MANḌAPĀ—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, 153; see under MANḌAPĀ.)

MĀLYĀHUTA—A class of buildings, a type of pavilion.

(M., xxxiv, 316; see under MANḌAPĀ.)

MIŚRA—A building made of any two materials out of wood, brick, stone, iron, etc.

Eka-dravyāṁ tu śuddaṁ syād dvi-dravyāṁ miśra-harmyakam !

(M., xviii, 138, etc.)

Dravya-dvaya-yutam miśram saṁkīrṇam bahuḥbhir yutam !

(Kāmikāgama, xlvi, 22.)

MIŚRITA—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 ADHIŚṬHĀNA, UPAPIṬHA and PRASĀDA.)

MUKULI—A type of round building.

(Garuḍa-Purāṇa, Chap. xlii, vv. 21, 23, 28 29; see under PRASĀDA.)

MUKTA-PRAPĀNGA (see MADHYA-RAṆGA)—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-śileṣṭa-kādyaiḥ !

Ratnair aneka-bahu-loha-viśeṣhakaiḥ !

(M., xlvi, 31–32; see also xlviii, 68.)

MUKHA—The face, frontispiece, the front side of a building, the façade.

Svakiyāṅguli-māṇena mukham syād dvā-daśāṅgulam !

Mukha-māṇena karttavyā sarvāyava-kalpanā 11

‘The face (of one’s statue in length) should be 12 āṅgulas (=9 inches), being measured with one’s own finger. The whole body should be made symmetrical to the face.’—(Matsya-Purāṇa, Chap. colviii, v. 19.)
MUKHA-BHADRA

The front side of a building (see Čānikāgama and Bṛhat-saṁhitā, under Dvāra).

MUKHA-BHADRA (see Bhadra)—A portico, a porch, the front tabernacle, the middle niche, the front room corresponding to modern drawing-room or reception hall, staircase room.

Sarvēšāṁ mukha-bhadraṁ syāl lakṣhaṇaṁ vakhyate’dhunā l
(M., xviii, 275; see also 276 f.)

Sarvēšāṁ mukha-bhadraṁ pārśve sopāna-saṁyutam l
(M., xxx, 93.)

Parito’linda-bhāgena vāraṇaṁ (=door) mukha-bhadrakam l
(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, c. 1, last para.)

Deva-Śrī-śaśi-bhūshaṇasya kṛitinā devālayaṁ kāritaṁ yugmaṁ maṇḍapa-sobbitam cha purato-bhadraṁ pratolyā saha l
Kṣetreśasya tathā surālaya-varaṁ sphitaṁ taḍāgaṁ tathā bandhaṁ Kauḍika-saṁjñakaṁ bahu-jalaṁ dirghaṁ tathā khāṇitam l
(Kanker inscrip. of Bhanudeva, v. 7, Ep. Ind., Vol. ix, p. 127.)

MUKHA-MAṆḌAPA—The pavilion in front of a temple.
(M., xix, 198–199, etc.; see under Maṇḍapa.)

Garbha-sūtra-sama-bhāgād agrato mukha-maṇḍapam l
(Matsya-Purāṇa, Chap. colxix, v. 6; see also v. 11; also Garuḍa-Purāṇa, Chap. xlvii, v. 10.)

Prāsāda-garbha-mānaṁ vā kurvīta-mukha-maṇḍapam l
Sikharasya chaturthena agrato mukha-maṇḍapam l
(Agni-Purāṇa, Chap. xlii, vv. 7, 12.)

‘Made the mukha-maṇḍapa (muga-maṇḍaman) and consecrated (the shrine).’—(Two Anaimalai inscrip. no. II, Ep. Ind., Vol. vii, pp. 320–321.)

MUKHA-VĀRAṆA—The entrance door.
(M., xxxv, 395; see Dvāra.)

MUKHYA-HARYA—The main building, the chief temple.
(M., xiii, 14.)
HINDU ARCHITECTURE

MUNDA-MALIKĀ—A class of buildings, the top room.

(Kāmiṅkāgama, xli, 5; see under Mālikā.)

MUNDA-HARMYA—The top room.

(See Kautiliya-Artha-sāstra under Chūlīharmya.)

MUNDAKA-DVĀRA—A kind of upper door.

(See Kautiliya-Artha-sāstra 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.)

MUDDHA-VEDI—The so-called Buddhist tee, railings in relief are frequently added to it, balustrade, railing.

(Mahāvamsa, 35, 2, ed. W. Geiger, p. 297.)

MUNI—An ascetic. An account of the images of the seven patriarchs is given in detail in the Mānasāra. Agastyā is measured according to the seven tāla, Kaśyapa and Bhrigu according to the eight tāla, and Vāshishṭha, Bhārgava, Viśvāmitra and Bhāradvāja 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.)

MUSHṬI-BANDHA—A moulding of the entablature and of the column, a kind of roof, the topmost part of a building, a part of the rampart and of the arch.

The third moulding from the top (downwards) of the entablature (Kāmiṅkāgama, 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:

Vajrākritiś cha vapraṅgaṁ chhatrākāram athāpi vā ī
Uttaraṁ vājanaṁ chaiva mushṭi-bandham tridhānvitam ī

(M., xxxi, 66–67.)

A part of an arch (M., xlvi, 65; see under Toraṇa.)
MÛRTI—An image, a statue, an idol.

(1) An image, a statue (M., l., 26, etc.).

(2) Aṅgulaś cha tathā mûrtiś chatur-āśiti-saṁmitaih

(Bhavishya-Purāṇa, Chap. cxviii, v. 7.)

(3) Deśānura-pā-bhūshaṇa-vedhālaṅkāra-mûrtibhiḥ kāryā

(Bṛihat-sanhitā, l.viii, 29.)

(4) Śilākhaṇa janītā satya-sandhyasya bhautikī

Mûrtiḥ kārīmayi chāsya ṛṣitā tenaiva śāśvatī

‘By the stone-chesel 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 inscrp., no. 33, v. 4, H. S. I. I., Vol. i., pp. 29, 30.)

(5) Uttara-bhāgada Kaisāleyalli paṁcīa-vimśati-lilā-mûrtigaḷaṁ pra-
tiṣṭheyaṁ

‘Set up on the colonnade to the north twenty-five pleasing (līla—a particular attitude, like dhyāna-mûrti) statues.’—[Ep. Carnat., Vol. iv, Chamarajnagar Taluq, no. 86; Roman Text, p. 18, lines 15, 10 (bera), 13 (vigraba); Transl., p. 11.]

In this inscription, the expressions bera, vigraha, and mûrti occur; they are to be distinguished: bera or bimba is an idol of a god, vigraha (or image) expresses almost the same idea, mûrti implies the statue of both gods and men, and so also does pratiṣṭhā.

MÛRTI-KĀNTA—A type of storeyed building.

A class of five-storeyed buildings (M., xxii, 19–24; see under Prāsāda.)

MÛLA-DANṆA—The regulating column of a building, the foundation pillar.

The main column (M., xv, 236; see also l., 104, etc., under Stambha).

MÛLA-BERA—The chief deity in a shrine, the principal idol of a temple.

(M., lv, 34; lxi, 21; liv, 3, etc.)

MÛLA-STAMBHA—The foundation pillar, the regulating column of a building.

(M., xv, 234, etc.; see under Stambha.)

MÛLA-STHĀNA—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-
Mûla-sthāna at Tirukkalukkuṇram.’—(Inscrp. at Tirukkalukkuṇram,
line 34, H. S. I. I., Vol. iii, p. 148.)
MULA-HARMYA—The chief of the buildings forming a group, the principal shrine, the main temple. 
(M., xiii, 19; xxxix, 135, etc.)

MRIGA-VANA—Deer-forest, a place of sport or recreation of kings.
Tāvan-mātram eka-dvāram khāta-guptam svādu-phala-gulmaguchcham 
akaṇṭaki-drumam uttāna-toyāsayaṁ dānta-mṛigachatus-padam bhagna-
nakha-dāṁśhtrā-vyāla-mārgāyuka-hasti-hastinī-kalabha-mṛiga-vanaṁ vihā-
rārtham rājīnāḥ kārayet !
Sarva-tithi-mṛigaṁ pratyante chānyan mṛiga-vanaṁ bhūmivaśena vā 
niveśayet !
(Kautiliya-Arthā-śāstra, Chap. xxiii, p. 49.)

MRĪNĀLAKA—A lotus stalk or fibre, a moulding of the entablature, 
base, or pedestal, etc., 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.
(Kāmikāgama, lìv, 1; see under Prastara.)
A moulding of the entablature (M., xvi, 63; see the list of mouldings 
under Prastara.)

MEGHA-KĀNTA—A type of storeyed building.
A class of ten-storeyed buildings (M., xxviii, 16-17; see under 
Prāśāda.)

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 32 cubits wide.
(Bṛihat-sanhitā, lvi, 20; see J. R. A. S. 
N. S., Vol. vi, p. 318.)
Pañcha-chatvāriśan-meru-lakshanādhyāyāḥ—the chapter on the de-
scription of forty-five kinds of Meru buildings; they are described by the 
following authorities :
(2) Prāśāda-maṇḍapa-Vāstu-śāstra of Sūtradhāra Maṇḍapa (Chap. vi, 
Ms. Egg. 3146, 2253, fol. 26 b).
(3) Matsya-Purāṇa (Chap. cclxix, vv. 28, 31, 53, see under Prāśāda).
(4) Bhavisya-Purāṇa (Chap. cxx, v. 27; see under Prāśāda.)
(5) Agni-Purāṇa (Chap. civ, vv. 14-15; see under Prāśāda.)
(6) Garuda-Purāṇa also describes the same kind of Meru temple as the 
Agni-Purāṇa :
Śata-śiṅga-samāyuṣto meruḥ prāśāda-uttamaḥ !
Maṇḍapās tasya karttavyā bhadrāis tribhir alāṅkṛitāḥ !
(Chap. xlviitr, v. 24, cf. also v. 39; see under Prāśāda.)

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(7) A building with eight śālās (compartments) and eight kūṭas (towers or domes):

Merur nāma iti khyātas tv-ashṭa-śālāša-kūṭakam(-ḥ) ॥

(Suprabhedāgama, xxxi, 43.)

(8) ‘Meru denotes a particular kind of temple (hexagonal with twelve stories, variegated windows, and four entrances, Bṛihat-samhitā, lvi, 20.’)—(Jabalpur copperplate of Yasahkarnadeva, v. 13, Ep. Ind., Vol. ii, pp. 4, 6, note 42.)

(9) See Bheraghat inscrip. of the Queen Alhana Devi (v. 9, Ep. Ind., Vol. ii, pp. 11, 15).

(10) Kanaka-si-(ṣi)glapita-gagana-khelat-khechari-chakra-khedah ॥

Kim aparām iha kāṣ(ṣ)yāṁ yasya dugdhābdhi-vīchi-valaya-bahadalikterṭh kāṛttaṁ kariṇa-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), Kāriṇa-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.’—(Khairha plates of Yasahkarnadeva, v. 13, Ep. Ind., Vol. iii, pp. 211, 212, 216.)

(11) ‘Meru is primarily the name of the fabulous golden mountain (hemādri), the centre of Jambu dvīpa 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 (Bṛihat-samhitā, lvi, 20.)

‘According to Prabandha-chintā-maṇi (p. 134, see also p. 175 f.) King Karṇa of Gujarāt constructed a building of this kind, called Karṇa-meruḥ 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 Pṛthvi-rāja-vijaya, v. 100, suggests), the Meru made by Ajaya-rāja.’

‘Thus we have in Rājputāna Jenala-meru (this form is still used by Pandits and Yatis, and occurs regularly in the colophons of the palm-leaf manuscripts in the inscriptions and the Jainam books), the Meru made by Jenala,’ which primarily denotes the hill-fort, rising with its temples and palace above the town of Jesalmer or Jesalmīr in Marvāḍ, Komalmer, properly Kumbhala-meru, ‘the meru built by Kumbhala or Kumbhakarna,’ which is the well-known hill-fort in Mevāḍ. (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 Paṭṭā-
vālīs (see the description of the Kharatara, no. 56, Śrīpuj-Jina-samudra,
Ind. Ant., Vol. xi, p. 249), and Balmer or Barmer, properly Bāhaḍa-meru,
the Meru made by Bāhaḍa, a hill-fort in Mallānī (Rājputana Gazetteer,
Vol. ii, p. 271). The form Bāhaḍa-meru is used by the Jainas (see the
description of the Kharatara, no. 58, Śrīpuj-Jina-samudra, Ind. Ant., Vol.
xi, p. 249). In Kāṭhiāvāḍ, 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-
gadha, 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.'---(Ahmadabad Jaina temples, Arch. Suro., New
Imp. Series, Vol. xxxiii, p. 85.)
(13) 'Mandiram had the surname Jaya-meru-Śri-Karaṇṇa-maṅgalam
(lines 11 and 15 f.), which seems to be derived from Jaya-meru, one of the
surnames of the Bana king Vikramāditya.'---(Inscript. of Rajaraja I, no. 50,
H.S.I.E., Vol. iii, p. 103, para. 2.)

MERU-KĀNTA—A type of storeyed building.

(1) A class of three-storeyed buildings (M., xxi, 41-49, see under
Prāsāda).

(2) A type of building (Kāmiṅgama, lxv, 31; see under Mālikā).

MERUJA—A type of building, a class of pavilions.

(M., xxxiv, 160; see under Maṇḍapa.)

MESHA-YUDDHA—A kind of joinery.

(M., xvii, 93, 112-113; see under Sandhi-Karman.)

MAULI—A head-gear, a crown.

Mānasāra (Chap. xlxx, 1-232, named Mauli-lakṣaṇa):

Various crowns and head-dresses are described: Jaṭā, Mauli,
Kiriṭa, Karaṇṇa, Śrīastraka, Kuṇḍala(Kuntala), Keṣa-bandha,
Dhammila, Alaka, Chudā, Makuṭa, and Paṭṭa (lines 13-15).

Of these, the Paṭṭas are sub-divided into three kinds, namely, Patrapaṭṭa,
Ratna-paṭṭa, and Pushpa-paṭṭa (line 16). Kuntala, Keṣa-bandha,
Dhammila, Alaka and Chudā are apparently various fancy modes of hair-
dressing. Jaṭā (clotted hair) and Makuṭa (lit. diadem) are stated to
suit Brahmā and Śiva (Rudra); Kiriṭa and Makuṭa are prescribed for
Vishnu in his different forms, such as, Nārāyaṇa and others (lines
17-18).
Other petty gods wear Karaṇḍa and Makuṭa (line 19). The love goddess Rati (Manonmani) wears Jaṭā, Mauli, Maṇḍala or Kuṇḍala. Sarvasavati and Śāvitrī put on Keśa-bandha and Kuṇḍala. All the female deities may wear Karaṇḍa or Makuṭa. The kings Chakra-vartin (Sārva-bhaumā) and Adhirāja wear Kiṟita, Narendra puts on Karaṇḍa, Pārshnika uses Sirastraka, or the Chakra-vartin and other kings may, as stated, wear Karaṇḍa or Makuṭa. Patra-paṭṭa is stated to be suitable for the king Paṭṭa-dhara, Ratna-paṭṭa for Pārshnika, Pushpa-paṭṭa for Paṭṭa-bhāj, and Pushpa-mālyā (flower wreath) for Astra-grāha (lines 20–28).

Kuṇḍala (Kudmala) and Makuṭa are prescribed for the queen of Chakra-vartin, Keśa-bandha for the queen of Adhirāja and Narendra, Dhammilla and Kumuda for the queens of Pārshnika, Paṭṭa-dhara, Maṇḍaleṣā and Paṭṭa-bhāj, and Alaka and Chūḍa for the queens of Astra-grāha (lines 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 (lines 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 (lines 64–88, 89–92).

Forms of these crowns are then described:

Jaṭā, Makuṭa, Keśa-bandha and Dhavala (? Dhammilla) are stated to be shaped like tri-purusha (lit. three ancestors or the length of three men) Kiṟita like veṇu-karṇa (bamboo-ear), Karaṇḍa like the beak of a peacock, Sirastraka like budbuda (water bubble), and Dhammilla like vallika (creeper) (lines 93–95).

Then follows the description of the plan and the various parts of these crowns, as well as of their measurement (lines 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 Śālā.)

MAULI-BANDHA—A head-gear.

(M., xlix, 109; see under Bhūshaṇa.)

MAULI-MUNDA—The top part of a branch of the ornamental tree (kalpavṛkṣha).

Śākhā-mūlasya parve tu mauli-muṇḍam cha yojayet

(M., xlvi, 66.)
Y

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.

(M., lviii, 2-5; see Tāla-māna.)

YAJÑA-KĀNTA—A type of five-storeyed building.

(M., xxiii, 34-41; see under Prāsāda.)

YAJÑA-BHADRA—A type of building, a pavilion with four pillars.

(Matsya-Purāṇa, Chap. ccxx, v. 11; see under Maṇḍapa.)

YANTRAKA—An architectural member of the bedstead, a band, a machinery or wheel at the legs to move a couch easily.

Pādāgre chāntarālaṁ syāt kuryāt tīryak cha yantrakam

(M., xliv, 13.)

YAMA-SŪRYA—A type of building, a house with a western and northern hall.

(Brihat-sanāhilā, liii, 39.)

YAMA-KĀNTA—A type of storeyed building.

A class of five-storeyed and eleven-storeyed buildings.

(M., xxiii, 25-29, xxix, 16-18; see under Prāsāda.)

YĀGA-MAṆḌAPA—A sacrificial pavilion.

(M., xxxiv, 37; xxxii, 65, etc.)

YĀGA-ŚĀLĀ—A sacrificial hall.

(M., xxxii, 55, etc.)

YĀNA—A conveyance, a car, one of the four kinds of Vāstu consisting of Ādika, Syandana, Śibikā, and Ratha.

(M., iii, 3, 9-10.)

YŪPA-STAMBHA—The sacrificial pillar (see under Stambha).

R

RAKTA-KAMPA—A moulding of the base, a fillet.

(M., xiv, 287; see the list of mouldings under Adhisṭhāna.)

RAKTA-PAṬṬA (cf. Ratna-paṭṭa)—A moulding of the base, a band.

(M., xiv, 289; see the list of mouldings under Adhisṭhāna.)
RAKTA-BANDHA—A class of bases.

(M., xiv, 281–296; see the list of mouldings under Adhishthana; see also xv, 223.)

RAKTA-VAPRA—A moulding of the base, the cavetto.

(M., xiv, 284; see the list of mouldings under Adhishthana.)

RANGA—A pavilion, a theatre, an amphitheatre, a stage, an arena, an assembly-hall, a court, a courtyard.

(1) A pavilion within another pavilion is called Ranga:

Maṇḍape maṇḍapāṁ yat tu raṅgam ity-abhidhyate

(Kāmikāgama, 1, 94.)

(2) Courtyard:

Tasya madhye cha raṅge tu mauktikena prapānvitam

(M., xxxiv, 218.)

Mukha-śālā viśālā cha chatur-bhāgāṁ tathāyatam

Purato’lindam ekāṁśaṁ bhittim kuryāt samantatāṁ

Mulāgre dvi-dvi-bhāgena vāsa-raṅgam cha kārayet

(M., xxxv, 117–119; see also xxiii, 50; xxxviii, 44, etc.)

(3) Uttare raṅgam ity-uktam tad-grihinīya griham bhavet

Eka-śālā praśastā syāt striṇāṁ raṅgopajīvināṁ

Pradhāna-śālā yatraiva raṅga-sthānāṁ vidhiyate

Raṅga-bhitti-samyuktaṁ dhāma-sopāna-saṁyutam

(Kāmikāgama, xxxv, 47, 60, 62, 64.)

RANGA-PITHA—The stage proper.

(Bharata’s Nāṭya-śāstra, ii, 66, 771, 102.)

See details under NĀTYA-GRIHA.

RANGA-BHUMI—The stage, the playhouse (see details under NĀTYA-GRIHA).

RANGA-MANDAPA—A pavilion, an assembly-hall, a council chamber, the stage proper (Bharata’s Nāṭya-śāstra, ii, 68, 96), the whole playhouse including auditorium also (ibid., ii, 91). Music hall as defined in the Bhāva-prakāśana (x, 518), implying singing, playing upon musical instruments, dancing and acting jointly or separately. See details under NĀTYA-GRIHA (Vēṣma).

Cf. Nāṭ (nritta) 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 Sargājā, which from its arrangement and inscriptions appears to have been evidently intended for dramatic performances.

The so-called queen’s cave and that of Ganesā cave 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) dari-grīha (Kumāra-sambhava, i, 10, 14); (2) Śilā-veśman (Megha-dūta, i, 25).

(Indian Caves as Pleasure-resorts, Ind. Ant., Vol. xxxiv, p. 199, para. 3; p. 200, para. 1.)

(2) Iraṅgada happaligeyuman imahā-sopāna paṇṭiyumāṁ rachisidam Śrī-Gommaṭa-devara suttalu raṅgama-happaligeym 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.’—(Ep. Carnat., Vol. II, no. 115; Roman Text, p. 87; Transl., p. 171.)

(3) Kārite vīra-Ballāla-paṭṭana-svāmināmunā ś
NāgENA Pārśva-devaṅgre nṛitya-raṅgāśma-kutṣīme
‘ By Nāga, the Vīra-Ballāla, paṭṭana-svāmi, were built the dancing hall and terrace of Pārśva Deva.’

Nṛitya-raṅgamamāṁ 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, the forepart of a theatre or stage.

(Kāmikāgama, xlvi, 52; see under MĀLIKĀ.)

RAṆGA-ŚINSHA—The forepart of the stage, the platform made of wood (Bharata’s Nāṭya-śāstra ii, 71). See details under NĀṬYA-GRĪHA (-VEŚMA).

RATNA-KALPA—A kind of ornament prescribed for idols and kings.

(M., i, 3; see under BhūSHANA.)

RATNA-KĀNTA—A class of six-storeyed buildings.

(M., xxiv, 19; see under PrāsāDA.)
RATNA-GRĪHA—The jewel-house, the adytum of a Buddhist temple, a stūpa or tope.

Ratna-grīhecha dipako jvalatu mama chāparārddhāt pañchaiva bhikshavo bhunijatāṁ ratna-grīhe cha dipaka iti 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 contest: a lamp was provided to light up the ratna-grīha which must imply a room or a particular part thereof, and not the whole ‘stūpa.’—

RATNA-PAṬṭA—A moulding, a jewelled band, a jewelled turban.

A moulding of the pedestal (M., xiii, 84; see the list of mouldings, under Upāpīṭha.)

A head-gear (M., xlxi, 16; see under Bhūṣaṇa).

RATNA-PĀDA—Otherwise called Śripāda, the footprint of Buddha, on Adam’s Peak in Ceylon. For details see Buddha-Pāda.

RATNA-PUSHPA—A diamond flower, an ornament.

(Deopara inscr. of Vijayasena, v. ii, Ep. Ind., Vol. i, pp 308, 313.)

RATNA-BANDHA (see Rakta-bandha)—A class of bases.

(M., xiv, 281–296; see the list of mouldings under Adhishṭhāna.)

RATNA-MANḌAPA—A kind of pavilion.

(M., xxxii, 48; see Manḍapa.)

RATNA-RAṽJAKA—One of the three library buildings in the University of Nalanda (see under Dharma-ganja).

RATNA-SĀGARA—One of the three library buildings in the University of Nalanda (see under Dharma-ganja).

RATNI (cf. Aratni)—A measure of 21 añgulas or about 16 inches.

Ratnir añgula-parvaṁ sanbhhyayā tv-eka-viniśatīṁ

(Brahmaṇḍa-Purāṇa, Part I, 2nd anushaṅgapāda. Chap. vii, v. 98,)

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RATHA

A measure equal to the cubit with closed or clenched fist (Suprabhedāgama, xxx, 24).

RATNODADHI—One of the three library buildings in the University of Nalanda. It was nine-storey high and stocked the sacred scriptures, Prajña-pāramita-sūtra, and the Tantric works such as Samajaguhya, etc. (See under Dharmaganja).

RATHA—A chariot, a carriage, a car, a vehicle, a tank, a war chariot, the body, a limb, a shrine.

(1) Mānasāra (Chap. xlviii, 1–107, named Ratha):
Rathas are constructed for ceremonial and ordinary drives of idols, Brahmans 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 (lines 2–3 f.). Other architectural details are also given (lines 3–11).

With regard to shape, Rathas are divided into seven classes, namely, Nabhasvān-bhadraka, Prabhāṇjana-bhadraka, Nivāta-bhadraka, Pavana-bhadraka, Prīshada-bhadraka, Indraka-bhadraka, and Anila-bhadraka (lines 112–115). The first of these is square, the second hexagonal; the third should have two bhadras or porticoes (?) storeys) and the fourth three porticoes, the fifth and the sixth should have ten porticoes, and the last one should have twelve porticoes (lines 117–120). But according to some, the seven shapes proper are respectively semi-circular, circular, elliptical, rectangular, octagonal, hexagonal, and oval (lines 121–123).

Rathas are further divided into four types, namely, Nāgara, Drāviḍa Andhra, and Vesara. The square Rathas are called Nāgara, the octagonal ones Drāviḍa, the hexagonal ones Andhra, and the round ones Vesara (lines 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 (lines 131–37).

The number of vedis or platforms, storeys, etc., of these Rathas as well as the Rathas of the Buddhhas and of the Jīnakas are described (lines 138–171, 3–111).

(2) Svarṣaiḥ sughaṭitaṁ sādhu-ratha-trayam aḷaṅkṛitam I
Dukūla-ratna-mālādyair bahu-mālyair dṛḍhāṁ mahat II
(Skanda-Purāṇa, Vaishnava-kuṇḍa-dvitiya,
Chap. xxv, v. 8.)

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(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 yāli piers (block 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 Māmallāpuram, 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.

Ashṭamāṁśena garbhasya rathakānāṁ tu nirgamaḥ ī
Paridher-guṇa-bhāgena rathakāṁs tatra kalpayet ē
Tat-trītyena vā kuryād rathakānāṁ tu nirgamaḥ ī
Vāma-trayāṁ sthāpaniyāṁ rathaka-tritaye sadā ē

(Agni-Purāṇa, Chap. xliv, vv. 13–14.)

Nemiḥ pādana-vistīrṇā prāsādyasya samantataḥ ī
Paridhes trayāṁśako madhye rathakāṁs tatra kārayet ē

(Ibid., Chap. cix, 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 highway, the main street.

(See Kāmikāgama, under RĀJA-VITHI.)

RAHASYĀVĀSA-MAṆḌAPA—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.

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RĀJA-HARMYA

Definition:

Vidyā-sthānam tu tadvat syāt bahu-senā-samanvitam
Rāja-veśma-samāyuktā rāja-dhānīti kathyet

(Kāmikāgama, 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, 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-kharvaṇa-maḍaṁba-droṇa-mukha-pura-paṭṭana-rāja-dhāṇi), on whatever side one looked, in these nine forms did the Kuntala-deśa shine.’—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 197; Transl., p. 124, para. 1, last seven lines; Roman Text, p. 214, line 27 f.)

RĀJA-PATHA—The broad street, the highway.

Dhanūṁshi daśa-vistirṇaḥ śrīmān rāja-pathaḥ kṛitaḥ
Nṛi-vāji-ratha-nāgānām asambādhas tu samcharaḥ
Dhanūṁshi chāpi chatvāri śākhā-rathyās cha tair mitaḥ
Trikā rathyoparathyāḥ syur dvikās chāpy-uparathyakāḥ
Jaṅghā-pathaḥ chatush-pādas tri-pādaṁ cha grihāntaram
Dhṛiti-mārgas tūrddhva-shashṭhaṁ kramaśaḥ padikāḥ smṛitaḥ

(Brahmāṇḍa-Purāṇa, Part i, 2nd annushāṅga-pāda, Chap. vii, vv. 113, 114, 115.)

RĀJA-VITHI—The public road, the broad street, a road which runs round a village or town, also called Maṅgala-vithi and Rathavithi.

Rāja-viṭṭhi vikhyātā grāmādher bahir-āvṛtā
Saiva maṅgala-viṭṭhi ratha-viṭṭhi kathitā

(Kāmikāgama, xxi, 2.)

RĀJA-HARMYA—The palace of a king.

Mānasāra (Chap. xl, 1–160, named Rāja-griha):

Palaces are divided into nine classes with regard to their size and as they belong to the nine classes of kings, namely, Sarvabhūpa (or Sārva-bhauma, otherwise called Chakra-vartin) (lines 32, 1–9), Mahā-rāja (lines 10–15), Narendra (lines 16–19), Pārshṇika (lines 19–22), Paṭṭa-dhara (lines 23–25), Maṇḍalesa (lines 26–28), Paṭṭa-bhāj (lines 29–31), Prāhāraka (lines 32–36), and Astragrāha (line 37).

Each palace admits of three sizes, namely, the largest, the intermediate 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. (lines 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 $2\frac{1}{2}$ times of it. Height is determined mostly by the number of storeys, rules for which have been discussed in another place (see under Tala and Bhūmi-lamba). The number of storeys a palace should possess, has also been discussed in the same place. The enclosure, surrounding moat, etc., of each palace are briefly described in the present chapter. But the main object of the chapter is to give an account of inner and outer buildings belonging to royal palaces (lines 71–111, 112–153).

The Brahma-pīṭha or royal chapel is installed in the Bramasthāna or central part (lines 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, bathroom, dining hall, kitchen, bed-chambers, quarters for attendants, places for tanks and inner gardens, etc. (cf. Shōḍaśa-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 (line 148). Pleasure gardens, flower gardens, groves, tanks, etc., are gracefully laid out. Compare the following:

Yāmye cha soma-dig vāpi vāyavye vātha nairṛite ।
Āsthāna-maṇḍapam kuryāt pushkariṇyāṁ cha vāyave ।
Nāgasya vāmake yāmye kuryād ārāма-desakam ।
Pushpodyānaṁ tataḥ kuryāt mukhya-bhallāṭake’pi cha ।
Nṛttāgāraṁ tataḥ kuryān nānā-nṛttāṅganāni cha ।

(M., xl, 117–121.)

Tritiye vithis tasyāṁśe rahasyāvāsa-maṇḍapam ।
Iśe vā vitathe chaiva raṅga-maṇḍapam eva cha ।

(Ibid., 147.)

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 ।

(Ibid., 144–145.)
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RUCHIRA

Pārśvake mesha-śālā cha satyake vānarālayam ।
Somād iśāna-parpantām vāji-śālāṁ prakalpayet ।
Yāmyādi-pāvakāntaṁ syād gaja-śālāṁ prakalpayet ।
Tasmāt tu nairṛityaṁtu kukkuṭālayam eva cha ।
Vāyu-koṇādi-mukyāntaṁ mṛigāṇāṁ hariṇālayam ।

(Ibid., 128-132.)

The elevated platforms to see the mock-fight from are also placed near the door (lines 148-150). The iron-pike (śula-kampa) for capital punishment is placed in a prominent place near the gate (line 135). But the jail (kārāgāra) is built in a rather out-of-the-way place, such as the Bhṛśa, 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 (line 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 Rājānga, of the Mānasāra are described the nine classes of kings, their courts, kingdoms, royalties and some special characteristics.

'Had a palace (Rājanaga) built for Goparāja to the west of that pond.'—(Ep. Carnat., Vol. x, Malur Taluq, no. 4; Roman Text, p. 187; Transl., p. 156.)

RUCHAKA—A type of building, a class of columns.

(1) Prāk-pāschimāvalindāv-anta-gatau tad-avadhi-sthitau īśeshau ।
Ruchake dvārāṁ na śubhadam uttarato'nyāni śastāni ॥

'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.'—(Bṛhat-samhitā, lxx, 35, J. R. A. S., N. S., Vol. vi, p. 286.)

Sama-chaturāśro ruchakah—a column with four rectangular sides is (called) ruchaka (ibid., v. 28).

A kind of quadrangular building:

(2) Agni-Purāṇa (Chap. cix, vv. 14-15 has 'Charuka,' see under Prāṣāda).

(3) Garuda-Purāṇa (Chap. xlvii, vv. 24-25; see under Prāṣāda).

RUCHIRA—A kind of pedestal or platform at the bottom of a column, a portico.

Garbha-māna-pramāṇena prāśādāṁ śṛiṇuta dvijāh ।
Vibhajya navādha garbhaṁ madhye syāl liṅga-piṭhikā ॥
Pādāśṭakaṁ tu ruchiraṁ pārśvataḥ parikalpayet ।
Mānena tena vistāro bhittiṁāṁ tu vidhiyate ॥

(Matsya-Purāṇa, Chap. ccxxix, vv. 15-16.)

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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 PRĀŚĀDA).

RUDRA-BANDHA—A kind of band, an ornament.

(M., li, 69; see under BHŪSHAṆA.)

RUPOTTARA—A type of entablature (see PRASTARA).

Cf. Athochchām pāda-vistāram rūpottaram ihoditam (Kānikāgama, liv, 6, etc.)

RAURAVA—A type of storeyed building.

A class of nine-storeyed buildings (M., xxvii, 10; see under PRĀŚĀDA).

L

LAKSHMI-SK(-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, same as alambana or plinth (M., xix, 28).

(M., xvii, 285; see MUKHA-BHADRA.)

Śikharālambanāntam cha vedi-tāra-samanvitam (M., xix, 27.)

Lambanordhve dalaṁ badhyā (Ibid., 39.)

Utsedhe cha tri-bhāgaikaṁ tasyādho chāgra-lambanam (Ibid., 170.)

Tr(i)yaṁśaṁ chāgra-vistāram lambanām pañcha-bhāgikam (Ibid., 172.)

See also M., xx, 25, etc.
A pendant (M., l, 15, etc.).

LAMBA-PATRA—An ornament shaped like a leaf.

(M., li, 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., l, 301; see BHŪSHAṆA.)

LALĀṬA(-MĀṆḌAPA)—Same as muṇḍa-harmya, and chūli-harmya, a tower, a top-room.

(M., xxxiv, 400, 406, 409, 414, 429, 454, 505, 568.)

Same as VAKTRA and NETRA (M., xxxv, 257–260).

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HINDU ARCHITECTURE

LIÑGA

LIÑGA—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. li, 1-376, named Liñga):

Various classifications of phalli have been given (line 2 f.). They are classified firstly into six heads: (1) Śaiva, Pāṣupata, Kāla-mukha, Mahāvrata, Vāma and Bhairava; secondly, into four: (2) Sama-karṇa, Vardhamāna, Śivānka and Svastika; thirdly, into four with regard to height: (3) Jāti, Chhandas, Vikalpa and Ābhasa; fourthly, into three types with regard to breadth or width: (4) Nāgara, Drāviḍa and Vesara (line 99); fifthly, into five: (5) Svayambhu or Udbhūta, Daivika, Mānusha, Gaṇava and Ārsha; sixthly, into two: (6) Āthmārtha (for one’s personal worship), and Parārtha (for others, for public worship); again into two: (7) Eka (single) liñga, and Bahu-liñga (phalli in group); then into many kinds: such as (8) Vajra, Svarṇa, etc., with regard to materials of which they are made; and lastly into two: (9) Kṣaṇika (for temporary worship) as contrasted with the (10) Sthira or permanent liñga. 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 36 alternative heights have been suggested. But in most cases their number is 9. The 9 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, navel, 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 adyta. 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) Athātaḥ saṁpravakshyāmi liṅga-lakṣaṇam uttaman ।
Susnigdhaṁ cha suvarṇaṁ cha liṅgaṁ kuryād vichakṣaṇaḥ ॥
Prāsādaśya pramāṇena liṅga-mānāṁ vidhiyate ।
Liṅga-mānena vā vidyāt prāsādaṁ śubha-lakṣaṇam ॥

(Matsya-Purāṇa, Chap. cclxiii, v, 1-2.)

Etat sāmānyaṁ uddishṭaṁ prāsādasyaḥ lakṣaṇaṁ ।
Tathāṁyaṁ tu pravakshyāmi prāsādaṁ liṅga-mānataḥ ॥

(Ibid., Chap., cclxix, v, 7.)

Evaṁ ratna-mayaṁ kuryāt spaṭiṇaṁ pārthivaṁ tathā ।
Śubhaṁ dāru-mayaṁ chāpi yad vā manasi rochate ॥

(Ibid., Chap. cclxiii, v, 25.)

(3) In the Brihat-sanhitā (lviii, 53-55) where Varāhamihira seems to have condensed the details from the Matsya-Purāṇa, are given especially the architectural characteristics:

Liṅgasya vṛtta-paridhiṁ dairghyenaśūtrya tat tridhā vibhajet ।
Mūle tach chaturaśraṁ madhye tv-āṣṭāśri vṛttam atatāḥ ॥
Chaturaśraṁ avani-khāte madhyam kāryaṁ tu pindikāśv-abhre ।
Dṛṣṭyoṣchährāyeṇa saṁā samantataḥ pīṅḍikā śvabhṛt ॥

‘(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.’—(Brihat-sanhitā, lviii, 53-54, J.R.A.S., N. S., Vol. vi, p. 329, notes 1, 2.)

(4) Sarveshāṁ eva liṅgānāṁ lakṣaṇaṁ śṛṅu sāṁpratam ॥

Madhyā-sūtraṁ samāśāya brahma-rudrāntikā budhaḥ ।
Shoḍaśaṅgula-liṅgasya shaḍ-bhāgair bhājito yathā ॥
Tad vaiyamaṇa-sūtrābhyaṁ māṇaṁ antaram uchyaite ।
Yavāṣṭhaṁ uttare kāryaṁ śeshāṁ yava-hāṇitaḥ ॥
Adho-bhāgaṁ tridhā kṛtvā tv-ar’dham ekaṁ parityajet ।
Ashtadhaṁ tad-dvayaṁ kṛtvā urreṣha-bhāga-trayaṁ tyajet ॥
Uṛddhvaṁ cha pāñchaṁād bhāgad bhrāmya-rekhāṁ pralambayet ।
Bhāgaṁ ekaṁ parityajya saṁgamaṁ kāracyet tayeḥ ॥
Etaṁ sādhaṛaṇaṁ proktam liṅgānāṁ lakṣaṇaṁ mayā ॥

(Agni-Purāṇa, Chap. lxi, vv. 8-13.)
(5) Svayambhutvaṁ vāṇa-liṅgaṁ daivikam chārshakaṁ tu iti ।
Bhā-(Gā)navam mānusham liṅgam śat prakāraṁ prakīrtitam ॥

(Kāmikāgama, l, 35.)

Details of these Liṅgas (see ibid., 36-43) are the same as given in the Mānasāra.

The pītha (pedestal) of the Liṅga (phallus) is described.—(Ibid., 44-52.)

Twelve Jyotir-liṅgas:

1. Somanātha (at Veraval, Junagadh State, Guzrat).
2. Trimbakesvara (at source of the Godāvari, Nasik).
4. Mahākāśēvara (at Ujjain).
5. Kedarnātha (at Kedar, Garhwal District).
6. Viśvanath (at Benares).
7. Vaidyanātha (in Santal Pargana, district Birbhum, Bihar),
or
   Vaijnātha (at Parli, Hyderabad State, Deccan).
8. Rāmēśvara (at Ramnad District, Madras).
9. Mallikārjuna (at Śrīśaila, Carnool District, Madras).
10. Nāganātha (near Dwarka, Guzrat, or at Oundh, Hyderabad, Deccan).
12. Bhīma-śaṅkara (30 miles from Poona).

N.B.—These do not include three other famous liṅgas, namely:

(A) Paśupatinātha (at Katmandu, Nepal).
(B) Amarnātha (in Kashmir).
(C) Kailāśanātha (on the Mānas-sarovara, in the Himalayas).

LIṅGA(-MUDRĀ)-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 it were suspended from the architrave and reaching the stalk of the lotus below. Slope or breadth (M., xxx, 135.)

(See Rām Rāz, Ess. Arch. of Hind., p. 52.)

(1) Atha saṁkshiptya vakṣhyāmo lupānāṁ lakṣaṇaṁ vayam ।
Uttarasyaṁurūpeṣa tāsāṁ tāram udīrītam ।

(Vāstu-vidyā, ed. Gaṇapati Ṣaṭrī, x, 1, f.)

(2) Lūpāroha-kriyā-yuktaṁ anyat pūrvokta-vartmanā ।
Athavā-sarva-śālāyāṁ lūpārohaṇam eva vā ॥

(Kāmikāgama, xxxv, 69.)
(3) In connexion with the entablature:
Lupākāraṁ tu tat kuryād dalasyākritir eva vā
t (M., xvi, 139; see also 20, 195.)

An account is given in great detail (M., xviii, 168–278, xxx; 132, etc.).
The lupās (inner roof or the ceiling) prescribed for temples are technically called ambara, vyaya, jyotis, gagana, vihāyas, ananta, antarksha, and pushkala; and those for residential buildings are called mahi, jyā, kāsyapi, kshon, urvi, gotra, vasaṁ-dharā, and vasudhā.

(M., xviii, 177–184.)

LOGA—Probably same as thūna (posts, pillar), clod, pole, memorial pillar erected after the earth is piled up from about the grave (see further details under Thūna and Saṅku).

LOSHTĀ (see Kalaśa)—A lump of earth, a clod, an architectural object resembling partly the finial.

The Vāstu-vidhyā (ed. Sāstrī) has a chapter (xvi) named Mṛit-loshṭa-lakshaṇa (description of the lump of earth). In it loshta is directed to be built on the stūpi (top, dome, vv. 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: loshtāni (vv. 28–30, 32), nivra-loshṭāni (v. 34), krūra-loshṭāni (v. 35), koṇa-loshṭāni, puṭa-loshṭāni, ūrdha-loshṭāni (v. 36), and svarṇādi-loshṭā (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) Mṛinmayam yadi kuryāch chech chhūlām tatra prakalpayet
    Lohajaṁ tv-aviśesheṇa madhūchchhiṣṭena nirmītam
(Suprabhedāgama, xxxiv, 21.)

(2) Evaṁ dvi-tryaṅgulam vāpi lohajaiḥ pratimodayam
    Lohajair mṛit-sudhā chaiva...
    Uttamaṁ lohajaiṁ bimbāṁ pīṭhābhāsaṁ tu chottamam
(M., xii, 119.)

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 Adhishṭāna and Upāpītha.
VAKRA—Bent, winding, curved, curled, a type of octagonal building.

(Garuda-Purāṇa, Chap. xlvii, vv. 21, 23, 31–32; see under Prāśāda.)

VAJRA—Adamantine, forked, zigzag, a diamond, the thunderbolt of Indra, a type of column, a paste, plaster or cement, a type of building.

A column with eight rectangular sides (Bṛihat-saṁhitā, lxxiii, 28).

A paste, plaster or cement: Kalkhaḥ krīto dvitiyo'yaṁ vajrākhyah (Bṛihat-saṁhitā, lxxvi, 6, J. R. A. S., N. S., Vol. vi, p. 322.)

A type of octangular building:

(1) Agni-Purāṇa (Chap. civ, vv. 20–21, see under Prāśāda).

(2) Garuḍa-Purāṇa (Chap. xxxvii, vv. 21, 23, 31–32; see under Prāśāda).

VAJRA-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 list of mouldings under Adhisṛthāna).

A moulding of the pedestal (M., xiii, 74; see the list of mouldings under Upapitha).

VAJRATARA—A paste, plaster, cement.

Vajrataro nāma kalko'nyah (Bṛihat-saṁhitā, lxxvi, 7, J.R.A.S., N. S., Vol. vi, p. 322.)

VAJRADHĀTU-MANḌALĀ—The top floor of five-storeyed Nepalese temples.

(For details see Dharmadhātu-Manḍala.)

VAJRA-PATṬA—A moulding, a diamond band, a fillet.

A moulding of the base (M., xiv, 258; see the list of mouldings under Adhisṛthāna).

VAJRA-PĀDA—A diamond pillar, a type of small pillar.

A pillar of the bedstead (M., xliv, 61).

VAJRA-BANDHA—A diamond band, a type of base.

A class of bases (M., xiv, 259–271; see the list of mouldings under Adhisṛthāna).
VAJRA-LEPA—A paste, plaster, cement.
   Kalko'yaṁ vajra-lepākshāḥ !
   (Bṛihat-saṁhitā, lVII, 3 ; see J.R.A.S., N. S., vi, p. 321.)

VAJRA-LĪNGA (see LĪNGA)—A kind of phallus.
   (M., li, 330 ; see under LĪNGA.)

VAJRA-SAMGHĀTA—A paste, plaster, cement.
   Maya-kathito yogo'yaṁ vijñeyo vajra-saṁghātaḥ !
   (Bṛihat-saṁhitā, lVII, 8 ; see J.R.A.S., N. S., Vol. vi, p. 322.)

VAJRA-SVASTIKA—A type of building.
   A kind of octagonal building (Agni Purāṇa, Chap. civ, vv. 20–21 ; see under Prāṣāda).

VAJRĀSANA (see BODHI-MAṆḌA)—A diamond throne, the miracul-ous throne under the Bodhi-tree at Gaya, on which Buddha and his predecessors sat when attaining perfect wisdom.

   (1) 'Bodhimāṇḍa is the name of the miraculous throne under the Bodhi-tree at Bodh Gaya, also called the Vajrāsana 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 kṛitam ātma-maṇovad uchchara vajrāsanasya bhava-nāṁ bhuvanottamasya !

   'He erected here for the diamond throne, the best thing in the world, this habitation, lofty like his own mind.'—(Ghosrawa Buddhist inscrip., lines 14–15, Ind. Ant., Vol. xvii, pp. 310, 311, 308, note 5.)

VADHŪ-NĀṬAKA—A theatre for females, a gallery, a balcony.
   Vadhū-nāṭaka-saṁghaś cha saṁyuktaṁ sarvataḥ purīṁ !
   Commentary : vadhūnāṁ nāṭaka-sālā !
   (Rāmāyaṇa, 1, 5, 12.)

VANA-DURGA (cf. NAGARA)—A forest-fort.
   (See details under DURGA.)

VAPRA—A rampart, a wall, a moulding of the base (plinth), cavetto, an architectural member at the upper part of a building, (parapet), a summit, a bank, a mound, a ditch, the foundation of a building, the gate of a town.

   (1) Chatur-daṇḍāvakrīṣṭaṁ parīkhāyāḥ shaḍ-daṇḍochchhritam avarudhāṁ tad-dvi-guṇa-viśhakambham khātād vapraṁ kārayet !
   Vaprasyopari prākāram . . . . !
   (Kauṭūṭya-Artha-śāstra, Chap. xxiv, pp. 51, 52.)

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(2) The surrounding wall of a village:
Grāmasya parito bāhye rakshārthaṁ vapra-saṁyutam
Bāhye vapraṁ suvṛttakam . . . !

(M., viii, 11, 37.)

Evam grāma(ṁ)-prasāram cha bahir vapra-saṁyutam
Paritaḥ parikhā bāhye vapra-yuktam tu kārayet !

(M., ix, 61, 107; see also 147.)

In connexion with towers:
Etat paṭṭanam ākhyātām vaprāyata-samanvitam !
Sarvēśhām api durgāṇāṁ vapraiś cha parikhair vṛitam !

(M., x, 66, 106.)

A moulding of the base (M., xiv, 20, 24, etc.; see the list of mouldings under Adhisṭhāna).

In connexion with buildings of one to twelve storeys (parapet):
Adhisṭhāna-samaṁ maṅchaṁ maṅcchordhve’rdhena vaprayuk !

(M., xxxi, 14, etc.)

Mālikopari vapraṁ syād adhisṭhānaṁ samodayam !

(M., xxxi, 64.)

(3) Wall (Dabhoi inscrip. v. 111, Ep. Ind., Vol. i, p. 31).

(4) Rampart (Badnagar Praśasti of the reign of Kumārapāla, v. 23
Ep. Ind., Vol. i, pp. 300, 303).

(5) Yasyottuṅga-turaṅga-tāndava-bhavah praṁśūtkaraṁ sainikaḥ svah-
śimāṣu marud-gaṇābhaya-mahā-vapra-prākāro’bhavat !

(Sridhara’s Devapattana Praśasti, v. 13,
Ep. Ind., Vol. ii, p. 441.)

(6) Rāmeśvarāya ghaṇa-maṅṭapa-vapra-saudha-ramyālayaṁ samatanot
samatā rasajñāḥ !

‘He erected a temple (ālaya), adorned with a solid hall (maṅṭapa),
a wall and a plastered mansion (saudha) to Rāmeśvara.’—(Mangalagiri
pillar inscrip., v. 39; see also vv. 29, 38, 48, Ep. Ind., Vol. vi, pp. 123, 121,
122, 124, 112, 113, 114, 115.)

(7) Vapra-gopura-yutair nava-harmyaiḥ !

(Kondavidu inscrip. of Krishnaraya, v. 26,
Ep. Ind., Vol. vi, pp. 237, 231.)

(8) ‘He, the emperor of the south, caused to be made of stone for
Vijaya-Nārāyaṇa (temple), latticed window, secure door-frame (kavāṭa),
door-lintel, kitchen, ramparts (udagra-vapra), pavilion, and a pond named
the Vāsudeva-tirtha.’—(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 list of mouldings under
Adhisṭhāna).

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VAHYA—Lit. that which can be carried, a couch used by women (R.-V., vii, 55, 8, A.-V., 5, 3 women sitting on it, A.-V., 20, 3 weary bride mounting it, A.-V. xiv, 2, 30), canopied reclining arm-chair with poles or handles for carriers, bearing all forms, a bed on which the bride mounts and lies with her groom in the marriage ritual (A.-V., xiv, 2, 20).

VI (VAI) RĀTA—A type of storeyed building, a class of twelve-storeyed buildings once prevailing in the country of Virāṭa (Jaipur).

Chatur-adhika-tri-daśa-bhāgaṁ harmya-viśālake ।
Ashṭāṁśena mahā-śālā pārśve śālā śivāṁśakam ।
Dvyāṁśaṁ paṇि�jara-śālā tad-ardham chaṁtara-lakam ।
Anuśālā tri-bhāgaṁ syād ekāṁśaṁ antara-lakam ।
Dvi(dvyā)ṁśaṁ paṇi-jara-śāla cha pārśve bhā(hā)raḥ śivāṁ-śakam ।
Kūṭā-nava(-nām cha) dvi-bhāgaṁ syāt sarvaṁ yuktyāṁ sa-bhadra-kam ।
Mahā-śālā yugāṁśena madhyam atra prakārayet ।
Tale tale vimāne tu śālā-paṇi-jara-shoṣa-sam ।
Kshudra-śālā dvi-hārā cha tan-madhya chāṣṭhakaṁ bhavet ।
Chatur-diṣkhu mahā-śālā chaṭush-kūṭaṁ tale tale ।
Evaṁ vairāṭa-kāntaṁ syāc chheshāṁ bhāgaṁ tu pūravat ।

(M., xxx, 17-27.)

VARDHAKI—An architect, the designer, the painter.

(See details under STHAPATI.)

VARDHANI(I)—A type of building.

A class of round buildings (Agni-Purāṇa, Chap. cim, vv. 17-18; see under PRĀŚĀDA).

VARDHAMĀNA—A class of buildings, a type of storeyed mansion, a kind of phallus, a joinery, an entablature.

(1) A class of śālās or mansions (M., xxxv, 4; see also 303, under ŚĀLĀ).
A kind of phallus (M., lxi, 4; see under LĪNGA).
A kind of joinery (M., xviii, 84, see under SANDHI-KARMA).
An entablature (see under PRASTARA).

(2) Dwārāliningo'nta-gataḥ pradakshino' nyaḥ śubhas tatas chānayaḥ ।
Tad-vach cha vardhamāne dvāram tu na dakshināṁ 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.*—(Brihat-sanhitā, liii, 33, J.R.A.S., N.S., Vol. vi, pp. 285-286.)

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(3) Vedāyaṁ vardhamānakam—the Vardhamāna house (śālā) has four faces.—(Kāmikāgama, xxxv, 88.)

An entablation—(Kāmikāgama, LIV, 7).

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 entablation, 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-śālā bhaved valabhi 1

‘The roof must have three dormer-windows.’

Dr. Kern adds the following:

‘Comm. valabhi 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 acceptance it is here used by Utpala, and frequently elsewhere; e.g. Kathāsarit-sāgara (95, 18): sva-grhottunga-vātāyana-gataḥ; (103, 162): harmya-vātāyanāruḍhaha, etc.’—(Brihat-sanhitā, LVI, 25, LVII, 4, J.R.A.S., N. S., Vol. vi, pp. 319, 322, note.)

(2) A class of five-storeyed buildings (Matsya-Purāṇa, Chap. CCLXIX, vv. 35, 50, 53; see under Prāśāda).

A type of rectangular building:

(3) Agni-Purāṇa (Chap. CCIV, vv. 16–17; see under Prāśāda).

(4) Garuḍa-Purāṇa (Chap. XLVII, vv. 21–22, 26–27; see under Prāśāda).

(5) Prāśāda-gravimāñeshu valabhiṣhu cha sarvadā 1

(Rāmayana, II, 88, 5, see further context under Prāśāda.)

(6) Nāga-lokam . . . aneka-vidha-prāśāda-harmya-valabhi-nirūhya-

śata-saṁkulam 1

(Mahābhārata, 1, 3, 133.)

(7) A synonym of the entablation (M., XVI, 19; see under Prastara).

A moulding of the entablation (M., XVI, 79; see the list of mouldings under Prastara).

In connexion with four-storeyed buildings:

Nānādhishṭhāna-pādaiś cha valabhiṣṭha cha bahu-bidhaiḥ 1

(M., XXII, 94.)

(8) Kailāśa-tuṅga-śikharā-pratimāni chāṇyāṇy-ābhāṇti dirgha-vala-

bhīni sa-vedikāni 1

Gāndharvva-śabda-mukharāṇi nivishta chitra-karmmāṇi lolakadali-

vanasaḥbhāṇi 11

1 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

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picted 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) . . . puṇyābhivṛddhy-arthaṁ vaḍ(l)abhīṁ kāra(ya)yitvā ananta-svāmi-pādaṁ pratishṭhāpya . . .

‘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.’

‘Vaḍabhī (also called valabhī, 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.’—(Gadhwa stone inscrip., line 2, C. I. I., Vol. iii, F. G. I., no. 66, p. 268, note 9.)

(10) ‘Whose arms like jewelled pillars supporting the roof (valabhī) of the three worlds.’—(Ep. Carnat., Vol. v, Part I, Channarayapatna Taluq, no. 179, line 2; Roman Text, p. 462, Transl., p. 202.)

VALAYA—An ornament, a type of building, a moulding.

(1) A bracelet (M., xlix, 138; l, 33, etc.; see Bhūshaṇa; Deopara inscrip. of Vijayasen, v. 11, Ep. Ind., Vol. i, pp. 309, 313.)

A class of round buildings:

(2) Agni-Purāṇa (Chap. civ, vv. 12-18, see under Prāśāda.)

(3) Gauḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 28, 29; see under Prāśāda).

(4) The sixth moulding from the top of an entablature (Kānikāgama, liv, 9; see under Prastara).

VALLI (cf. Vātāyana)—A type of window.

(M., xxxii, 483; see under Vātāyana.)

VASATI (see Basadi)—A mart, a trading settlement, a quarter of a town (Mārkaṇḍeya-Purāṇa, Chap. xlix, 49-50), a residence, a shrine, a Jain monastery or temple containing the image of a Tīrthaṅkara.


VASUDHĀ—The earth, a kind of pent-roof.

(M., xvii, 178; see under Lūpā.)

VASTRA-NIPA(YA)—A jar-shaped ornament of the column.

Kumbha-madhya rakta(ratna)-bandhaṁ vastra-nipa(ya)ṁ cha vinya-
sct 1

(M., xv, 223.)
VA(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 inscr. of Sarvāvat 933; Hultsch in J. D. Morg Ges., Vol. xi, p. 37 (vāhā, a watercourse, Elliot, Suppl. Glossary, Vol. ii, p. 225); Grierson, Bihar Pseanct Life ss. 954).'

(3) V(b)allāla-devakasya vahāḥ

'Water-channel constructed by Ballaladeva.'

(Lala-Pahaḍ Rock inscr. of Narasiṁhadeva, 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, part of a column.

Stambhamā vibhajya navadhā vahanaṁ bhāgo ghato'sya bhago'nyāḥ


VAMŚA—'A bamboo, a shaft, a flute, a reed-pipe, a cross-beam, a oint, 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 nānuvaṁśaṁ syāḥ chhayanaṁ cha tathaiva cha

Anuvamśa-griha-dvāraṁ naiva kāryaṁ śubhārthibhiḥ

Dvija-gehasya vaṁśaṁ tu pūrvāgraṁ parikalpayet

Yāmyāgraṁ kṣhatriyāṇāṁ tu paschimāgraṁ viśāṁ bhavet

Śūḍrāṇāṁ uttarsaṁsyāṁ syād esha vaṁśāgraṁkāt āvidhiḥ

(Kānikāgama, xxxv, 147, 149, 150.)

Prāg-vamśayor anya-vamśaiś cha nālikera-dalādibhiḥ

Āchchhāḍitaḥ prapā nāma prastaraṁ chātra maṇḍapaḥ

Vamśādir asinśa-sahitā śikharā-stūpakāṇvitaḥ

Nāśikā-mukha-paṭṭāṁśa śāleti parikirtitā—(Ibid., l, 88, 90.)

Jayantī vaṁśakā jñeyā tulā-vad anumārgakām

(Ibid., liv, 15.)

Daṇḍikā-vāra-saṁyuktaṁ saṁ-netra-sama-vamśakam

Vamśopari gataḥ śālāś chatasro' shtānanāṅvitaḥ

(Ibid., xlii, 19.)

(2) The backbone (M., vii, 264; see also lxv, 158; lxvii, 82).

In connexion with the entablature :

Yathā-balaṁ yathā-bhāraṁ tathā vaṁśādi(m) yojayet

(M., xvi, 198.)
In connexion with the pillar:
Kuṭya-vamśa-prati(r)-vamśaṁ tuṅgaṁ yat tu samaṁ bhavet ī
Tuṅgasyādhika-hinaṁ ched dvi-paṅktiṁ nityam āvahet ī
(M., xvii, 120-121.)

In connexion with the pavilion (maṇḍapa):
Adhisṭhānaṁ vinā kuryāj janmādi-prastarāntakam ī
Athavā pada-vamśam cha samyuktaṁ tat prapāṅgakam ī
(M., xxxiv, 14-15.)

Vamśa-mūlāgrayoḥ sarve karkarikṛita-netrakam ī
(Ibid., 399.)

In connexion with the hall (śālā):
Vamśa-mūlāgrayor vāsaṁ vamśa-mūlaika-vāsakam ī
(M. xxxv, 128.)

Harmya-tāra-vaśād dvārama vamśādhisṭhāna-pāduko ī
(M., lxiv, 5.)

VAMŚA-KĀNTA—A class of twelve-storeyed buildings once prevailing in Vamśa-(ka), the capital of Kauśāmbi.
Tad eva hāraṁ(-rā) tan-madhya chaika-bhāgena saushtiṃ ka
Vamśa-kāntam iti proktaṁ śesham pūrvavad ācharet ī
(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. (For its synonyms, see M., xvi, 46-47.)
Urdhva-vājanam ekāṁśaṁ aṁśaṁ tat paṭṭikā bhavet ī
(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; see the list of mouldings under Upāpiṭha).
A crowning moulding of the base (M., xiv, 9; see the list of mouldings under Adhisṭhāna).
A moulding of dolā (swing, hammock).
Vājane cha dvi-valayaṁ syād ayaśena balābalaṁ ī
(M., l, 106.)

VĀJI-ŚĀLĀ—A horse stable.
(M., xl, 362; see under Śālā.)
VĀṬA—A road, a fence, an enclosure, courtyard.

Cf. Vāṭa-bhūmi (Kāmiṅkāgama, xxi, 3).
Corrupted to Bāḍa, 'enclosure of a town or village, fence, wall, hedge.'
(Ind. Ant., Vol. iv, p. 211, footnote under KAMPAṆA.)

VĀṬAKA—A hamlet.
Tāmara-cheru-grāmo nāma śa
Chikhalī-vāṭakena samam ekıkṛitya . . . śa
'The village named Tāmara-cheru combined with the Chikhalī hamlet.'—(The Madras Museum Plates of Vajrahasta III, lines 43-44, Ep. Ind. Vol. ix, pp. 94-95.)

VĀṬIKĀ—A small house, a garden house, a pleasure pavilion, an orchard.
Vāme bhāge dakshīne vā nṛṣpaṇāṁ tredhā kāryā vāṭikā krīḍanār, tham śa
'At the left or right side a three-fold pavilion should be built for the sport of the kings.'—(Śilpa-sāstra-sōra-saṅgraha, ix, 29.)
Uttare saralais tālaṁ śubhā syāt pushpa-vāṭikā śa
(Matsya-Puruṣa, Chap. cclxx, v. 29.)
Bhaktyā vidhāpitam chābhyaṁ āmralohita-maṅḍiram (mā)trī-ha
(rmye)ṇa (saṁyuktaṁ vāpyā vāṭikayāpi hi śa
'Out of devotion he caused to be erected a temple of red colour and surrounded it with shrine of some mātā (i three shrines), a step-well and an orchard.'—(Dhanop inscrip. of Chachcha, v. 6, Ind. Ant., Vol. xl, pp. 175, 174.)

VĀṬA—A type of building, a house with an eastern and southern hall.
(Bṛihat-saṁhitā, liii, 39; see under PRAŚĀDA.)

VĀṬA-KSHETRA (see VĀṬAYANA)—A place for airing, a roof.
Kuṭumbha-bhūmi-mānaṁ tu vāṭa-kshetra-vivarjitam śa
(Kāmiṅkāgama, xxi, 3.)

VĀṆA-LIṅGA—A kid nof phallus.
(Kāmiṅkāgama, l, 35, 36; see under LIṅGA.)

VĀṬAYANA—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:
Narāṅgāṁ jālakāṁ sarvāṁ devānāṁ api yogyakāṁ śa (572).
The measures, etc., are left to the discretion of the architects (573).
The general plan of windows is also given (574-581).
VĀPI(-PI)-(KA) — A tank, a well, a reservoir of water.

(2) 'A well with a flight of stairs, while kūpa denotes an ordinary well.' — (Maheśvara's Commentary on the Amarakāśa, Ep. Ind., Vol. vii, p. 46, note 2; p. 41, line 58.)
(3) Dakshiṇa-dīśābhāge kārāpitā vāpi tathā prapeyāmn cha!
   'In the southern part there has been made an irrigation well and also a watering-trough.' — (Grant of Bhimadeva, V. S. 1266, line 26–27, Ind. Ant. Vol. xviii, pp. 113, 115.)
(4) Vāpi-puṭake bhūmi-hala-vāhā!
   'In the hollow ground below an irrigation well.' — (Grant of Bhimadeva II, Simba-saññvat 93, line 7, Ind. Ant., Vol. xvi, p. 110.)
(5) 'During the reign of Gaṇapati, the son of the prince Gopāla, the thakkura Vāmana built a public tank (vāpikā).' — (Sarwaya stone inscr. of Gaṇapati of Jalapura, 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 constructed at his own cost.' — (Mangalan stone inscr., 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, a verandah.

VĀRA-(KA, NA) — A covering, an enclosure, a door, a gate.

Kānikāgama, xxx:
Alindasya samantātu bhāgenaikenavārakam!
Pārśvayor ubhayōs chaiva chāgra-sālānusārataḥ II (77)
HINDU ARCHITECTURE

VĀSA-RAṆGA

Kāmikāgama, xxxv :
Etat sapta-talaṁ proktarāṇī rājñām āvāsa-yogyakam II (84)
Tad-adhastat tu bhāgenaikenā vārakam II (85)
Śalā-bhāge tu alinde vā prithu-vāraṁśake api I
Vīnyāsas tv-ishta ēkhyāto māṇdapa ukta-bhūmike II (93)
Vinīrgamasya chāyāmo tad-vṛiddhiyā tasya vistaraḥ
Dvi-guṇānto vidheyāḥ syād evaṁ syān madhya-vāraṇam I (102)
Madhye-vāraṇa-yuktāṁ vā tad-vihiṇāṁ tu vā dvijāḥ
Evaṁbhūtasya vāsasya samantat syāt khalūrika II (103)

Ibid., XLV :
Bahu-varga-yutaṁ vāpi daṇḍikā-vaṇa-śobhitam II (16)
Parito vāram ekāṁśaṁ śālā-vyāṣo dvi-bhāgataḥ II (23)
Bahir-vāra-samāyuktāṁ vyāsa-pārśva-dvayor api II (20)
Samāśīṣṭa-vāra-saṁyuktāṁ saṁśu chārdha-sabbhā-mukham II (28)
Pūrvocta-sindukāṁ (building) vāra-vriksha-sthala-samanvitam II (31)
Agre cha pārśvayoś chaiva kuryād ekāṁśa-vāraḥ II (38)
Tad-bahir vāram ekāṁśaṁ tad-bāhye tu vṛīsha-sthalam I
Tad-bahiś cha chattur-dikshu dvyaṁśaṁsaṁ vāra-nishkramaḥ II (43)

See also vv. 44, 45, 46, 55, 56, etc.

Ibid., XLII :
Utkriṣṭe tu ankaṇaṁ dvyaṁśaṁ mārgas tu ārtoṁsataḥ
Antar-vāram athaikena śālā-vyāśa dvi-bhāgataḥ II (23)

See M., IX, 300, 319 ; XXXIII, 383 ; XXXIV, 119, 190, 200, 394, 408, 514
521, 526, 529 ; XXXV, 100, 120, 123, 238, 243, 265 ; XXXIX, 128, etc.

VĀSA (-KUṬI, ŚALĀ, SABHĀ)—Residence, synonym of an assembly-hall (Amarakōśa, ivi, 2, 3, 604), hall terrace.

221, 227, 241, 250, 282, 286, 288, 283, 383,

VĀSANIKĀ—A dwelling for use in spring, a house for the spring festival.

Tathā vanik-Mahallakaṁ satkā vāsanikā pradaṇtā—‘by the Mahallaka
the satka (?) hamlet (?) house was given.’
Paśchimataḥ ṭhakkura-kūrṇḍanaṅkasaya vāsanikā maryādā—‘to the west
the boundary is the dwelling of the Brahman Kundana.’—(Shergāth
stone inscrip., lines 12, 13, 14 ; see also 9, 10, 11, Ind. Ant., Vol. XL, p. 176.)

VĀSA-RAṆGA (see RAṆGA)—The open or closed quadrangular
enclosure, the courtyard of a residential building.

Purato’lindam ekāṁśam bhittim kuryat samantataḥ
Mūḷagre dvi-dvi-bhāgena vāsa-raṅgaṁ cha kalpayet

(M., xxxv, 118–119.)
VÄSTU—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, sabhā, śālā, prapā, and (a)raṅga. The conveyance or yāna includes ādika, syandana, śibikā, and ratha. The bedstead or paryaṅka includes paṅjara, mañchali, mañcha, kākāśṭha, phalakāsana and bāla-paryaṅka (ibid., 7–12). The term denotes also villages, towns, forts, commercial cities, etc., a dwelling house, a group of houses (cf. Paśyā), a site (R. V., iv, 37, 1, 2, A. V. 11, 12, 1, etc.). Sculpture is the handmaid of architecture and is secondarily implied by the term Vāstu.

(2) Nagarādika-vāstuṁ cha vakshye rājyādi-vṛiddhaye
   (Agni-Purāṇa, Chap. cvi, v. 1.)

(3) Prāśādārāma-dūra-devālaya-maṭhādi-vāstu-māna-lakṣaṇa-nirūpa
   (Garuda-Purāṇa, Chap. xlvi, colophon.)

Cf. Āvāsa-vāsa-veśmādau pure grāme vanik-pathe
Prāśādārāma-duṅgeshu devālaya-maṭhēshu cha
   (Ibid., Chap. xlvi, vv. 2–3.)

(4) Saṅgraha-sīromani by Sarayū Prasad (xx, 1) quotes from one
Vasishṭha without further reference:

Vāstū-jāānaṁ pravakshyāmi yad utkam brahmaṇā purā
Grāma-sadma-purādīnāṁ nirmāṇaṁ vakshyate dhunā

(5) Griham kshetram ārāmas setu-bandhas taṭākam ādhāro vā vāstuḥ—
Houses, fields, gardens, buildings of any kind (see Setu), lakes and tanks
are each called Vāstu.—(Kautiliya-Arthaśāstra, Chap. lxv, p. 166.)

(6) The heavenly architect Viśvakarman, the mythical originator of
Vāstū, is stated to be the father of nine artisans—goldsmith (svarṇa-kāra),
blacksmith (karma-kāra), brazier or utensil-maker (kāmsya-kāra), maker
of shell ornaments (śāṅkha-kāra), carpenter (sūtra-dhāra), potter (kumbha-
kāra), weaver (kuvindaka), painter (chitra-kāra), and florist, gardener
or garland-maker (mālā-kāra).—(Brahmavaivata-Purāṇa, Brahma-khaṇḍa,
Chap. x, vv. 19–21.)

(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.'

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'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 scinography. The first is the representation on a plane of the site 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).—(Ibid., Book I, Chap. iii.)

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 Bhūparikshā), 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 marshy place must be avoided.'—(Ibid., Book I, Chap. iv.)

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VÄSTU-KARMAN (cf. VÄSTU-VIDYĀ)—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 (vāstu-karman) is distinguished from the science of building (vāstu-vidyā):

Vatthu-vijja ghara-vatthu-arama-vatthadinam guṇa-dosa-sallakhana vijja Vatthu-kammanti akata-vatthhumhi geha-patittha pana

(Cf. Sukra-niti (iv, 3, 115, 116, 169).
See the Preface to this Encyclopaedia.

VÄSTU-KIRTI—A type of pavilion, a pavilion with forty-four pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 10; see MANḌAPA.)

VÄSTU-VIDYĀ (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, Vāstu-vidyā 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, Vāstu-vidyā or Śilpa-śastra is ‘the science which deals with the rules for the construction of palaces, images, parks, houses, canals and other good works.’—(Sukra-niti, iv, 3, 115, 116).

See the Harsha stone inscr. (v. 43, Ep. Ind., Vol. ii, pp. 123, 128.)

VÄHANA—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 HAMSA, GARUḌA, VRISHABHA, and ŚIMHA.

VÄHINI-MUKHA—A fort, fortified city.

(M., x, 40; see under NAGARA and DURGA.)

VIKAṬA—Formidable, a hall, a courtyard.

(Harsha stone inscr., vv. 12, 33, Ep. Ind., Vol. ii, pp. 121, 126, notes 64, 123, 128.)

VIKALPA—A class of buildings, a kind of door, pent-roofs, a type of chamber, a kind of phallus.

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A class of buildings (M., xi, 104–107; xix. 1–5; xxx, 175–177; xxxiv, 549–552, see under Ábháśa).
A type of door (M., xxxix, 28–35; see under Ábháśa).
Rows of pent-roofs (M. xviii, 266–220).
A kind of phallus (M., lii, 49; see under Ábháśa).
Karēc śālā sabhā madhye chhandam śyāç chhandam eva tat 1
Tat-tad-madhyaṁśake koshthe yasya śyat tad vikalpakam 11
(Kāmikāgama, xlvi, 20; see also xlvi, 7; l, 13;)
A class of top-chambers (Ibid., lv, 130, 123–127).

VIGRAHA—An idol, an image, a figure, a form, a shape.
(M., liv, 180, etc.)
Dakshiṇa-bhāgada-kīśāleyalli purātana-vigraha-gala pratishṭeyam—set up on the colonnade to the south the ancient images.—(Ep. Carnat., Vol. iv, Chāmarajnagar Taluq, no. 86; Roman Text, p. 18, line 13; Transl., p. 11.)

VĪJAYA—A class of storeyed buildings, a type of pavilion, a hall, a kind of throne.
A class of two-storeyed buildings (M., xx, 93, 10–15; see under Prāśāda).
A class of pavilions (M., xxxiv, 153; see under Maṇḍapa).
A pavilion with forty-six pillars (Matsya-Purāṇa, Chap. cclxx, v. 10; see under Maṇḍapa.)
A type of throne (M., xlvi, 6; see under Śimhasana).
A class of octagonal buildings:
1. Agni-Purāṇa (Chap. cxi, vv. 20–21; see under Prāśāda).
2. Garuda-Purāṇa (Chap. xlvii, vv. 21, 23, 31–32; see under Prāśāda)
A type of building (Kāmikāgama, xlvi, 50, see under Mālikā).

VĪṬĀNKA (see KAPOTA-PĀLĪKĀ)—A dovecot, a moulding of that shape.
‘Vīṭānka is exactly the English “fillet” in its different acceptations: it denotes more generally also gable-edge, battlement.’ Kern.—(J.R.A.S. N. S., Vol. vi, pp. 321, 320, note 2.)
See further references under KAPOTA and KAPOTA-PĀLĪKĀ.

VITASTI (see under ĀNGULA)—A measure, the span, the distance between the tips of the fully-stretched thumb and the little finger.
1. Kanisṭhāyā vitastis tu dvā-daśāṅgula uchyate 1
(BrahmAṇḍa-Purāṇa, Part I, 2nd anushaṅgapada, Chap. viii, v. 98.)
2. Three kinds of span (Suprabhedāgama, xxx, 20–23; see under ĀNGULA).

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VITÄNA-(KA)—A cushion, a canopy.

A canopy of pearls (Ranganath inscrip. of Sundarapandya, v. 12, Ep. Ind., Vol. iii, pp. 12, 15).

Cf. 'Torapa-vitāna—a canopy (in the shape) of an arch.'—(Cochin plates of Bhaskara Ravivarman, lines 10-11, Ep. Ind., Vol. iii, pp. 68, 69.)

VIDATHA—A house, a holding, an asylum, a smaller or secular assembly, a rich or royal establishment like palaces, audience hall for women, Sabhā being for men's assembly.

(R.-V., x, 85, 26, 27, A.-V., vii, 38, 4, Maitra. Sam. iv, 7, 4, cf. R.-V., ii, 1, 4, 27, 12, 17, iii, 38, 5, 6, v, 63, 2, vii, 66, io, viii, 39, 1, x, 12, 7, A.-V., i, 13, 4, xvii, 1, 15.)

VIDYÄDHARA—A class of demi-gods, a kind of fairy.

Their images are measured according to the nine-tāla (see details under Tāla-Māna).—(M., lviii, 6, other details: 7-14.)

VIDHÄNA—An entablature.

(M., xvi, 20, 43, 203; see under Prastara.)

VINIYOGA-MANḌAPA—A refectory, a type of pavilion built in the third, fourth or fifth court of the compound of a temple, where refreshes or meals are prepared.

(M., xxxii, 8; see under Manḍapa.)

VIPULANṆKA—A type of storeyed building, a class of six-storeyed buildings.

(M., xxiv, 19; see under Prāśāda.)

VIPULĀKRITIKA—A type of storeyed building, a class of six-storeyed buildings.

(M., xxiv, 52; see under Prāśāda.)

VIPULA-BHOGA—A site plan of 676 square plots.

(M., vii, 37-38; see Pada-vinyāsa.)

VIPRA-KÄNTA—A site plan in which the whole area is divided into 729 equal squares.

(M., viii, 39-40; see under Pada-vinyāsa.)

VIPRA-GARBHA—A site plan in which the whole area is divided into 576 equal squares.

(M., vii, 33-34; see under Pada-vinyāsa.)

VIPRA-BHAKTI—A site plan in which the whole area is divided into 841 equal squares.

(M., vii, 43-44; see under Pada-vinyāsa.)
VIMĀNA—Etymologically an object measured (from root mā) or prepared or made in various ways; hence a well-measured conveyance, a balloon, a heavenly car, a temple, building in general, the palace of an emperor, a tower surmounting the sanctuary (garbhagṛīha) 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 storeys high; that of Rāvana was called Pushpaka-vimāna; any car or vehicle; a horse; a palace, the palace of an emperor or supreme monarch.'


(1) Mānasāra (Chap. xviii, 1-422), named Vimāna:

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:

Taitilānāṁ dvi-jātīnāṁ varṇānāṁ vāsa-yogyakam!
Eka-bhūmi-vimānādī ravi-bhūmy avasānakam!

(Ibid., 2, 3.)

That the term 'vimāna' implies not temples alone but buildings in general, is clear from the expression 'vimāna-veśman,' '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 (xvm) 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 (lines 92-113).

These styles are distinguished generally by the shapes of the stūpis (domes), which are next described (lines 114-171).

A special account of the lūpās (pent-roofs) which are apparently very characteristic features of all buildings is given (lines 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-kīlas) are also described (lines 144-171, 354-417).

Vimānasya tu sarveshām prājāpatyena mānayet!

(M., n, 55; see also iii, 5-6; xiv, 426, etc.)
Vimāne tri-grihe vāpi maṇḍapādīni vāstuke!
Grāmādīnāṁ cha sarveshāṁ mānayen māna-sūtrakam!
(M., vi, 101–102.)

Purusham deva-vimānasya sthāpayet purusheshṭakam!
(M., xii, 214.)

A tower:
Tad-ūrdhve cha vimānaṁ cha vedi-vedikāntakam!
(M., xxii, 57.)

Maṇḍaṇe dve vimānaṁ syād ekam vā dvi-talaṁ tu vā!
(M., xxxiv, 221.)

(2) Kechid vadanti devānāṁ mānushāṇāṁ vimānake!
Vistāre sapta-shat-pañcha-chatus-tryṁse-dhikāṁ tribhiḥ II
(Mayaṭa, Chap. xx, v. 8.)

(3) Rāmāyaṇa, i, 5, 16:
 Sarva-ratna-samākṛṇāṁ vimāna-griha-śobhitāṁ!
Commentary: Vimāna-griham sapta bhūmi-griham (a seven-storeyed building), and quotes the following from Nighaṇṭu:
Vimana’stri deva-yāne (god’s conveyance) sapta-bhumau cha sadmani (seven-storeyed building).
See also the following:
II, 88, 5: Prāsādāgra-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.

(4) Mahābhārata, i, 185, 23:
Nāṇā-prakāreshu vimāneshu!

(5) Commentary quotes Medīnī (N. 121): Vimānaṁ vyoma-yāne
  sapta-bhūmi-grihe’pi chet!
See the following Kōshas also:
(6) Hema-chandra (Abhidhāna-chintāmaṇi, 89, 190; 3, 417).
(7) Halāyudha (1, 83, etc.).
(8) Amarakōṣha (I, 1, 1, 4, 3, 36, Pet. Dict.).
The essential parts:
(9) Shaḍ-varga-sahitāṁ yat tu garbha-griha-samanvitam!
   Āndhāṇḍhāri-hārokta-khanḍa-harmya viṣeshitam II
   Kūta-sālāṇvitāṁ yat tu paṇjaraṁ cha samanvitam!
   Tilaka-kshudra-nāśi-yuktā-toraṅgaiṁ cha samanvitam!
   Brahma-dvāra-patākādyair aṅgair yuktāṁ vimānakam II
(Kāmikāgama, l, 91–93.)

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A type of quadrangular building:

(10) Agni-Purāṇa, (Chap. xiv, vv. 14-15; see under Prāśāda).

(11) Gauḍa-Purāṇa (Chap. xlvii, vv. 24-25; see under Prāśāda).

(12) '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 vimānas which invariably surmount the cell in which the images are placed.' Fergusson.—(Hist. of Ind. and East. Architecture, p. 221.)


(14) A shrine and dome (Ranganatha inscrp. of Sundarapandya. vv. 3, 8, 10, 22, 30, Ep. Ind., Vol. iii, pp. 11-17).


(16) '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 Miḷaṇu . . . pulled down the temple, rebuilt the central shrine and the maṇḍapa of granite, placed on the shrine fine solid pitchers (dome) of gold, built a surrounding wall and a maṇḍapa, in front, and gave a canopy of pearls.'—(Fourteen inscrp. at Tirukkovalur, no. K, lines 5-7, Ep. Ind., Vol. vii, pp. 145, 146, 147.)

(17) Prāśāda-mālābhīr alaṁkṛitāṁ dharām vidāryaiva samutthītām

Vimāna-mālā-sadṛśāni yatta grihāni pūrṇaṇḍu-karāmalāni

'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.'—(Mandasar stone inscrp. of Kumaraṇa, line 7, C. I. I., Vol. iii, F. G. I., no. 18, pp. 81, 85.)

(18) ' . . . a copy of a stone inscription which existed before the sacred vimāna (i.e. the central shrine) had been pulled down.'—(Inscrp. of Vanavidyadhara, no. 47, line 1, H. S. I. I., Vol. iii, p. 100.)

(19) 'Viṃarasa-nāyakan 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.)

(20) '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 page 104, Ind. Ant., Vol. xi); 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 gaja-prishṭhākṛiti-vimāna is found only in Śaiva temples, e.g. the Dharmeśvara temple at Manimaṅgalam, the Śaiva temples at Suman-
galam, Peṇṇagaram, Bhāra-dvājāśrama near Arcot, Tiruppullivanam Konnūr (near Madras), vaḍa Tirumullaiyāil, etc.’—(Five Bana inscrip.
at Gudimallam, Ind. Ant., Vol. xi, p. 104, line 6, note 2.)
(21) Nirmiśi prākāra-svarṇa-kalasha-yukta-gopura-vimāna-sahītam
1
' Created the Chāmarājeśvara temple together with its precincts, gopura
adorned with golden kalasas, and tower.'—(Ep. Carnat., Vol. iv, Chāma-
ralayagar Taluq, no. 86 ; Roman Text, p. 18, lines 8–9 f.; Transl., p. 11.)
(22) 'Vimāna—The tower of a shrine.' Rea.—(Chalukyan Architecture,

VIMĀNA-CHCHHANDAKA—A class of buildings.
A type of building which is 21 cubits wide, has seven storeys and
latticed windows:
(1) Bhīhat-saṁhitā (Chap. lvi, 22, J.R.A.S., N. S., Vol. vi;
p. 319; see under Prāśāḍa).
(2) Matsya-Purāṇa (Chap. cclxix, vv. 28, 32, 33, 47, 53; see under
Prāśāḍa).
(3) Bhaṭṭa-Purāṇa (Chap. v.xxx, v. 29; see under Prāśāḍa).

VIVĀHA-MANḌAPA (see MANḌAPA)—A pavilion erected for the
wedding ceremonies.

(Skanda-Purāṇa, Māheśvara-khaṇḍa-
prathama, Chap. xxiv, vv. 1–67.)

VIVRĪTA—A type of storeyed building, a class of the nine-storeyed
buildings.

(M., xxvii, 20–22; see under Prāśāḍa.)

VIVEŚA—A site plan of 625 square plots.

(M., vii, 35–36; see Pada-vinyāsa.)

VIŚ—A fixed abode.

(R.–V., x, 91, 2.)

VIŚĀLA-(KA)—Breadth, an architect, a type of building, a class
of pavilions, a type of hall, a site plan of 529 square plots.

Compare Mānasāra (Chapter vii, 31–32; xv, 14; lxviii, 13; see
Pada-vinyāsa.)

A type of rectangular building:
(1) Agni-Purāṇa (Chap. civ, vv. 16–17; see under Prāśāḍa).
(2) Garuḍa-Purāṇa (Chap. xlvi, vv. 21–22, 26–27; see under
Prāśāḍa).
A pavilion with 100 columns (Suprabhedāgama, xxxi, 104; see under
MANḌAPA).
A class of buildings (Kāmikāgama, xlv, 41; see under MĀLIKA).
A hall with thirty-eight pillars (Matsya-Purāṇa, Chap. cclxx, v. 11;
see under MANḌAPA).
VIŚALĀKSHA—A site plan of 784 square plots.
(M., vii, 41-42, see under PADA-VINYĀSA.)

VIŚVA-KĀNTA—A type of storeyed building.
A class of five-storeyed buildings (M., xxxiii, 16-18; see under PRĀ-
SĀDA).
A class of nine-storeyed buildings (M., xxvii, 27-33; see under PRĀSĀDA).

VIŚVA-VIDYĀLAYA—A university, a place of learning of universal-
sal subjects in Arts and Sciences, comprising various college build-
ings, prayer halls, residences, etc.
The famous universities were at Taxila, Valabhi, Vikramaśīlā, Odantapuri, Jagaddala, Somapuri, Vikramapuri, and Nalanda. Compare big colleges at Bodh-Gaya, Sanchi, Barhut, Śrāvasti, Kauśāmbī, Sarnath, Mathura, Nāsika, Amaravati, Nāgārjunikūḍa, Jagayyapeta, Kanchipuram, Kannipattana and Madura. For structural details, see NALANDA.—
Writer's articles on Universities during Hindu Period (University Studies, Allahabad, 1936, the Twentieth Century, July, 1935, the Science and Culture, December, 1935, Modern Review, August, 1935.)

VIŚVEŚA-SĀRA—A site 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 nandanaḥ sa udāḥritah ।
That (prāśāda) is called nandana which is furnished with a vishānaka
(wing).’—(Matsya-Purāṇa, Chap. ccⅨⅨ, v. 33.)

VIŚHKAMBHA—The diameter of a circle, the length or width of
an object, a post, a pillar, the prop or beam, the bolt or bar of a
doors.
(1) Harmya-pādasya vishkambhāṁ samaṁ maṁjūsha-vistṛitiḥ ।
The length of the vault is equal to the width at the foot of the man-
sion.’—(M., xii, 29.)
(2) Dvārasyārdhena vishkambhaḥ—‘half of the door gives the width’.
(Brihat-samhitā, lⅢ, 24.)
Sāṣṭāṁśo vishkambho dvārasya dvi-guna uchhrāyaḥ ।
(Ibid., v. 25; see J. R. A. S., N. S., Vol. vi, p. 284, note 3.)
(3) Tehśām āyama-vishkambhāḥ sanniveśāntarāṇi cha ।
Kṛitrīmāṁ cha durgāṣanāṁ vishkambhāyāmam eva cha ।
Yojanaṁ arddha-vishkambham ashaṁ-bhāgaḥdhiyāyatam ।
(Brahmāṇḍa-Purāṇa, Part 1, 2nd anushāṅga-
pāda, Chap. vii, vv. 94, 106.)

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(4) Chatur-danḍāvakṛṣṭaṁ parikhāyāḥ saḍ-danḍochchhritam avar-
uddham tad-dvi-guṇa-vishkambhaṁ khatād vapraṁ kārayet
Vaprasyopari prākāraṁ vishkambha-dvi-guṇotsedham
Antareshu dvi-hasta-vishkambhaṁ pārśve chaturguṇāyāmam
anuprākāraṁ āśṭa-hastāyataṁ deva-pathaṁ kārayet

(Kauṭūḥiya-Artha-śāstra, Chap. xxiv,
paras. 3, 5, 10, pp. 51–52.)

VISHNU-KANTA—A class of storeyed buildings, a type of column,
a type of gate-house, a kind of phallus, a jewel.
A class of four-storyed buildings (M., xxii, 3–12; see under Prāśāda).
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., xii, 154; see under Līṅga).

VISHNU-GARBHA—(See under Garbha-nyāsa)—A kind of foundation
prescribed for the Vishnu temples.

(M., xii, 141.)

VISTĀRA—Breadth, length (see under Māna).

VIHĀRA—Originally monasteries for Buddhist monks and nuns;
later at the time of Nalanda University, the residential quarters for
the professors (compare Saṅgārāma), a dwelling, a habitation for
gods and for monks, a temple, a convent (W. Geiger, Mahāvaṁśa,
p. 297); a group of apartments for a community of monks, a
Saṅgārāma or monastery in Ceylon and Nepal used to designate 'not
only a cell but also any monastic establishment (Fergusson,
Ind. and East. Arch., 1910, i, p. 170). A Buddhist monastery, a
convent, a temple. With the Buddhists and Jains was 'a hall where
the monks met and walked about; afterwards these halls came to
be used as temples and sometimes became the centres of monastic
establishments.'

(1) Prāg-Gaṅgeśvara-sannidhau . . 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 Gaṅgeśvara (temple).'- (Arigom Sarada inscrip., v.
2, Ep. Ind., Vol. ix, p. 302.)

(2) Vihāro nava-khaṇḍa-manḍala-mahi-hāraḥ kṛito'yaṁ tayā tārinīyā
vasudhārayā nanu vapur vibhranīyālamkṛitah.
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VIHĀRA

Yaṁ dṛiśṭvā pratichitra-śilpa-rachanā-chāturyya-sīmāsrayaṁ gīrvāṇaiḥ
sudriśaṁ cha vismayam agād viśvakarmāpi 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 Vasudhārā 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.'

(Sarnath inscr. of Kumaradevi, v. 21, Ep. Ind., Vol. ix, pp. 325, 327.)

(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. Hsiouen Thsang, for instance, calls the great tower at Buddhagaya 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 (vihāras 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 Buddh sit vihāra of four storeys in height (p. 134, fig. 67, 66).

Ajunta-Vihāras (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).
VIHRTA—An architectural ornament, a moulding, a moulding of the upper part of a column.

(M., xv, 78; see the list of mouldings under STAMBHA.)

VIÊÑA—A flute, a lute, a carving on the chariot.

(M., xliii, 163, etc.)

VITHI(-I)—A road, a way, a street, a market place, a stall, a shop, a terrace.

Madhya-rathyâvritâ vithi samam evam vidhiyate
Mukhyâ vithi dvi-pakshâ syâd griha-târam tri-danâdam
Evaṁ bâhya-vithi syâd antar-vithir ihochyate
Paksha-yuktâ tu vithi syât paksha hinaṁ tu märgakam
Tri-chatush-pâńcha-danâdam vâ vithinâm visthrir bhavet
Shat-saptâstha-danâdam vâ nanda-paṅktisâ-bhânum vâ
Evaṁ tu svastika-vithi lângalâkâravad bhavet
Antar-vithi chaikâ-pakshâ bâhya-vithi dvi-pakshakâ
Paritas tu mahâ-vither esâ dvi-pakshayuk
Vithinâm pârśvayor desâ vithikâdyair alânkritam


Pâda-danâdam samârabhya pâda-pâda-vivardhitam
Syâd ekâ-daśa-danâdantaṁ vithi-mânum ihâgame
Märga-mânâm tu tâvat syâna dvâraṁ vithikâgrake

(Kâmikâgama, xxv, 4, 5.)

VITHIKÄ—A gallery, a picture gallery, a road, a narrow street, a lane.

(1) Śâlato yas tritiyâṁśas tena kâryâ tu vithikâ

(Kirâṇâkhyâ-Tantra; see Brihat-sahhitâ below.)

(2) Śâla-tri-bhâga-tulyâ cha kartavyâ vithikâ bahiḥ

(Viśvaka; see Brihat-sahhitâ, below.)

(3) Śâla-tri-bhâga-tulyâ, kartavyâ vithikâ bahir-bhavanât

‘Outside the dwelling one should make a gallery, being in width a third part of the hall.’—(Brihat-sahihita, um, 20, J.R.A.S., N. S., Vol. vi, p. 283, note 2.)

(4) Aśmât tu chatû-rathyâgräd âvritâ vithikâ tataḥ

Tat-paisâcha-pade desâ vâvritâ vithikâ bhavet
VIRA-SÁSANA

Antaś-chatush-padaṁ madhye vithikāgram chatur-diśi
Vithināṁ pārvśyavor deśe vithikādyair aḷaṅkṛitam

(M., ix, 337, 434, 478, 529; see also 323, 334–336.)

VIRA-KAṆṬHA (see VIRA-GALA)—A warrior’s neck, a part of the column, a monument.

(Suprabhedāgama, xxxi, 59; see under STAMBHA.)

VIRA-KARṆA—A warrior’s ear, a part of the column, a monument.

(M., xv, 49, 81, 142.)

VIRA-KĀṆḌA—An upper part of the column.

Tri-bhāgo maulikotsedhaḥ vīra-kāṇḍād upary-adhaḥ
Vīra-kāṇḍāvadhī kshepya tad-ūrdhve nakra-paṭṭikā

(Kānikāgama, lv, 62, 111.)

VIRA-GALA (see BIRA-GALA)—A warrior’s neck, a monument, a memorial.

A monumental stone (Ind. Ant., Vol. ix, p. 96, c. 2, line 10).


VIRA-PAṬṬA—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 (vīra-paṭṭa), literally the diadem of heroes, “this ornament forms part of a crown,” Vol. ii, p. 242, note 1.)’—(Inscr. of Rajendra Chola, no. 8, para. 25, H. S. I. I., Vol. ii, p. 90.)

(2) ‘Given to the image of Ardha-nāriśvara) one front plate (vīra-paṭṭa), weighing,—inclusive of sixteen neruṇji (a kind of thistle), flowers made of gold,—four karanjū and three maṇjādi, and worth three kāśu.’

‘On (it) were strung one hundred and eleven pearls, viz., old pearls, round pearls, roundish pearls, polished pearls, small pearls, ambumudut crude pearls, sappatti and śakkattu.’—(Inscr. of Rājraja, no. 39, para. 9, H.S.I.I., Vol. ii, p. 166.)

(3) ‘One front plate (vīra-paṭṭa), laid (round the head of the image of Kshetrapāla and consisting of) seven maṇjādi of gold.’—(Inscr. of Rajendra Chola, no. 43, para. 5, H. S. I. I., Vol. ii, p. 173.)

(4) ‘One diadem (vīra-paṭṭa), made for the lord of the Śri-Rāja-rājaśvara temple . . . ’—(Inscr. of Rājraja, no. 59, para. 22, H. S. I. I. Vol. ii, p. 242.)

VIRA-SÁSANA (see BIRA-GALA and VIRA-GALA)—A monument, a memorial.
VIRĀSANA—A throne, a type of pavilion.

A kind of coronation throne (M., xlvi, 41; see under ŚIAHĀSANA).
A pavilion with twenty columns (Suprabhedāgama, xxxi, 102; see under Maṇḍapa).

VṛTTA(-TTA)—A circular object, a kind of mound column, a type of building, a class of pavilions.

Dvā-trimśatā tu madhye pralīnako vṛitta iti vṛttaḥ.

(Brihat-saṁhitā, lxxi, 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, Varāha-mihira; sandhyākāra, Kāśyapa):

(1) Brihat-saṁhitā (Chap. lvi, 28, J. R. A. S., N. S., Vol. vi, p. 320, note 1, see under Prāśāda.)

(2) Matsya-Purāṇa (Chap. cclxix, vv. 29, 49, 53; see under Prāśāda.)

(3) Bhavishya-Purāṇa (Chap. cxxx, v. 30, see under Prāśāda.)

A type of pavilion (maṇḍapa):

(4) Suprabhedāgama (Chap. xxx, 100, 102 where it is called Jayabhadra; see under JAYA-BHADRA).

(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 five 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., 1820, Ind. Ant., Vol. xxxviii, p. 110, c. i, para 1, line 24.)

VṛIDDHA—A finial, a spire, the top-part of a building.

(M., xvii, 126; see under ŚIKHĀ.)

VṛISHA-(BHA)—The bull, the riding animal of a god, a type of building.

The riding animal of Siva, description of his image (M., lxii, 2-7) see under VĀHANA.)

A type of building which has one storey, one turret (śringa), is round everywhere and twelve cubits wide:

(1) Brihat-saṁhitā (Chap. lvi, 26, J. R. A. S., N. S., Vol. vi, p. 319; see under Prāśāda).

(2) Matsya-Purāṇa (Chap. cclxix, vv. 30, 36, 44, 45, 53; see under Prāśāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 33; see under Prāsāda).
A type of oval building:
(1) Agni-Purāṇa (Chap. ciii, vv. 19–20; see under Prāsāda.)
(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 29–30; see under Prāsāda.)

VRISHABHĀLAYA—A detached building near the gate of a temple where the bull (nandin) is installed.

Prākāra-dvāra-sarveshāṁ kalpayed vrishabhālayam
Vrishabhasyopari-bhāge tu kalpayed bali-piṭhakam

(M., xxxii, 98–99.)

VRISHA-MANŚAPA—A pavilion where the nandin or bull is installed.

Suprabhātedāgaṇa (xxxi, 96, 98; see under ManŚapa) and compare:

Vrishasya manŚapam 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., xlvi, 162, 188; see also M., vii, 241.)

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.’ The platform of a stage (Bharata’s Nāṭya-śāstra ii, 102, see details under Nāṭya-Graha(visma), terrace, altar, rail, terrace with balustrade (Dīpavaliṇaṇa ii, p. 181–183, Oldenburg). Compare Pāṣāṇavedi and Silāvedi (Mahāvaniṇa, 36, 52, 103), Muddhavedi and Pāda-vedi (ibid., 35, 2.) (W. Geiger, Mahāvaniṇa, pp. 296–297.)

(1) Sālāntaṁ vedikordhve tu yuddhārthāṁ kalpayet sudhīṁ

(M., ix 36.)

A moulding of the column:

Grīva-tuṅgaṁ tridhā bhajyaṁ ekāṁśe vedikonnatam

(M., xv, 105.)

‘The quadrangular spot in the courtyard of a temple or palace (Apte). That portion of a building which is covered by the walls (M., xix, 25).

Urdhve pādodaye bandhaṁ bhāgam ekāṁśa-vedikam

(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-chūlí vaiśya-śūdrāṇāṁ pañcha-sapta mahī-bhrītāṁ
Brāhmaṇāṇāṁ tathaiva syur ekādaśa tu vedikāḥ
It should be noticed that ‘vedikā’ and ‘chūlí’ refer to the same
object.—(Kāmikāgama, xxxv, 60.)

The basement:
Prāsāda-bhūshaṇāṁ vakshye śrūyatāṁ dvija-sattamāḥ
Syāt pāda-prastaraṁ grīvā varge mule tu vedikā
(Ibid, lv, 1.)

(3) Vedikeyaṁ tu sāmānyā kuṭṭīmāṇāṁ prakīrtitāṁ
Pratikramasya chotsedhe chatur-vimśati bhājite
Vedikā-prastara-samarāṁ shad-amśikṛitya bhāgaśāḥ
Ekāṁsāṁ prati-paṭṭaṁ syād arṇābhyaṁ antarībhavet
(Vāstu-vidyā, ed. Śāstri, ix, 19, 23.)

(4) Kāṇchanair bahubhiḥ stambhavā vedikābhīṣa cha sōbhitaḥ
(Rāmāyaṇa, vi, 3, 18, etc.)

(5) (Nalinīm) . . . mahā-maṇi-śilā-paṭṭa-baddha-paryantya-vedikāṁ
(Mahābhārata, ii, 3, 32, etc.)

(6) Athātaḥ sampravakṣyāmi pratishṭā-vidhīm uttamam
Kuṇḍa-maṇḍapa-vedīmāṁ pramāṇāṁ cha yathā-kramam
Prāsādasyottare väpi pūrve vā maṇḍapo bhavet
Hastān shodāsa kurvita daśa dvā-daśa vā punah
Madhye-vedikayā yuktāḥ parikhṣiptaḥ samantataḥ
Pañcha-saṭṭāpi chaturaḥ karān kurvita vedikāṁ
(Matsya-Puruṣa, Chap. cclxv, vv. 1, 13, 14 ;
see also Chap. cclxxix, vv. 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-ūrdhvāṁ tu bhaved vedi sakaṇṭha mānasārakam
Urddhvāṁ cha vedikā-māṇāt kalaśam parikalpayet
(Agni-Puruṣa, Chap. xliii, vv. 17, 18.)

(8) Maṇḍapaṁ cha su-viśṭūrṇaṁ vedikābhūr manoramarasm
Tan-madhye maṇḍapam kṛtva vedin tatra su-nirmalām
(Skanda-Puruṣa, Māheśvara-kuṇḍa-prathama,
Chap. xxiv, v. 2, Vaishnava-kuṇḍa-
dvitiya, Chap. xxv, v. 26.)

(9) See specimens of Jaina sculptures from Mathura (Plate iii, Ep. Ind.,
Vol. ii, p. 319, last para.).
(10) Hathi cha puvādo hathināṁ cha uparimā hethimā cha veyikā—
'the elephants and, before the elephants, the rail-mouldings above and
below.'—(Karle inscrip. nos. 3, 17, 18, Ep. Ind., Vol. vii, pp. 51, 63–64.)

(11) Chānyāny ābhānti dirgha-valabhiṁ sa-vedikāṁ!
'And other long buildings on the roofs of the houses, with arbours in
them, are beautiful.'—(Mandasar stone inscrip. of Kumaragupta, lines 6–7,
C. I. I., Vol. iii, F. G. I., no. 18, pp. 81, 85.)

(12) Eshā bhāti kulāchalaṁ parivṛtā prāleya-sanśarggībhīr vvedi
meru-śileva kānchana-mayī devasya viśrāma-bhūḥ!
'Very high temple with gold robe, thick snow covered. The snow
covered by the 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.'

(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) 'Veyikā, which, as well as Vedikā and vetikā in other Buddhist
inscriptions, stands for Sanskrit vedikā, does not mean altar, dais, etc.,
but hands or string-courses carved with rail-pattern: compare Mahāvīṣā,
228.' Dr. Burgess.—(Karle inscrip. 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 tope, but they are also represented as enclosing sacred
trees, temples and pillars, and other objects.' Fergusson.—(Hist. of Ind.
an! East. Arch., p. 50.)

See the photographic views and architectural details of the following
Rails in Fergusson:
Buddh Gaya Rail (p. 86, figs. 25, 26).
Rail at Bharhut (p. 88, fig. 27).
Rail at Sānchi (p. 92–93, figs. 29, 30, 31).
Rail in Gautamiputra Cave (p. 94, fig. 32).
VEDIKĀ-VĀTAPĀNA

VEDIKĀ-VĀTAPĀNA—A balustrade.

(S. B. E., xx, p. 104, 4, 3 ; p. 162, 4, 4 ;
W. Geiger, Mahāvaṁśa, p. 297.)

VEDI-KĀNTA-(KA)—A type of storeyed building, a class of four-storeyed buildings.

(M., xxii, 58–59 ; see under Prāsāda.)

VEDI-BANDHA—The pedestal, the base, the basement.

Prāsādaṁ nirgatau kāryau kapotau garbha-mānataḥ iy
Urdhvaṁ bhitty-uchchhrāyāt tasya maṁjarim tu prakalpayet n
Maṁjaryāś chārdha-bhāgena  śuca-nāsaṁ prakalpayet iy
Urdhvaṁ tathārdha-bhāgena vedi-bandho bhaved iha iy

(Viśvak 6, 767, J. R. A. S., N. S., Vol. vi, pp. 421, 320, note 2.)

These lines are identical in the Matsya-Purāṇa (Chap. cclxix, vv. 11–13.)

VEDI-BHADRA—One of the three classes of pedestals, the other two being Prati-bhadra and Maṅcha-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 list of mouldings under Upāṇṭha.)

VEŚANA—An entrance, a gate, a gateway, a band, an architectural moulding.

Eka-dvi-tri-daṇḍaṁ vā chāntarālasya veśanaṁ syāt iy
Harmya-vaśād upa-veśanaṁ yuktam iy

(M., xix, 191, 187.)

A band in connexion with joinery (M., xvii, 139).

Cf. Urdhva-kāṭa-veśanam iy

(M., xx, 72.)

... bhitti-vaśāraṁ eva cha iy
Seshaṁ tad-garbha-gehaṁ tu madhya-bhāge tu veśanam iy

(M., xxxiii, 333–334 ; see also 488.)

In connexion with chariots: Kukshasya veśanam iy

(M., xlvi, 14)

In connexion with the phallus:

Liṅga-tuṅga-vaśeṣhaim syād veśanaṁ tan nayet budhrāḥ iy

(M., lxx, 313.)

VEŚMAN—A ‘house as the place where one is settled.’

(R.-V., x, 107, 10 ; 146, 3 ; A.-V., v, 17, 13 ; ix, 6, 30 ; Ait. Bra. viii, 24, 6.)

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HINDU ARCHITECTURE

VESARA—A style of architecture, once prevailing in the ancient Vesara or Telugu country, ‘India between the Vindhayas and the Krishna corresponding to Tamil India’ (S. K. Aiyangar, J.I.S.O.A., Vol. ii, no. 1, p. 23-27.)

(See details under NĀGARA.)

VAIJAYANTIKA—A type of building, a class of single-storeyed buildings.

(Μ., 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) Nandika, (8) Nandi-varddhana and (9) Śrīvatsa.

(1) Agni-Purāṇa (Chap. civ, vv. 11, 14-15; see under PRĀSĀDA).
(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21-22, 24-25; see under PRĀSĀDA)

VAIŚYA-GARBHA (see GARBUH-NYĀSA)—A kind of foundation prescribed for the buildings of the Vaiśyas.

(Μ., xii, 162; see under GARBUH-NYĀSA.)

VYAJANA—A fan, an account of its architectural details.

(Μ., l, 46, 97-110; see BHUSHANA.)

VYAYA—One of the six Varga-formulas, an architectural measure, the name of a year.

(See details under SHAD-VARGA.)

(1) Śrīmach-chhāli-śakābdake cha galite nāgābhra-bānerṃrubhīṣ chābde sad-vyaya-nāmi-chaitra-sita-shaṣṭhyāṃ saumya-vāre vṛishe l
‘And in the excellent year named Yyaya . . .’
(Karkala inscr. of Bhairava 11, v. 6, line 7, Ep. Ind., Vol. viii, pp. 131, 134, 124.)

Śāli-vāhana-śaka-varsha (1508) neyā vyaya-saṅvatsaradaha l
‘In the Śāli-vāhana saka year which corresponded to the Vyaya saṅvatsara . . .’—(Ibid., line 9.)

(2) ‘When the year of glorious era called Śāliṣaka, 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 saṅvatsara, which was the year of the Śrī-Śālivāhana Saka 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.

(Μ., l, 55, 251-269; see under BHUSHANA.)

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VYĀLA-TORAŅA (see Toraṇa)—An arch marked with the leograp

Tataḥ samabhuyannata-pūrvva-kāyas tenādhirūḍhah sa narāḍhipena 1
Samutpatann uttama-sattva-vegah khe toraṇa-vyāla(ka)-vaddha
bhāse 11

(Jātakamālā, Sarabha-jātaka, xxv, 22; v. 19, ed. Kern, p. 165.)

S

ŚAKTI—Power, energy, capacity, strength, female divinity, the female deities in general.

Mānasāra (Chap. līv, 1–195), named Śakti:
Sarasvatī or goddess of learning, Lakṣmī or goddess of wealth and fortune, Mahī or the earth goddess, Manonmaṇī (Manaḥ-unmādinī) 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, Lakṣmī is distinguished into Mahā or the great Lakṣmī and Sāmānyā or the ordinary Lakṣmī, the latter being installed in all family chapels (lines 63–64). The seven goddesses consist of Vārāhi, Kaumārī, Chāmuṇḍī, Bhairavī, Māhendrī, Vaishnavī, and Brahmanī (lines 126–127).
These seven goddesses are measured in the nine-tāla system (line 128); all other female deities are measured in the ten-tāla system (lines 34–38). Details of these measures will be found under Tāla-Māna.
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 (lines 4–128, 132–195).
Cf. Mātrī-gaṇaḥ kartavyaḥ sva-nāma-devānurūpākṛta-chiṇṇaḥ 1

(Bṛihat-saṃhitā, lviii, 56.)

ŚAKTI-DHVAJA—A moulding of the column.

(M. xv, 77; see lists of mouldings under Stambha.)

ŚAṆKU—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).

See Thūṇa:
The memorial pillar set up at the four corners of śmaśāna (grave and cemetery) (Śat. Brāḥ, xiii, 8, 4, 1; iv, 2, 5, 15; Kā. Śrūṭa Śūtra, xxi, 3, 31) upon which Yama makes seats for the departed (R-V., x, 18, 3; A.-V., xviii, 3, 52).
(1) Mānasāra (Chap. vi, 1-120, named Śaṅku):
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 (lines 13-22). It tapers from bottom towards the top (line 14). The rules are described (lines 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 (khāta-śaṅku) are stated to be posted in the foundations (lines 110-118).

(2) Sūrya-siddhānta (Chap. iii, vv. 1-51, 2, 3, 4):
Construction of the dial and description of its parts (vv. 1-6); the measure of amplitude (v. 7), of the gnomon, hypotenuse and shadow, any two being given to find out the third (v. 8); precession of the equinoxes (vv. 9-12); the equinoctial shadow (vv. 12-13); to find, from the equinoctial shadow the latitude and co-latitude (vv. 13-14); the sun's declination being known, to find from a given shadow at noon, his zenith-distance, the latitude, and its sine and cosine (vv. 14-17); latitude being given to find the equinoctial shadow (v. 17); to find, from the latitude and the sun's zenith, distance at noon, his declination, and his true and mean longitude (vv. 17-30); latitude and declination being given, to find the noon-shadow and hypotenuse (vv. 21-22); from the sun's declination and the equinoctial shadow to find the measure of the amplitude (vv. 22-23); to find from the equinoctial shadow and the measure of amplitude at any given time the base of the shadow (vv. 23-25); to find the hypotenuse of the shadow when the sun is upon the prime-vertical (vv. 25-27); the sun's declination and the latitude being given, to find the sine and the measure of amplitude (vv. 27-28); to find the sine of the altitude and zenith-distance of the sun, when upon the south-east and south-west vertical circles (vv. 28-33); to find the corresponding shadow and hypotenuse (vv. 33-34); the sun's ascensional difference and the hour-angle being given, to find the sines of his altitude and zenith-distance, and the corresponding shadow and hypotenuse (vv. 34-36); to find, by a contrary process, from the shadow of the given time, the sun's altitude and zenith-distance and the hour-angle (vv. 37-39); the latitude and the sun's amplitude being known to find his declination and true longitude (vv. 40-41); to draw the path described by the extremity of
the shadow (vv. 41-42); to find arcs of the right and oblique ascension corresponding to the several signs of the ecliptic (vv. 42-45); the sun’s longitude and the time being known, to find the point of the ecliptic which is upon the horizon (vv. 46-48); the sun’s longitude and the hour-angle being known to find the point of the ecliptic which is upon the meridian (v. 49); and the determination of time by means of these data (vv. 50-51).

‘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 as 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. vii, vv. 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 Lilāvatī (xi 1-10, part 2, Chap. ii, 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.

'T 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 innoxious.'

'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 $AB$, describe a complete circle. Then replacing 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 $EF$, 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 remaining 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 $NO$: 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 semi-circles 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 semi-circle, 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.)

(9) Pañcha-siddhāntikā of Varāhamihira (ii, 10–13; xiv, 1–11, 14–22).
(10) Mayamata (vi, 1–28).
(11) Śilparatna of Śrīkumāra (xi, 1–22).
(12) Kaśyapa-śilpa (i, 60–70).
(13) Vāstu-vidyā (iii, 7–10).
(14) Manushyālaya-chandrikā (ii, 1–4).

ŚAṆKHA—A type of round building.

(1) Agni-Purāṇa (Chap. civ, vv. 17–18; see under Prāsāda).
(2) Garuḍa-Purāṇa, (Chap. xlvii, vv. 21, 23, 28–29; see under Prāsāda).

ŚAṆKHA-KUṆḌALA—An ornament, an ear-ring of conch-shell,

(M., lvi, 167, 170; see Bhūṣaṇa.)

ŚAṆKHA-PATRA—An ornament of leaf pattern, made of conch-shell.

(M., liv, 170; see Bhūṣaṇa.)

ŚĀṬARDHIKA—A pavilion with eighteen pillars.

(Matsya-Purāṇa, Chap. ccıxx, v. 13; see under Maṇḍapa.)
ŚATĀNGA—A car, a carriage, a war-chariot, an arm-chair, a sofa.

(Ranganath inscrip. of Sundara-parṇyā, v. 14, 
Ep. Ind., Vol. III, pp. 12, 15.)

See Chullavagga (vi, 2, 4; also vi, 20, 2; vii, 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).

ŚATRU-MARDANA—A pavilion with thirty-four pillars.

(Matsya-Purāṇa, Chap. ccclxx, v. 11; see under MANḌAPA.)

ŚAMBHU-KĀNTA—A class of eleven-storeyed buildings.

(M., xxix, 2-8; see under PRĀSĀDA.)

ŚAYANA—Lying down, a bed, a couch, the recumbent posture, the roof of a house, a building material, 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.

Compare Āsandī, Talpa, Proshṭha, and Vahya, the Rig-Veda (vii, 55, 8) refers to ‘married woman occupying their commodious “talpas,” the new bride on the fashionable “vahya” and other single women of the household on the “proshṭhas” within the family home (harya).’

A bedstead (M., iii, 10, 11, 12; xliv, 74, and colophon).

The recumbent posture (M., lxi, 15; lxiii, 47, etc.).

A synonym of the roof of a house (M., xvi, 56, 58; see PRACHCHHĀ-DANA).

The wood used in constructing a bedstead (M., xliv, 74).

A temple (M., xix, 7-11, See under APA-SAṂCHITA.)

ŚAYANA-MANḌAPA—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., li, 6, etc.; see under Ābhāśa).

Cf. Mūsalena tu sāṃpiḍya śarkarādi-samanvitam ā

(Suprabhedāgama, xxxi, 110.)

ŚARMA—A house (R.-V., vii, 82, 1).

ŚASTRA-MANḌAPA—An arsenal, a detached building for the storage of arms.

(M., xxxii, 69, etc.)
ŚĀKHĀ—A branch, an arm, part of work, a wing, the door-frame, the door-post, the jamb.

1. Śakhā-dvaye’pi kāryaṁ sārdhaṁ tat syād udumbarayoh
Uchchhrayāt pāda-vistirṇā śākha tadvad udumbaraḥ
Vistāra-pāda-pratimāṁ bāhulyaṁ śākhayoh sāmrūtam
Tri-pańcha-sapta-navabhiḥ śākhaḥbhis tat prāśasyate
Adhāḥ-śākha-chatur-bhāge pratiḥārau nivesayet

(Brihat-sanhitā, LIII, 24; LVI, 13, 14.)

2. The third and fourth lines of the Brihat-sanhitā quoted above are identical with those in the Matsya-Purāṇa (see Chap. cclxx, vv. 20-21).

3. Uchchhrayāt pāda-vistirṇā śākhaḥ tadvad udumbare
Vistāraṛddhena bāhulyam sarveshāṁ eva kṛtāṁ
tri-pańcha-sapta-navabhiḥ śākhaḥbhir dvāram ādiṣṭaṁ
Adhāḥ-śākha-chaturbhāse pratiḥārau nivesayet
Mithunaiḥ pāda-varnabhiḥ śākhaṁ-sēsham vibhūshayet

(Agni-Purāṇa, Chap. cxxv, vv. 28-30.)


ŚANTIKA (see Utsedha)—A measure, the height which is equal to the breadth.

(See M., xxxv, 22-28, and cf. Kāmikāgama, l. 24-28, under Adbhuta.)

ŚALĀ—Primarily a thatch of straw (chālā) for shelter of men or their cattle and stores, then the homestead inclusive of such stalls and sheds (A. V. iii, 12, 1; v, 31, 5; vi, 106, 3; viii, 6, 10; ix, 3, 1; xiv, 1, 63; Tait. Brā. 1, 2, 3, 1; Sat. Brā. iii, 1, 1, 6); then houses generally as in Śalāpati or householder (A.-V., ix, 3, 12); finally a section or a single room of a house as in patni-śalā, agni-śalā. It came quite early to be used of flourishing and wealthy residences as in prāchīṣa-śalā (Sat. Brā. x, 3, 3, 1; 6, 1, 1; Chhand. Upanishad, v, 11, 1; Mund. Upanishad 1, 1, 3) and in the Śilpa-sāstra notably in the Mānasāra it is used for a storeyed mansion, a hall, a room, an apartment, a house, a stable, a stall. The three terms, śalā, maṇḍapa, and griha, are sometimes indiscriminately used to imply houses in general. Gosālā (cow-shed) (M., xxxii, 87), pāṭha-śalā (college or school); vāji-śalā, gaja-śalā, and mesha-śalā (M., xi, 127-128, etc.) generally indicate a separate house for domestic animals; while pāka-śalā (kitchen), etc., may imply a hall or room inside a small building also. But there is a clear distinction between maṇḍapa and śalā. Trees are stated (Matsya-Purāṇa, vii, 83-120) to have supplied to the primitive man the model of his future house. Śalā (house) is stated (vv, 117-120) to have been derived from Śākhā.
(branch), because originally branches were arranged lengthwise, breadthwise, crosswise, up and down, and thatch them to make the first house.'

Manḍapas are detached single-storeyed pavilions \((M., xxxiv)\) and Śālās are storeyed mansions furnished with pavilions \((M., xxxv)\).

(1) Mānasāra (Chap. xxxv, 1–404), named Śālā:

In this chapter 'śālā' is used mostly in the sense of a house. Śālās imply both temples and residential buildings for the Brahmans, the Kṣat-riyas, the Vaiśyas and the Śūdras (lines 1–2).

Their characteristic features as single buildings:

Śālāyāḥ parito'limeṇaḥ pṛişṭhato bhadra-saṁyutam | (40)

Purato maṇḍapopetam . . . | (41)

Ekāneka-talāntaṁ syāt chūlia-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 (lines 32–37). A distinction is made with regard to the number of storeys they should be furnished with (lines 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 (lines 5–401).

(2) Kārakagama (Chap. xxxv, 1–193a):

Śālās are meant to be the dwellings of the Brāhmans and others

(vv. 1–2):

Eka-dvi-tri-chatuḥ-sapta-daśa-śālā prakṛttitāḥ | 1

Tad-ūrdhvaṁ tri-tri-vṛdhya tu yāvad iṣṭaṁ prāgṛhyatām | 11

Tā eva mālikāḥ proktā māla-vat kriyate yataḥ | 11

Then follow the measurement (vv. 3–12), and the āyādi-shaḍvarga (vv. 13–20).

The different component parts of the Śālā:

Adhiṣṭhānaṁ cha pādaṁ cha prastaraṁ karnam eva cha | 1

Śikharāṁ stūpiṅkā chaiva śālāṅgam iti kathaye | 11 (21)

The measurement of the base, pillar, entablature, tower, finial, and dome is given next (vv. 22–32).

The wall is also described (vv. 32, 33):

Tri-haṣṭāntaṁ tu vistāro bhittīnāṁ parikṛttitāḥ | 11

Māla-bhitter idaṁ mānam ūrdhva pādārdha-hīnakam | 1

Anyonyam adhiṅkā vāpi nyūna vā bhittayaḥ samāḥ | 11

The groups of Śālās are described (vv. 34–36).
The verandahs (alinda) are also described (vv. 36–38):
Āsām agre tu alindāḥ syuḥ pradhāne vā visēshataḥ
eka-dvi-tri-chatush-paṅcha-shaṭ-saptālinda-saṁyūta(-āḥ)ḥ
Prishthe pārśve tathaiva syuḥ ishṭa-desē athavā punaḥ

The courtyard (prāṅkaṇa or prāṅgaṇa) is described (see vv. 39–42). The adytum, the open quadrangle, and the upper storey, etc., are also described (vv. 45–57). This section is closed with the statement that the description of sālās given above is but general characteristics (v. 58).

This is followed by a brief reference to the uses of sālās:
Taitilānāṁ dvi-jātīnāṁ pāshaṇḍārāmināṁ api
canāśa-ratha-yodhānāṁ yāga-hamādi-karmasū
Devaṁ bhu-patināṁ cha nirita-gita-karmasū (58)

Then follow the architectural and other details of the storeys which number as many as sixteen (vv. 59–86):
Evaṁ eva prakāreṇa kuryād āshoḍaṣa-kshmakānān (86)
The sālās are, like the villages and towns, classified (vv. 87–88):
Adyam tu sarvato-bhadraṁ dvitiyaṁ vardhamānākānān
Trityaṁ svastiṁ proktam nandyāvartamānān chaturthakānān
Charucaṁ (for Ruchakān) paṇcham-(āṃ) vidyāch chhālānām api-
(abhi)dhānākānān (86)
Details of these sālās are given next (vv. 89–96).

Maṇḍapas and sālās are distinguished from each other:
Maṇḍapam tu vidhātavyam sālānāṁ agra-desāke (96a)

The remaining portion of the chapter deals with some constituent members of sālās, such as the pīṭhikā, bhadra, khalūrikā (vv. 103, 117–118), copura (v. 124a), chūli-harmya (v. 125), ankaṇa (v. 131), parigha (v. 132a), vāṁśa (vv. 147, 149), pīnda (v. 158), etc.

The stone-pillars and stone-walls are stated not to be built in residential sālās or buildings (v. 161):
Śīlā-stambhaṁ śīlā-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 (vv. 176–178), bedroom (v. 179), etc.:
Sarvadā bhīnna-sālāsū sandhi-karma na kārayet (157a)
Devatā-sthāpanāṁ pīndaṁ sālāsū na vidhyate (158)

Ibid., I, 90 (definition):
Vainśadīr aṁśa-rahitā śikharā-stūpikānvita (h)ı
Nāsikā-mukha-paṭaṁśā śāleti parikīrtita (11)

(3) Dhana-dhānyaṁ cha vāyavye karmma-sālāṁ tato bahih
'The treasury and granary should be built at the north-west, outside that should be the office.'—(Matsya-Purāṇa, Chap. guṇi, v. 35.)

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(4) Saṃpādaya padma-nidhe(ḥ) śālāṁ svarṇa-mayīṁ kuru ।
Rathasyasāna-dig-bhāge śālāṁ kṛtvā susobhanām ।
Tan-madhye maṇḍapaṁ kṛtvā vediṁ tatra sunirmalām ।

(Skanda-Purāṇa, Vaishnavav-khaṇḍa, ii, Chap. xxv, vv. 3, 26.)

(5) Mānavāntāṁ grihā proktā vasavas te kakub-gatāḥ ।
Sarsthāna-bhedena te jīcayā paṁchadhā syuḥ pramanātāḥ ।
Svayoni-vyāsa-gatayo dig-vidikshu cha sarsthitāḥ ।
Bhinna-śālā cha sā proktā manujānāṁ śubha-pradāḥ ।
Dig-vidikshu-eka-yonistāḥ paryastena tathaiva cha ।
Jīcayā chatur-śāleti śilpa-śāstra-nidarsibhiḥ ।

(Vāstu-vidyā, ed. Śāstri, viii, 1–3.)

(6) Pūrva-dakshināṁ bhāgaṁ mahānaśaṁ hasti-śālāṁ kosṭhāgāraṁ cha ।
Paśchimottaraṁ bhāgaṁ yāna-ratha-śālā ।

(Kauṭiliya-Artha-sātra, Chap. xxv, p. 55.)

(7) Śālā-trī-bhāga-tulyā kartavyā vīthikā bahir bhavanāt ।
`Outside the dwelling one should make a gallery, being in width a third of the hall.'—(Bṛhat-saṁhitā, ii, 20, see J.R.A.S. N. S., Vol. vi, p. 283.)


(9) Tenyaṁ kārītā śālā śrīviśālā monoramā ।
Dhārāvya svechchhayā śṛṣṭiḥ sthāpitādisura-trayaḥ ।
Śālā Manovatiavāsāḥ Brahma-yuktā virajate ।
Atra vidyārthiḥ santi nānā-janapadodhavāḥ ।
`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.'—(Salotgi pillar inscrip. no. A, vv. 16, 17, Ep. Ind., Vol. iv, pp. 60, 61, 63, 58, note 5.)


(12) Bhakta-śālā—an almshouse or place for the distribution of food.—(Assam Plates of Vallabhadeva, v. 13, Ep. Ind., Vol. v, pp. 184, 183, 187.)
(13) Chakre-śrī-Apparājiteśa-bhavane śālā tathāsyāṁ rathaḥ Kailāśa-
pratimas triloka-kamalānakāra-ratnochchayaḥ

'For the temple of Apparājiteśa he provided a hall with a car richly
derked with precious stones.'—(The Chahamanas of Naddula, no. C,
Sundha hill inscr. of Chachigadeva, v. 52, Ep. Ind., Vol. ix, pp. 78, 74.)

(14) Chatu(ḥ)-śālāvasadha-pratiśraya-pradena ārāma-taḍāga-udapāna-
kareṇa

'Who has given the shelter of quadrangular rest-houses and made wells,
tanks, and gardens.'—(Nasik Cave inscr. no. 10, line 2 f., Ep. Ind., Vol. vii,
pp. 78, 79.)

(15) 'Caused to be built in stone on the summit japa-śāle, satra, and a
fort with bastion.'—(Ep. Carnat., Vol. x, Bagapalli Taluq, no. 68; Transl.,
p. 240.)

(16) 'In the antarāla (or interior) they erected a most beautiful raṅga-
manṭapa, and a fine chandra-śāle (or upper storey) according to the direc-
tions 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 the intelligence is resplendent with Brāhmaṇas. Here there are scholars
born in various districts. For their subsistence is (hereby) provided.'
(cf. no. 9 above).—(Salotgi inscr., Ind. Ant., Vol. i, p. 210, c. 2. para. 1.)

(18) Śāleyaṁ vividha-pravāsi-manuja-prājyopakāra-kshamā rathyā cha-
vara-ramya-kosha-vilasad-vātāyanā śakshna-bhūḥ

Nānā-deśa-samāgatāṁ pathi pariśrāntāṁ asaṅgrāhiṇo nityāṁ bho-
jana-vāsa-dāna-vidhinā kāmānugān toshayet II

(Inscr. from Nepal, no. 23, inscr. of Queen Lalita-tri-pura-Sundari, v. 4, Second Series,
Ind. Ant., Vol. ix, p. 194.)

(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 Jinaṇāthapura (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 padi-
śālā in his memory._—(Ep. Carnat., Vol. ii, no. 51; Transl., p. 120, last para.;
Roman Text, p. 34, last three lines; Introduction, p. 51. para. 3.)

(22) Māḍida paḍaśāle (pada or pāda-śālā)—Mr. Rice translates it by
verandah._—(Ep. Carnat., Vol. iii, Mysore Taluq, no. 59; Roman Text, p. 13;
Transl., p. 6).
(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 (basadía or Jaina temple) with Arhanahallī (a village or town), together with a fine tank, a street with a hall for gifts (dāna-śālā) in the middle, two oil-mills and two gardens.—(Ep. Carnat., Vol. iv, Krishnārājaṭ Taluq, no. 3; Transl., p. 99; Roman Text, p. 159, last three lines.)

(25) Out of love for (the god) Chennigarāya, erected the yāga-śāle.—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 13; Transl., p. 147; Roman Text, p. 107.)

(26) 'Śrī - Gopāla - svāmiyavara - nava-raṅga - paṭṭa-śāle prākāra-vanu kaṭṭisi.'

For the god Gopāla . . . he erected the nava-raṅga, the paṭṭa-śālā, and the enclosure wall.

Nava-raṅga prākāra-paṭṭa-śāle-samasta-dharma—this nava-raṅga, enclosure wall and paṭṭa-śālā and all other work of merits were carried out by . . . .’—(Ep. Carnat., Vol. v, Part I, Channarayapatna Taluq, no. 185; Roman Text, p. 467; Transl., p. 205.)

(27) 'The virūpākṣha-śālā was erected to the temple.’

The inscription is ‘on the floor of the manṭapa in front of the Virabhadra temple. Śālā apparently means here a maṇḍapa or detached building (pavilion) where the god Virūpākṣha is installed.’—(Ep. Carnat., Vol. vi, Koppa Taluq, no. 4; Transl., p. 76; Roman Text, p. 166.)

(28) ‘To the thousand of Gautamagrāma were given three śālās (halls or public rooms) to continue as long as moon and stars.’

Śāle or śālā in the sense of a hall or house has been used in this inscription more than twenty-five times.—(Ep. Carnat., Vol. viii, Shikarpur Taluq, no. 45 (bis); Transl., pp. 49, 50; Roman Text, pp. 97–98).

ŚĀLĀ-GRĪHA—A dwelling house, a type of building.

A type of rectangular building:

(1) Agni-Purāṇa (Chap. civ, vv. 16–17; see under Prāśāda).

(2) Gauruḍa-Purāṇa (Chap. lxvii, vv. 21–22, 26–27; see under Prāśāda).

ŚĀLĀNGA—The limbs of the śālā (hall or house), the essential parts of a house comprising the basement, pillar, entablature, tower, dome, and finial.

Adhistāhānaṁ cha pādaṁ cha prastaraṁ kṛṇam eva cha ā
Śikharāṁ stūpikā chaiva śālāṅgam iti kathyaṁ ni

(Kāmikāgama, xxv, 21.)

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SALÅ-BHANJIKÅ—A wooden middled image.

(Bharata-Nåtya-såstra, ii, 79.)

SALÅ-MÅLIKÅ—A class of buildings, a type of hall.

(Kåmikågama, xxxv, 6; see under MÅLIKÅ.)

SÅSANA—An architectural member, a plate, a part of an enclosing wall.

Tad (mukha-bhadra)-agre våtha pårśve cha kuryåt sopåna-bhûshañåm
Tasya (maṇḍapasya) madhye cha range tu mauktikenya prapånvitam
Tan-madhye śåsanådīnåm torånaṁ kalpa-vårikåhakaṁ

(M., xxxiv, 217–219.)

SÅSTRA (see TANTRA)—Science (of Architecture).

SIKHÅRA—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 (stüpi) are built in order åkhara, åkhå, åkhånta, and åkhåmaṇi.

(1) Small towers or turrets (Brihat-samhitå, lvi, 21, J.R.A.S., N. S., Vol. vi, p. 319).
(2) See M., xviii, 276, xix, 51, etc.
(3) Pådoktaṁ sarva-månaṁ tu åkharo’pi vidhîyate
Dhruva-vidhåna-rîtyå vå åkharaṁ parikalpayet

(Kåmikågama, xxxv, 29, 30).

The synonyms:
Åkharaṁ śiraṁ mûrdhå cha åkhå mauliś cha muṇḍakåm
Śirshaṁ kam iti vijñeyåm śiro-vargasya paṇḍitåḥ

(Ibid., 1, 206.)

(4) Vårnarendra-griham . . . śukla-pråsåda-åkharaṁ kailåsa-åkhåropamaṁ

(Råmåyåna, iv, 33, 15; see also iv, 26, 31; vi, 41, 88, under Pråsåda.)

(5) Spire:
Devuniki åkharamu gaṭṭiṁchi åkhara-maṇiṭapa-gopuralu

(Kondavidu inscrip. of Krishnaraya, v. 27, Ep. Ind., Vol. vi, pp. 237, 232.)

(6) Mûla-åkhare cha kanaka-maya-dhvaja-damådasya dhvajåropana-pratishåṭhåyåṁ kritåyåm—also of the hoisting of the flag on the golden flag-staff on the original spire.—(The Chahamanas of Marwar, no. xix, Jålor stone inscrip. of Samarasimhadeva, line 4 l., Ep. Ind., Vol. xi, p. 55.)

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The golden spire, with its auspicious ornament of this house of Sva-yaṁbhū-Śiva is such that it may be said that this is the silver mountain which has obtained, by the gift of Iśā, the possession of a golden summit; it is a tree of desire on the (white pile of) Hara's laughter (namely, the mountain Kailāśa), 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, Ep. Ind., Vol. xii, pp. 282, 289.)

(8) Prāsādam ūrdhva-śikhara-sthira-hema-kumbham

'(Into) the temple (which by the stately display of) firm golden capitals upon lofty spires...'(—(Bhūvaneswar inscrip. v, 15, line 11, Ep. Ind., Vol. xiii, pp. 152, 154.)

(9) Vistirṇa-tunga-śikharam—' (a temple having) broad and lofty spire.' Manoharaiḥ-śikharaḥ—with (its) charming spires.

(Mandasor stone inscrip. of Kumaragupta, lines 17, 20, C. I. I., Vol. m, F. G. I., no. 18, pp. 83, 86, 87).

(10) 'For this god Prasanna-Virūpāksha, a temple, enclosing wall, gopura, finial (śikhara) covered with gold, a Manmatha tank, decoration, and illuminations...'(—(Ep. Carnat., Vol. x, Mulbagal Taluq, no. 2; Roman Text, p. 82; Transl., p. 71.)

The same word in a similar sentence is translated by 'tower' in the following inscriptions:

(11) 'For the god Prasanna-Somesvara having restored the temple, enclosure, tower (śikhara), Manmatha tank, the endowed villages, the maṇṭapa for alms, and all other religious provisions.'—(Ibid., no. 18; Roman Text, p. 87; Transl., p. 75.)

(12) Varadaraja-devara sikhara (śikhara)—'the spire of Varadaraja's temple.'—(Ibid., Malur Taluq, no. 4; Roman Text, p. 187; Transl., p. 156.

(13) 'And erecting a stone pillar, according to the rules set up the spire or tower (śikhara).'—(Ibid., Vol. xi, Pāvugada Taluq, no. 46; Transl., p. 122, line 16; Roman Text, p. 203, v. 10.)

(14) Garbha-griha-sthita-maṇṭapa-śikharam—'the ruined tower over the shrine (of the god Arkanātha).'—(Ibid., Vol. m, Majavāḷī Taluq, no. 64; Reemar Text, p. 127, line 3; Transl., p. 63.)

(15) 'Śik(h)ara—applied to the summit of a tower.' Rea.—(Chalakyana architecture, Arch. Surv., New Imp. Series, Vol. xxi, p. 39.)

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(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 sikha (ṣikhara).’—(Cunningham, Arch. Surv. Reports, Vol. xxii, p. 135-)

(17) ‘Sikha (sikar, sikri)—Steeple of temple’.—(Vincent Smith, Gloss., loc. cit., to Cunningham’s Arch. Surv. Reports.)

(18) In the temples of Champa three distinct types of sikha are noticed. The common type consists of a series of four storeys, diminishing as they rise, a curvilinear stone slab being as the crowning moulding. Another type comprises two storeys; the upper is ridge-shaped looking like an elongated arched vault with ogival ends at two sides with a slightly concave curve at the top. The third type consists of a curvilinear pyramidal dome springing directly from the walls of the sanctuary, and surmounted by a massive circular member of corrugated form resembling Āmalaka of Indian temples.

(For details see Inventaire Descriptif des Monuments Chams D. L. Annam by Parmentier, as summarized by R. C. Mazumdar, Champa, i, Chap. x, pp. 236, 237.)

ṢIKHĀ—The lower part of the finial, pinnacle or small turret-like termination.

Ṣikhā is the upper part, and śikhara, the lower:

Ṣikharārdhva-śikhottungaṁ stūpi-traya-samam eva cha
Prastarādi-śikhāntaṁ syād ganya-mānarchical pravakshyate

(M., xxxiii, 141, 144, etc.)

ṢIKHĀNTA—The finial (Latin finis), the top or finishing portion of a pinnacle.

(M., xi, 119, etc.)

ṢIKHĀ-MANI—The crest-jewel, the top end of the finial, the apex.

(M., xlix, 85, lxvii, 31, etc.)


ṢIBIKĀ—A synonym of yāna or conveyance, a litter, a palanquin.

(M., iii, 9, etc.)

ṢIBIKĀ-GARBHA—A square hall.

Ṣibikā-gabbho ti chaturassa-gabbho.—(Buddhaghosha, Chullavagga, vi, 3, 3.)

The interpretation of Oldenberg and Rhys Davids as ‘quart-measure shaped’ is not supported by the Commentator Buddhaghosha as quoted above.

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ŚIBIKĀ-VEŚMA—A type of rectangular building.
(1) Agni-Purāṇa (Chap. cix, vv. 16–17, see udder Prāśaṇa).
(2) Garuḍa Purāṇa (Chap. clii, vv. 21–22, 26–27, see under Prāśaṇa).

ŚIBIRA—A camp, a royal residence, a fortified city.

Samā(śa)mantaṁ samṛiddhāṇāṁ yat sthāṇāṁ śibirāṁ smṛitām
Gaja-vāji-samāyuktāṁ senā-sthāṇāṁ 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(-STRĀŅA)—A head-gear, a helmet.

(M., xliv, 13, etc.; see Bhūśaṇa.)

ŚIRAŚALAMBA—A crowning ornament of a column.

(M., xv, 101; see Stambha.)

ŚILĀ-KARMA—Masonry, the art of building in stone, the stone-work

Sugana-raje-Dhanabhūtana kārītaṁ toraṇāṁ śilākarṇmaṁto cha
upārtho (śilā-karmāntaṁ-chotpannah) !
‘During the reign of the Sungas (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. xxii, pp. 227.)

ŚILĀDHIVĀSAŅA—Preparation of stones for building, the worship
of stones for building.

Śilādhivāsanah-karmma yathāvidhi sampādyā tasmīnṇa eva śake
bhādra-kṛishṇa-navamyāṁ śukle śilā-pravaśaṁ vidhāya . . .
‘The worship of the stones for the building.’ Dr. Bühler and Bhab-
vanlal Indrāji.

This interpretation of Śilādhivāsanā does not seem to be appropriate.
The term may refer to some processes or ceremonies similar to those in
connexion with Śilā-saṅgraha or collecting and selecting stones for build-
ings.—(Inscript. from Nepal, no. 23 ; Inscrip. of Queen Lalita-tri-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.)

S(š)ilā-patṭa-śubhe vaṁśe sūtraḥdharā vichakshanāḥ 1
Bhojukaḥ Kāmadevaḥ cha karmaniśṭhaḥ Halā sudhīḥ 1

(Batihagarh stone inscrip., v. 12, ibid., p. 46.)
ŚILĀ-PRAVEŚA—Laying the corner-stone or foundation.

Śīlādhivāsanaḥ-karma yathāvidhi sampādyā tasmīnnav eva śake . . . śilā-praveśam vidhāya—'the corner stone was laid.' Dr. Bühler and Bhagvanlal Indrajī.—(Inscript. from Nepal, no. 23,, inscrip. of Queen Lalita-trī-pura-sundarī, line 14, Ind. Ant., Vol. ix, pp. 193, 194, c. 2.)

ŚILĀ-MARDDAKA (SILE-MUDDAS)—A guild of stone masons, the stone-cutters.

'Sile is the Canarese form of the Sanskrit śilā, a stone, and Mudda is a jatīgam 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 i, Ind. Ant., Vol. x, pp. 170, 117, note 58.)

ŚILĀVEDI—The stone terrace on which sacred trees usually stand.

Cf. Mahāvaṁśa, 36, 103, 1.

ŚILĀ-VEŚMA—Stone-houses, cave-houses.

Cf. Megha-dūta, 1, 25 (quoted by Prof. Lüders, Ind. Ant., Vol. xxxiv, p. 199.)

ŚILĀ-STAMBHA—The stone column, a kind of column, the monolith.

Shaṭ-saptāshaṅgulaṁ vāpi śilā-stambha(m)-viśālākam ।
Vṛttam vā chatur-aśraṁ vā ashtāśraṁ shoṣaśāsrakam ।
Pāda-tuṅge'shṭa-bhāge tu tri(trya)mśenordhvam alanḵritam ।
Bodhikām muṣṭi-bandhaṁ cha phalakā tāṭikā ghaṭam ।
Sarvavāṅkāra-saṃyuktam mūle padmāvasanāṅvitam ।
Chatur-dikṣhu chatur-bhadraṁ kechid bhadraṁ tu kārayet ।
Kuṭṭimaṁ chopaṭṭhaṁ vā sopāṭṭha-masūrakam ।
Athāvā chihna-vediḥ svaṭ prapālaṅkāram uchyate ।

(M., lxi, 15-22.)

ŚILPA-ŚĀSTRA—The science of architecture and other cognate arts.

See details under VĀSTU, VĀSTU-VIDYĀ and VĀSTU-KARMAN.

See also the Preface of this Encyclopaedia and the Preface of Indian Architecture by the writer.

ŚILPI-LAKSHAṆA—The description of the artists: their qualifications, rank, caste, etc. (see under STHAPATI).

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ŚILPI-ŚALĀ—A school or workshop of architecture.  

ŚIVA—A class of buildings.  

(Śākta Purāṇa, p. 128; see under MĀLĀ.)  

ŚIVA-KĀNTA—The pentagonal or five-sided pillar furnished with five minor pillars.  

(Śākta Purāṇa, p. 128; see under STAMBHA.)  

ŚIVA-MANḌAPA—The Śiva temple, a type of pavilion.  

(Śākta Purāṇa, p. 128; see under ARDH-MANḍAPA.)  

ŚISHTA-MANḍAPA—A type of pavilion.  

(ŚĪRSHA—The top end of a building, almost same as śīkhānta.  
Śīrshāṃ cha śikhā-grivaṃ vṛttan śyād vaijayāntikam  

(Śīrshāṃ cha śikhā-grivaṃ vṛttan śyād vaijayāntikam  

ŚUKA-NĀŚĀ(-SIKĀ)—The parrot's nose, an object having an acquline nose, the part of the finial looking like the parrot's nose. The lower half part of a tower.  

(1) Chaturdhā śikharam bhajya ardha-bāga-dvayasya tu  
Śuka-nāsāṃ prakurvīta tritiyayā vedikā matā II  

(Matsya-Purāṇa, Chap. cclxxix, v. 18,  

(2) Śikharārtham (?-dham) hi sūtraṇi chatvāri vinipātayet  
Śuka-nāso(-sā)rddhataḥ sūtraṃ tiryag-bhūtaṃ nipātayet  
Śikharasyārdha-bhāgasthān simham tatru tu kārayet  
Śuka-nāsāṃ sthirikṛitya madhya-sandhau nidhāpayet II  
Apare cha tathā pārśve tadvat sūtraṃ nidhāpayet  
Tad-ūrddhvaṃ tu bhaved vedī sakaṇṭhā maṇasārakam II  

(Agni-Purāṇa, Chap. xxii, vv. 15–17.)  
Chaturdhā śikharam kṛtvā śuka-nāsā dvi-bhāgikā II  

(Ibid., Chap. cv, v. 10.)  

(3) Prāśādau nirgatau kāryau kapotau garbha-mānataḥ  
Ūrdhvam bḥitty-uchchhrāyāt tasya maṇjarīn tu prakalpayet II  
Maṇjaryāḥ chārdha-bhāgena śuka-nāsāṃ prakalpayet  
Ūrdhvam tathārdha-bhāgena vedi-bandho bhaved iḥa II  

(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. cclxxix, vv. 11–13).  

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ŚUKĀNGHRI

(4) Vyattākāraṁ samaṁ chet tu toraṇāṅghrivād āyatanam
Sakandharaṁ tad-ūrdhve tu śuka-nāsya vibhūshitam
Garbha-dvi-tri-kara-vyāsa-śuka-nāsā mukhe mukhe
Na kartavyā vimāneshu nāsikodhve na nāsikā

(Kāmikāgama, LV, 120, 157.)

ŚUKĀNGHRI—A type of pillar.

Ūrddha-kṣetra-samā jaṅghā jaṅghārddha-dvi-guṇaṁ bhavet
Garbha-vistāra-vistūrṇaḥ śukāṅghriś cha vidhiyate
Tat-tri-bhāgena karttavyaṁ paṅcha-bhāgena vā punaḥ
Nirgamaṁ tu śukāṅghreś cha uchchhrāyaḥ śikharārdhagah

(Garuḍa-Purāṇa, Chap. xlvii, vv. 3–4; see also vv. 13, 17.)

ŚUDDHA—A house built (generally) of one material, namely, wood, brick, or stone, etc.

Drumēnesṭhakayā vāpi dṛśadādyair athāpi vā
Etena sahitam geham śuddham ity-abhidhiyate

(Kāmikāgama, xlv, 21.)

See also Mānasā, etc. under Prāsāda.

ŚUMBHAMLKARI—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 śikha or finiai (M., xvii, 126).
A pike as a component part of the cage for the tiger.—(M., l, 262.)

ŚŪLA-KAMPA (see Śūla)—A pike.

Paritāḥ śūla-kampaṁ syād dvāraṁ tad dakṣinottaram

(M., xl, 136.)

ŚRĪṆKHALĀ—A chain.

In connexion with the bedstead:
Chaturbhiḥ śrīṅkhalā-yuktam āndolam chaikatopari

(M., xlviv, 70).

ŚRĪṆGA—The top, the turret, elevation, height, the spire, a horn.

(M., lxii, 25, etc.)

Śṛṅgeṇaikena bhavet—furnished with one spire.

(Bṛhat-saṁhitā, lvi, 23, 26, J. R. A. S., N. S., Vol. vi, p. 319.)
ŚRĪṅGĀRA-MĀṆḌAPA—A bed-chamber, the pavilion or room where the deity of a temple is made to retire at night.

Devānāṁ cha vilāsārthaṁ śrīṅgārākhyāṁ tu māṇḍapam ।

(M., xxxiv, 388, etc.)

ŚMASĀNA (see CHAIṬYA)—Funeral and memorial structures, tombs of various shapes, round and dome-shaped (parimaṅḍalā, Sat. Brā., xiii, 8, 1), hemispherical bowl-shaped (chamū) resembling a vault, enclosed by an indefinite number of enclosing stones (ibid., xiii, 8, 2, 2) or bricks (A.-V., xviii, 4, 55), square or quadrilateral (Sat. Brā., xiii, 8, 1, 1), as also pyramidal as in later temples and Śikharas. Compare Buddhist stūpas. The three main types described in the Satapatha Brahmana and referred to in R.-V., and A.-V., Vāstu (reliquary of bones, etc.) or tumulous, round or square; Grihān or house with many chambers probably dedicated to some religious or philanthropic use and 'erected over or beside the grave in memory of the deceased or built underground as rock-cut caves; and Prajñānām or a memorial monument or pillar four of which were set up in four corners of the grave out of which Buddhist memorial pillars might have grown up'. (For further details, compare Sarkar, ibid.)

ŚYĀMA-BHADRA—A type of pavilion with fourteen pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 14; see MAṆḌAPA.)

ŚRĀNTĀ—An architectural ornament, a shed.

In connexion with single-storeyed buildings:
Evāṁ proktam harmyake madhyā-bhadram ।
Śāla-kosṭhaṁ dig-vidike kuṭa-yuktā ।
Hāra-śrāntā-nāsikā-pañjarāḍhyām ।

(M., xix, 192–194.)

ŚRĪ-KAṆṬHA—Anything possessing a beautiful neck, a class of buildings.

A type of octagonal buildings (Agni-Purāṇa, Chap. civ, vv. 20–21, see under PRĀŚĀDA).

ŚRĪ-KARA—An order, a class of columns, a type of storeyed buildings, a sect of people, a sub-caste of the Kayasthas, originally those who used to write the legal documents (Karana), hence the clerical community, clerks.

(1) One of the five orders (Suprabhedāgama, xxvi, 65, 66; see under STAMBHA).
(2) A class of single-storeyed buildings (M., xix, 170; see under Prāśāda).

(3) A class of two-storeyed buildings; the measurement of the component parts (see under Śalāṅga), etc. (M., xx, 93, 2-9; see under Prāśāda).

(4) A sect of people (M., ix, 152, 226, etc.).

ŚRĪ-KĀNTA—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 list of mouldings under Adhisīthāna.)

A class of three-storeyed buildings (M., xxii, 2–11; see under Prāśāda).

A class of seven-storeyed buildings (M., xxv, 24; see under Prāśāda).

ŚRĪ-JAYA—A type of oval building.

(1) Agni-Puñāṇa, (Chap. civ, vv. 19–20; see under Prāśāda).

(2) Garuḍa-Puñāṇa (Chap. xlvi, vv. 29–30; see under Prāśāda).

ŚRĪ-PĀDA—A class of buildings.

. . . . Śrī-padaṁ cha tataḥ śṛiṇu
Kośṭhakāstv-ihā chaīvāṛṇasya chatush-kopeshu chaīva hi
Chatur-nāśi-samāyaṁ atu-nāśi-daśāśthams am
Evaṁ lakṣṭhaṁ-samāyaṁ śrī-padaṁ tv-iti kirtitam
(Suṇabhedāgama, xxxi, 50, 51).

ŚRĪ-PĀDA—The footprint of Buddha on Adam’s Peak in Ceylon, otherwise called Ratnapāda. For details, see Buddha-Pāda.

ŚRĪ-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 list of mouldings under Adhisīthāna.)

ŚRĪ-BANDHA-KUṬṬIMA—The flat part of the Śrī-bandha type of bases. (M., xliv, 43.)

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., lvi, 36, etc.)

ŚRĪ-BHOGA—A type of storeyed buildings, 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 list of mouldings under Adhisīthāna.)
A class of seven-storeyed buildings ($M.$, xxv, 25; see under Prāśāda).

ŚRI-MUKHA—A beautiful face, a kind of throne.

($M.$, xliv, 14, etc., see under Sīṃhāsana.)

ŚRI-RŪPA—A type of pavilion.

($M.$, xxxiv, 478, etc.; see under Maṇḍapa.)

ŚRI-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 ($Matya-Purāṇa$, Chap. cclxx, v. 9; see under Maṇḍapa).

A type of quadrangular buildings:

(1) Agni-Purāṇa, (Chap. civ, vv. 14-15; see under Prāśāda).

(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 24-25; see under Prāśāda).

A particular mark on the breast of Vishṇu or Krishṇa ‘represented in pictures by a symbol resembling a cruciform flower.’—($M.$, xlx, 150; lv, 92; xviii, 375, etc.)

ŚRI-VIṢĀLA—A type of gate-houses, a class of storeyed buildings, a kind of throne, a type of pedestals.

A class of gopuras or gate-houses ($M.$, xxxiii, 555).

A class of single-storeyed buildings, ($M.$, xix, 168; see under Prāśāda).

A kind of throne ($M.$, xlv, 13; see Sīṃhāsana).

A type of the pīṭha or pedestal of the phallus ($M.$, lxi, 39).

ŚRI-VṚIKSHA (see Kalpa-vṛiksha)—An ornamental tree employed as a carving.

Seshaṁ maṅgalya-vihagaiḥ śrī-vṛiksha-svastikaiḥ ghaṭaiḥ! Mithunaiḥ patra-vallibhiḥ pramathaiś chopasobhayet! ।

‘Let the remaining part (of the door) be ornamented with sculptured birds of good augury śrī-vṛiksha-figures, crosses (svastika), jars, cupolas, foliage (leaves and creepers), tendrils and goblins.’—(Bṛihat-sanhitā, lvi, 15, J. R. A. S., N. S., Vol. vi, p. 318.)

ŚRUTIMJAYA—A pavilion with forty-eight pillars.

($Matya-Purāṇa$, Chap. cclxx, v. 10, see under Maṇḍapa.)

ŚREṇITA-DVĀRA—A kind of door, doors or gates in a row.

Madhye dvāraṁ tu kuryād madhya-sutrāt tu vāmake!
Kuryāj jala-dvāraṁ tu śreṇita-dvāraṁ kalpayet!

($M.$, xxxviii, 39-40.)
ŚREṇī(-ṆI)-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 list of mouldings under Adhishṭhāna.)

ŚRONI (-ṆI)—The buttocks (of an image), the hip or loins, a waistband, a string worn round the loins; figuratively used for building also, compare Kāṭi.

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 Prāśāda.)

SHOḌAṢA-TALA (see GOPURA)—The sixteenth storey, the sixteen-storeyed gate-houses.

Evan eva prakāreṇa kuryād āshoḍaṣa-kshmakam i

(Kāmikagama, xxxv, 86.)

SHAD-VARGA—A group of six, six formulas, 'with which the perimeter of a structure should conform,' six proportions, six main component parts of a building comprising adhishṭhāna (base), pāda or stambha (column), prastara (entablature), karna (ear, wings) śikhara (roof), and stūpi (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:

Āya is the remainder of \( \frac{l \times 8}{12} \) (l for length).

Vyaya " " \( \frac{b \times 9}{10} \) (b for breadth).

Riksha " " \( \frac{l \times 8}{27} \)

Yoni " " \( \frac{b \times 3}{8} \)
Vāra is the remainder of $\frac{c \times 9}{7}$ (c for circumference, thickness or height).

Tithi $\frac{c \times 9}{30}$

Aṁśa$^1$ $\frac{c \times 4}{9}$

Eteshāṁ grāma-rūpāṁ āyādi-lakshaṇaṁ tathā !
Nandāyāma-samūhe va ṇāyate vātha vistare !
Parināhe pade vāpi āyādi-śuddhiṁ cha kārayet !
Kechit tv-āyatane chaivam āyaṁ cha tad-dine (nakshatre) bhavet !
Parināhe tithir vāraṁ vyaya-yoni(ś) cha vistare !
Vasubhir guṇitaṁ bhānur-(nunā) hānyāyāmam ashta-śiśṭakam !
Ashtaṁbhir vardhite rikshaṁ(-sheṇa) hṛtvā śesham ksham ishyate !
Navabhir vardhayet pāṅkṣṭhiṁ(-tyā) hṛtvā śesham vyayaṁ bhavet !
Gunā-nāgaṁ cha yoniḥ syād vriddhi-hānyā-yathā-kramam !
Nava-vṛiddhyā rishīṁ(-shiṇā) hṛtvā tach-chhesham vāram eva cha !
Navabhir guṇite triṁśat-(ā) kṣapech chheshāṁ tithir bhavet !

(M., ix, 63−73.)

The six formulas include 'aṁśa' in the Saṁchita and Asaṁchita buildings, while in the Apasaṁchita 'tithi' is included:

Vakshye'haṁ jāti-harmyāṇāṁ āyādi-lakshaṇāṁ kramāt !
Pārvaṅkṣṭāṁ vimānāṁ vistārādi-vāśādibhiḥ !
Āya-vyayaṁ cha yonīṁ cha nakshatraṁ vāram aṁśakam !
Tithir vātha shaḍ itāni tathāyādi-vido viduḥ !
Saṁcittāsaṁchittāṁ cha aṁśair āyādibhir yutam !
Apasaṁchita-harmyāṇāṁ tīthī -antāni shaḍ grahiśyate !

(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 śikhra. Riksha represents the well-known group of twenty-seven planets. Yoni represents the group of eight animals, namely, Dvaja, Dhūma, Sīthha, 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

$^1$Also Rāsi, Gaṇa, Nayana (M., ix, 88, 89, 90−93).
day and the full moon day. And Amśa represents the group of nine beginning with Taskara:

Sīḍḍhādi-dvā-daśāyāḥ syāḥ chhikharādi vyayaṁ daśaḥ
Dhvaivaśīḥ yoniḥ syāt taskarādī navāṁśakam
Prathamādi-tīthir ity-evaṁ choktavat ganaḥ svadhiḥ

\[M., \text{xxx}, 188-190.\]

Dhvaja-dhūma-sīṁha-sūnaka-vṛisha-gardabhaḥ cha
Dantī cha kākaś cha vasu-yoniḥ yathā-kramaṇaḥ

\[M., \text{lii}, 357-358.\]

Tach-chhesham śāpi nakshatraṁ ganaṇed aśvini-kramaḥ
Śeshaṁ tad vāram ityuktam arka-vārādi-vāra-yuktaḥ

\[M., \text{xxx}, 189, 185; \text{see context below.}\]

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 represents 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 \( \frac{5 \times 3}{8} \) 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 \( \frac{5 \times 9}{7} \), 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 \( (e) \) 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”’:

Āyaṁ sarva-haraṁ punyaṁ vyayaṁ sarva-haraṁ subham!
Āyādhiṣṭyaṁ vyayaṁ śīnaṁ sarva-sampat-karaṁ sadā!
Yat-phalaṁ subha-yuktaṁ ched āya-hīnaṁ tu duṣṭhaṁ!
Pūjyaṁ vyayaṁ samam evaṁ tatra dosho na vidyate!

\[M., \text{lxiv}, 69-72.\]
HINDU ARCHITECTURE

Śhād-varga

Āyaḥ sarva-haraṁ pūrṇam (? puṇyaṁ) vyayaṁ sarva-gatena hi
Āyādhikyaṁ vyayaṁ hinaṁ sarva-saṁpat-karaṁ tathā
Āya-hīnāṁ vyayādhiṣṭyaṁ sarva-dosha-karaṁ bhavet

(M., ix, 75-77.)

Subhadaram pūrṇa-nakshatram asubham karṇa-ṛṣṭakam
Yugmāyugmādyas-turyam shaḍ-ashṭa-nanda-śubharksha-yuk
Dvitiya-paryāvayārdhe gaṇanaise cha śubhāvaham
Sita-guru-śaśi-budha-vāram evam śubham bhavet

(M., ix, 78-81.)

Dhvaja-sīmha-vṛisha-hastī syāt teshāṁ śubha yonayah
Janma-dvayaṁ chatuh-shashṭibhir ashta-nanda-śubha-kṣām
Nāma-janmādi-nandam cha gaṇanaṁ tu vidhiyate
(Kartṛi-rāṣṭyādi-nāśāṁ cha sena-dvitiyāntakam
Trītiye māna-j(y)akṣaṁ pūrvān vadd gaṇanais tu vā)
Tasmāt trītiya-paryantaṁ rīkṣhāḥ sarva-śubhāvaham
Guru-śukra-budhāḥ chandra-mukhya-vāram praśyate
Taskaro dhana-śaṅḍaṁ cha preṣṭaṁyān śubhāṁśakam
Varjyaṁ shasṭāṁ ṭumaṁ rāsim anyat sarvaṁ śubhaṁ bhavet
Gajaḥ sarva-śubhaṁ proktāṁ manuśāsura(m) varjyate

(M., lxiv, 73-82.)

Gaja-yoniṁ vinā kuryāt sīmhaśasanāṁyathā śubham
Āyādhikyaṁ vyayaṁ hinaṁ sarva-saṁpad-chhubhāvaham
Āya-hīnāṁ vyayādhiṣṭyaṁ sarva-saṁpad vināśanam

(M., lv, 81-83.)

Dhūma-yonis cha kākās cha gardhavāṁ śuno varjyate
Anya-yonī-śubhaṁ sarve śubhāyaṁ iha vojyate

(M., lv, 81, 84-85.)

Dhvaja-sīmha-hasti-vṛisha-yonī(ḥ) śubhaṁ praśastam
Anyeshu yonir asubham uditaṁ purāṇaiḥ

(M., liii, 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-saṁgraham bhavet
Chhandādinaṁ tu sarveshāṁ tāre chāyādi-saṁgraham
Vṛiddhi-hānyādi-sarveshāṁ prāsaḍasyaṁtyav adhavat bhavat

(M., xxxix, 39-41.)

Vistāre chatur-ange vā shaṭ-śubhāyādi kārayet

(M., lv, 72.)
The formulas also vary on different occasions:
Tri-chatuḫ-pančha-shat-vṛddhiḥ cāṣṭaḥ-hāniś cha yonayaḥ
Saṭa-saptāṣṭa-vaṛddhiḥ tu dvādaśa kshapayet budhāḥ
Seshaṁ āyam iti proktam saṭaḥ-ṇava-vardhanaḥ
Daśabhiḥ kshapayech chhesham evāṁ vyayam udīritam
Aṣṭa-nanda-dāse vṛddhyā saṭa-viṁśe kshayo bhavet
Seshaṁ dinam iti proktam vṛiddhāṣṭa-nandaṇādhikā
Saptaika-chandrage seshaṁ vāram evam udīritam
Tri-chatuḥ-pančha-vṛddhiḥ tu kshapayet tu navāṁśakam

(M., LV, 73-80.)

Ettat tad eva saṁyuktam harmyāṇāṁ māna-kalpanam
Saṭ-aṣṭa-vaṛddhiḥ syād dvā-daśāntaṁ kshayaṁ nyayet
Seshaṁ tad āyam ity-uktaṁ saṁchita-yathā-kramam
Saptaṣṭa-ṇava-vṛddhiḥ tu hareta paṁktyā vyayaṁ bhavet
Eka-dvi-traya-vṛddhiḥ tu kshapayet tv-aṣṭaḥ cha yonikam
Saṭa-saptāṣṭa-vṛddhiḥ tu sapta-viṁśa-kshayo bhavet
Tach-chheshāṁ cāpi nakshatraṁ gaṇayed aśvinī-kramāt
Shaṣṭa-nanda-vṛddhiḥ tu saptaḥbhīḥ kshapayet tataḥ
Seshaṁ tad vāram ity-uktaṁ arka-vārādi-vāra-yuk
Tribhir vedās tu vṛddhiḥ syān nanda-hāni-navāṁśakam
Tithi-randhroṣhaṇa-vṛddhiḥ syāt triṁśatā tu kshayo bhavet

(M., XXX, 177-187.)

Daighye liṅgasyāyādi-shaḍ-varga-ṣuddhiṁ kuryāt sarvathoktavat
Māṇalīṅge chaṇya-svāyaṁbhuvādi-manaṁ cha yuktaṁ thatā-
yādini sarvaṁ na kuryāt
Bandhāṣṭa-nanda-vaṣu-nanda-yugena vṛddhyā
Chaṣṭhāṛka-paṁkta-turagair munibhir nanda-hanyāt
Yonayaś cha vṛddhir vyayaṁ cha tu vāram anāṁ sam
Liṅgaikena kuryāt tu parārtha-liṅge

(M., LII, 349-354.)

Application of the rules:
'They are applied in measuring both the architectural and the sculptural objects.'

These rules are considered in connexion with the measurement of villages and towns (M., IX, 67-74), of the twelve-storeyed buildings (XXX, 164-174), and of the phallus (LII, 350-356).

Cf. also:
Ayaṭi-shaḍ-varga-(ḥ) surair (=surāṇāṁ) vimāne
Chāṭyādyhikāṁ kṣiṇa-vaṇyām śubhaṁ syāt

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The necessity of these Shaḍ-varga formulas seems due to the fact that in most instances where the measurement of any object is concerned, the Āgamas, the Bimbamāṇa, 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 Shaḍ-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 Shaḍ-varga in all the architectural treatises. The testing of measurements by the Shaḍ-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) Bimbamāṇa (British Museum, MS. no. 558, 5292, vv. 10, 11-13):
Mānaṁ tu yoni-nakshatra-saṁyuktam
Āyāmāśṭa-guṇite cha dvā-dasāṃśe 'ti śeshatā
Nandāṃśe tu guṇite 'pi dharmāṃśe 'ti vyayaṁ bhavet
Yonir guṇibhir guṇitau(-tā) chāśhtāṃśe 'pi tathaiva cha
Rikshakam ashta-guṇitam cha sapta-vimśati-śeshataḥ
Vārakam nava-guṇitam cha saptāṁśe tu hṛtāṁ bhavet
Aṁśakam chābdhi-guṇite 'pi nava-bhāga-hṛtāṁ matam

(3) Kānikāgama (xxxvi, 13-20, 169-172):
Āyādi-saṁpad-arthaṁ tu vistāre chāyatau tathā
Utsedhe chaiva hastānam samyak saṁpuṛṇatāṁ nayet (13)
Vistārāt kevalāṁ vātha vāyāmād unnates tathā
d Vistārāyāma-saṁsargād āyādyam parigrihyatām (14)
Ashta-trī-trī-ashṭabhīr hṛtvāśṭa-manvarka-bhāir bhajet
Āyo vyayaś cha yoniś cha nakshatraṁ śeshato bhavet (15)
Triṁśad āpнутa paryantaṁ tithir vāṇāṁ tu saptabhiḥ
Athavaṁya-prakāreṇa chāyādyam parigrihyatām
Dvayor bhyaṁ dvayārddhasya vistāraṁ dvayārddham nāhaṁtu
nāhakam II (16)
Aṣṭa-nandāgni-vasubhir gaṇayen nanda-nanda-nāha Ī
Arka-dig-vasu-bhāḥ-sapta-navabhiś cha kramād bhajet II (17)
Āyādhyaṁ pūrva-vat proktam āyādhikaṁ śubha-pradam Ī
Yajamāṇasya yanmārkshe nānukūlaṁ yathā bhavet II (18)
Tathā parīkṣhya kartavyaṁ nāma nakshatraṁ tu vā ī
Parīkṣhya bahudhā kuryād ubhayaṁ vā parīkhayet II (19)
Sarvānukulāṁ sarvataṁ vāstu yasmān na labhyate Ī
Tasmād guṇādhikaṁ grāhyam alpa-doshaṁ yathā bhavet II (20)
Eka-tri-paṇcha-saptāṁśe dhvaja-siṁha-vrisha-dvipāḥ Ī
Pūrvād yāsu śubhā hy-ete āyādyas tv-anulobhaṁ II (169)
Dvi-chatuḥ-shaḍ-vasu-sthānaṁ dhūma-sva-khara-vāyasāḥ č
Āgneyādi vidikshv-ete varjanīyā bubhukshubhiḥ II (170)

See also Kāmikāgama., Chap. I:
Evam ādayu parīkṣhyaiva prāśaṁ parikalpayet Ī
Eteshām api sarveshām āyādi-vidhir uchyate II (57)

Various rules are again given:
Vistāraṁ dvi-guṇam kṛtvā vasubhir bhājite sati Ī
Śisṭaṁ yonir iha proktā tad-abhāve tu śaudhakaṁ II (58)
Udaye vasubhiḥ-sapta-viṁśadbhir bham ihoditam Ī
Paridhau nanda-guṇite sapta-bhur dvāram uchyate II (59)
Sakalāṁ tri-guṇam kṛtvā triṁśadbhir bhājitvā ī
Tithi-udayaṁ vasubhir bhaktvā sūryāyas(-yāis) tu śeshataḥ II (60)
Punar apy udayaṁ nanda-vasubhir vyayaṁ uchyate Ī
Pāḍādhikāṁ tu yat śisṭaṁ tat sarvaṁ sakalāṁ bhavet II (61)
Pūrva-vad guṇitaṁ kṛtvā bhāgam(?) bhāraṁ samaṁ kṛtvā ī
Tenaiva vibhajey yal-lābhād adhikāṁ bhavet II (62)
Yugma-hastaṁ svarodbhūtaṁ śikhibhir yonir uchyate Ī
Athavānyā-prakāreṇa āyādi-vidhir uchyate II (63)
Nāge sūtraṁ-randhra-bhuvana-daśa-vasvābdhi-śisṭas tu ī
Tat syād āyo na yonir vāraṁ vasu-hataṁ udubhir (?) bhaktvā ī
Śisṭaṁ tu ṛkshaṁ hatvā bhaktvātha sūtraṁ bhuvanam Ī
Athā phalaṁ śisṭaṁ aṁsaṁ vasughaṁ triṁśad bhaktam II (65)
Tithiḥ syād graha-dīna-tithi-yogādayo yoni-bhedāḥ ī
Athavānyā-prakāreṇa chāyāṁ parikalpayet II (66)
Nāga-nanda-guṇa-nāga-nanda-dīk-bhānu-nāḍi-vasu-bhaṁ munir
vā ī
Āyam anyatra yoni-ṛkshakaṁ vāraṁ aṁsaka-guṇa-kshayakramāṁ II
(67)
Application of the rules:
Idam liinge cha sakale dvāre stambhādike matam
Idam āyādikam chārdha-ṃaṇḍape śiṣṭa-ṃaṇḍape 11 (68)
Parivārālaye tuṅga-harmye anyasmin prakalpayet
Evaṃ parīkṣhyā bahudhā prāśadaṃ parikalpayet 11 (69)

Kāmikāgama, LV, 28–30:
Mānaṃ labdhodayam yat syāt bhaktvā mātrayor viśeshatāḥ
Parihṛityāṅguli-chchhedyam āyādyam parikalpayet 11 (28)
Ashta-nandāṅnibhiś chaiva vasu-nandā cha chatuṣṭhayair hi
Gunātvara-vidhi-mūrti-ṛkṣha-sapta-navāṃśakair hi 11 (29)
Hṛityam āyāṃ vyayaṃ chaiva yonis tāras tu vārakah
Aṁśakā chāvaśiṣṭās tu kalpanīyās tu desikaiḥ 11 (30)

Ibid., xxxv, 21 (refers to six component parts of a building):
Adhīṣṭhānāṃ cha pādaṃ cha prastaram karṇam eva cha
Sikharāṃ stūpikaḥ chaiva śālāṅgam iti kathyate 11 (21)

These are called Shaḍ-varga: cf. xlv, v. 8 (under Puṃślinga), v. 15,
(under Drāviḍa), v. 10 (under Śrīlinga), and v. 11 (under Nāpuṃśaka).

(4) Laghu-śilpa-jyotiḥ-sāra (ed. Śivarāma, I, 3–5):
Āyo rāśiḥ cha nakshatraṃ vyayaḥ tārāṃśakās tatha
Graha-maitri rāśi-maitri nādi-vedha-gaṇendavah
Ādhipatyam vāra-lagne tithy-utpatpis tathaiva cha
Ādhipatyam varga-vairam tathaiva yoni-vairakam
Rīkṣa-vairam sthitir nāso lakshaṇāṁ yeka-viṁśatīḥ
Kathitāni muni-sṛṣṭhāhīḥ silpa-bī(vi)dbhir grīhādishu

(5) Manushyalaya-chandrikā (Chap. III, 33.):
The same formulas are described in various ways. See Six Canons
of Indian Architecture, by V. K. R. Menon, referred to elsewhere
in this article.

These Shaḍ-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):

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Ascertaining the length of the house, square it, multiply the sum by 8, and divide the product by 12, the remainder is the Ādāyam or profit (Āya).

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 Arāsam. 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 not 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 Yons: Garuḍa (Punai), Sinḥa, Noy, Pāmbu, Eli, Anī, Muśī; of these (Punai) (cat), Eli (rat), and Muśī (hare) are bad. The following are the Arāsam: Arsam, Soram, Puṭhi, Satthi, Thanium, Rāśium, Kalibam, Varuttham, Rokam, and Subām. The following are the Sūtras: Bālan Kumāran, Kājan, Kilavan, Maran.

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—5—55, and 55—27—1485, 1485—100—14, the remainder being 85—which remainder indicated 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—7—105, 105—9—945, and 945—4—236, remainder 1. The remainder 1 indicates the first caste, i.e. Brāhmans.

Given the length of the house 17 cubits, and the width 7, to ascertain the caste for whom it is suitable, 17—7—119, 119—9—1071, and 1071—4—267, remainder 3. The remainder 3 denotes the third or Vaiśa caste.

The next example exhibits the entire series. Given the length of the house 9 cubits, width 3 cubits, to find the (Ādāyam) and Selavu, etc., etc. By the rule 9—3—27, 27—8—216, and 216—12—18—12—(Ādāyam) 27—9—243, and 243—10—24, remainder 3—which is the Selavu or loss,
and so on according to the rule. The Yonī is Garuḍa, the star Revati, the part of the lunar month the third day, the day of the week Thursday, the constellation Pisces, and the caste Vaiśya.'

Mr. V. K. R. Menon, M.Sc. (London), intended to give a more rational and scientific explanation of these formulas in a pamphlet 'Six Canons of Indian Architecture.' But his endeavour has more or less failed owing to too many assumptions. The 'Architectural Significance' can hardly be explained by a reference to Astrological importance: an unknown matter cannot be understood by referring to an equally unknown thing. 'Some at least of these formulae,' says Mr. Menon, 'have a very great architectural significance' and he 'hopes' to show that 'all of them can be explained in a simple manner with reference to Astrology.' 'When we realize,' continues Mr. Menon, 'that in the symbolic language of the Śilpa-sastra the newly-erected edifice represents not only a human being, but also a bridegroom, joined in holy wedlock to the plot of earth on which it is erected, we can sympathize with the strict injunctions to avoid the fifth (of life, death) at all costs, and to choose the second (youth) whenever possible. This picturesque identification of the structure with a human being must have given rise to the last five formulae of the Āyāda Shaḍ-varga' (pp. 5-6). It is true, however, 'that they (the application of these formulae) occasionally prove troublesome when planning small houses and villas; but they do put a stop to the addition of disproportionately large verandahs to puny structure.' But he also mentions that 'satisfaction of conforming to the religion of one's motherland, should amply compensate for such minor restrictions' (p. 7). He further imagines that these formulae have something to do with the orientation of buildings (which subject has been treated under Śaṅku in the Mānasāra) and emphatically says that 'this formula (on Yoni)—if my deductions are correct—is a purely architectural device compelling the sthapati (architect) to orient his structures properly.' He illustrates his doubtful assumption with an inaccurate reference when he says that 'All the temples, palaces, cities, villages and important roads of ancient India exactly faced the four primary points of the compass (N., S., E., and W.).' He comments thus: 'This is as it should be, for it places the Indian ideal in tune with the ideas of every other ancient nations.' His reference to examples of other countries are more accurate: 'The Egyptian pyramids faced exactly north. The Theban obelisks faced the rising sun.' The Palace of Sennacherib, the Tabernacle of the Jews, the temple of Solomon, the church at Bethlehem, the Holy Sepulchre of Christ at Jerusalem: all these satisfy the first formula (on Yoni) of Ayāda Shaḍ-varga' (p. 9). The Indian monuments face other than these four cardinal points also.
SHOḍAṢA-PRATIMĀ

The sixteen images, a group of sixteen deities.

Cf. Purato’sya shoḍaṣaṁnāṁ vara-gaṇiṇāṁ dvi-bhūmikagrihāṇi āli-dvayena—‘in front of the temple he erected two rows of double-storeyed houses for sixteen female attendants.’

(Chebrolu inscrip. of Jaya, v. 46, Ep. Ind., Vol. vi, pp. 40, 93.) (See under Raja-harmya.)

SHOḍAṢAŚ-S-RĀ—A type of building which has sixteen-angular shape, one storey and one cupola.

1) Brīhat-saṁhitā (lvi, 28, J. R. A. S., N. S., Vol. vi, p. 320, note 1; see under Prāṣāda).

2) Matsya-Purāṇa (Chap. clxxix, vv. 29, 53; see under Prāṣāda).

3) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under Prāṣāda).

S

SAKALA—A site plan, an idol, a group of images of four deities including Iśvara.

1) A site plan (M., vii, 2, 51, 73; xii, 64; see Pada-vīnyāsa).

2) An image or idol (M., lxiv, 48).

3) Suprabhedāgama (xxxiv, named Sakala-lakshaṇa-vidhi, 1, 2):

Athātaḥ sampravakshyāmi sakalānāṁ tu lakṣaṇam ।
Sarvāviaya-driśayatvāt pratimā tv-iti chochyate ॥
Iśvarādi-chatur mūrttiḥ pāthyate sakalam tv-iti ॥

SAKALIKARAṆA—The ceremony of making a joint offering of all things (with which a deity is worshipped), which generally consist of eight kinds of grains such as sesamum, barley, rice, etc., sandal paste, clarified butter, sugar and honey, etc.

SATI-MAṆḌAPA—A kind of pavilion where perhaps certain ceremonies used to be performed in connexion with the obsolete practice of burning alive a devoted wife with her dead husband, the temple of the goddess Sati who was the wife of Śiva and a daughter of Daksha.

Arbhakānāṁ mukhālokaṁ maṆḍapam sati-maṆḍapam ।

(M., xxxiv, 41.)

SATYA-KĀNTA—A class of eight-storeyed buildings.

(M., xlvi, 43–45; see under Prāṣāda.)
SATRA (-TTRA) (cf. CHHATRA, CHHATRI) — An alms-house, the modern dharma-sālā, a rest-house, a residence.


(5) Chitrais satrālyair yyasya prthivyāṁ prathitha-yaśasah!
Bubhukshu-bhikshu-sānghāta-prabhūta-prīti-hetubhiḥ II
(Two pillar inscrip. at Amaravati, no. A, of Keta, II,
v. 49, Ep. Ind., Vol. vi, p. 152.)

(6) A feeding establishment:
Deva-bhogārthaṁ cha deva-kulebhyoḥ khaṇḍa-sphuṭitādi-nimittāṁ
gandha-dhūpa-pushpa-dīpa-naivedāy-utpachārārthaṁ tapovana-
sattrottarāsāṅga-dānāy-ārtham cha . . . I

(Cambay plates of Govinda IV, line 48,
Ep. Ind., Vol. vii, pp. 40-45.)

(7) Bilvapadrake parikalpita-sattra-bhoktṛṇāṁ yathā-prāpta-brāhma-
manādi-janānāṁ trimśataḥ pratyaḥam upabhogāya . . . ‘In order to
feed daily thirty Brāhmaṇas or other men who happen to arrive (and)
who use the rest-house established at Bilvapadra.‘—(Baloda plates of

(8) A charitable dining-hall of a temple:
Śrī-sarvva-lokāśraya-jina-bhavana-khyāta-satrārttham — ‘for the
purpose of the renowned dining-hall of the holy and famous Jain
temple called Sarvalokāśraya-Jina-bhavana.’—(Kaluchumbaru Grant
of Amma II, line 60, Ep. Ind., Vol. vii, pp. 188, 191, 179.)

(9) Khaṇḍa-shpuṭa-vava-krītyopilī-prapuṭjādi-sattra-siddhyartham I
‘For the cost of repairs of breaks and cracks, offerings, worship,
etc., and of an alm-house.’—(Maliyapundi Grant of Ammaraja
II, line 54, Ep. Ind., Vol. ix, pp. 54, 56.)

(10) Drākṣhārāme pāvane puṇya-bhāja puṇya-kshetre Piṭhapuryyāṁ
cha yena I
Bhoktuṁ prītyā prayahāṁ brāhmaṇānāṁ ākalpāṁttāṁk alpitāṁ
sattra-yugmam II
‘At holy-Drākṣhārāma and at the sacred place of Piṭhapuri, this
charitable one joyfully founded two sattras for Brāhmaṇas, in

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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. 1, pp. 56, 61; see also quotation no. 16 below.)

(11) 'The hirany-garbha, brahmânda, and all the other great gifts prescribed in the Śâstras had he made,—wells, ponds, tanks, with satras from road to road, had he established—and temples of the gods he had made.'—(Ep. Carnat., Vol. xii, Kunigal Taluq, no. 37; Transl., p. 38, para. 3.)

(12) 'Having allotted to the avasara-satra of the god śrī-hari-haradeva two shares of the village . . .

'Satra—oblation, charity, asylum or alms-house, charitable dining hall; 'anasara-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 inscrip. no. vi, Ind. Ant., Vol. iv, p. 329, c. 1, line 3 f., and footnote.)

(13) Sa prâsâdam achikarad divishadãm Kedâra-devasya cha khyâtasyottara-manasasya khananaṁ sattrãm tathã châkshaye!

'He caused to be built a temple of the inhabitants of heaven called . . . and of the god Kedâra; he likewise had the famous Uttara-mânasa (tank) dug, and (established) a hall of charity, to last for ever.'—(Gaya inscrip. of Yakshapala, v. 12, Ind. Ant., Vol. xvi, pp. 65, 66.)

(14) 'A grant of land for a satra for feeding twelve Brâhmans in front of the maṭha on the bank of the Tungabhadra.'—(Ep. Carnat., Vol. vi, Koppa Taluq, no. 32; Transl., p. 81; Roman Text, p. 176-177.)

(15) He halting at Mârasinga's Behūr, constructed there the Birudasarvavajña-gâṭṭa and other tanks; and to provide a satra for food for the students in the maṭha of the god Mallikârjuna there . . . made a grant of land.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 19; Transl., p. 43; Roman Text, p. 98.)

(16) Drâkshârâme pāvane puṇya-bhâjâ puṇya-kshetre Pîthapuruyyâṁ cha yena . . . kalpitaṁ sattrâ-yugam (cf. no. 10 above).

'At the pure Drâkshârâma and at Pîthapuri, a place of sanctity, he established two sattras.'—(Chellur Grant of Vira-Choladeva, lines 97-98, Ind. Ant., Vol. xix, pp. 432, 436.)

ŠATTAṆGA (same as ŠATĀṆGA)—An arm-chair, sofa, sofa with arm to it.)

(Mahâvagga, v. 10, 2.)
SATRA-MANDAPA—A type of pavilion, the alms-house of a temple.
Vāpi-nirgamane yena pūrvataḥ satra-mandapam ।
(Garuḍa-Purāṇa, Chap. xlvi, v. 14.)

SATRĀVĀSA-MĀṬHA—A monastery, a free rest-house.
Chatushkone tapasvināṁ satrāvāsa-māṭham bhavet ।
(M., xxxii, 89.)

SADANA—A temple, a seat, a sacrificial hall, a house, a mansion, a palace, the abode of the god of death (Yama).

(1) A temple (Dabhoi inscrip. v. iii, Ep. Ind., Vol. i, p. 31).

(2) Sura-sadana (Dewal Praāasti of Lalla, v. 20, Ep. Ind., Vol. i, p. 79).

(3) Sadanaṁ atula-nāthasyoddhīritaṁ yena jirṇṇāṁ ।
‘By whom (the old) temple of Atula-nātha was repaired.’
(An Abu inscrip. of the reign of Bhimadeva II, v. 10, Ind. Ant., Vol. xi, pp. 221, 222.)

(4) Sārasvataṁ kriḍā-ketanam etad atra vidadhe ।
Sārasvataṁ sadanam akshayam etad astu ।
(Sanskrit Grants and inscrip. no. 1, vv. 33, 34, Ind. Ant., Vol. xi, pp. 103, 106.)

SADAS—A seat probably raised for sadasya or councillors at a sacrifice.
(Śat. Brā., x, 4, 2, 9.)

SADĀŚIVA—A class of four-storeyed buildings.
(M., xxii, 25–33; see under Prāśāda.)

SADMAN—A temple, a seat, an altar, an abode, a dwelling, a house.
Chakre nava-nivīḍa-viśāle sadmani Śūlapāneḥ—‘built a new solid large
temple of Śūla-pāṇi.’
Śambhoḥ sadamani stambha-māḷāṁ . . . vyātataṇa—‘erected a row
of pillars in the temple of Sambhu.’—(An Abu inscrip. of the reign of
Bhimadeva II, vv. 10, 12, Ind. Ant., Vol. xi, pp. 221, 222.)

SANDHI—A joint, a connexion, a combination, a junction.
Eka-śālānu-sandhiḥ cha dvi-śālā chaika-sandhikam ।
Tri-śālā cha dvi-sandhiḥ syāch chatuḥ-sandhis chatur-mukham ।
Shaṭ-sandhiḥ sapta-śālā cha bahu-sandhi(r) dasālayam ।
(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 Gwilt, Encyc. of Arch., p. 1214.)

Mānasāra (Chap. xvii, 2–225), named Sandhi-karman:
The definition:
Harmyāṇāṁ dāru-saṁyogaṁ sandhi-karma (m)udīrītām (2).
Various kinds of joinery are described under the following names:
Malla made with two pieces of wood, Brahma-rāja with three or four pieces, Veṣu-parvan with five pieces, Puğa-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 f.).
Forms of the joinery are described under the titles Nandyāvarta and Svastika (lines 59–60), etc., see details (lines 18–58, 61–225).

SANDHI-BANDHA—A bond of union, a material that makes two bodies stick together, cement, mortar.

Saṁsthāpyāpi na tasya tushṭir abbhavad, yāvad Bhavāṇi-griham suślīṣṭā-mala-sandhi-bandha-ghaṭitaṁ ghaṭtā-ninādojjvalaṁ!

‘Not satisfied with the erection (of this image only, the pious man) caused to be built a shrine of Bhavāṇi, which was joined with a very adhesive and bright cement, resplendent with the sounds of bells.

(Benares inscrip. of Pantha, v. 5, Ep. Ind., Vol. ix, pp. 61–62.)

SAPTA-TALA (see TALA)—The seventh storey, seven-storeyed buildings.

Etat sapta-talāṁ proktāṁ rājāṁ āvāsa-jogyaklam!

(Kāmikāgama, xxxv, 84.)
The seven-storeyed buildings are described in a separate chapter in the Mānasāra.
Description of the seventh storey (M., xxv, 2–23, 32–39), the eight classes (ibid., 3–31), see under PRĀŚĀDA.

SAPTA-TĀLĀ (see TĀLA-MĀṆA)—A system of measurement in accordance with which the whole body is seven times the face inclusive of head.

(Śukranīti, Chap. iv, sect. iv, ed. Jivananda Vidyāsāgara, p. 359; see details under TĀLA.)

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SAPTA-BHŪMI-(KA) (see SAPTATALA)—The seventh storey, seven-storeyed buildings.

Rāja-kanyām . . . sapta-bhūmika-prāsāda-prānta-gatām

(Pañchatantra, ed. Bombay, i, p. 38.)

SAPTA-SĀLĀ—A seven-fold wall.

Madhya-sūtraṁ tu vāme tu harmya-dvāraṁ prakalpayet
Tad-bahiḥ parito-deśe sapta-sālāṁ prakalpayet
Narāvāśartha-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, a society room in a private dwelling house.

(A.-V., xix, 55, 6; Taît. Sam., iii, 4, 8, 6; Taît. Brā., 1, 1, 10, 3; Chhānd-Upanishad, viii, 14). The special features in Vedic times were their pillars and fire-altars. There must have been suitable structural arrangements for the transaction of judicial, commercial and political business, and for the reception of 'courtly' well-born wealthy persons and kings, and for the performance of gambling, merriment, social intercourse, debates and contests (Vedic India, Vol. ii, p. 426–427).

(1) A class of buildings:
Prāsāda-maṇḍapaṁ chaiva sabhā-sālā-prapāṁ tathā
(A) raṅgam iti chaitāni harmya uktaṁ purātanaṁ

Śikhare chāvrīte'pare sabhā-maṇḍapa-gopure

(M., iii, 7–8.)

A public hall:
Maṇḍapaṁ sabhāṁ vāpi grāma-yogyaṁ yathā-diśi
Nagare cha yathākāraṁ dvi-guṇātyarthakāyatam

(M., xxxiv, 562–563.)

Bhūdhare chāsure vapi sabhā-sthānam prakalpayet

(M., viii, 34.)

(2) A council chamber:
Tato vichintya manasā loka-nāthaḥ Prajāpatiḥ
Chodayamāsa tvam kṛishṇaḥ sabhā vai kriyatāṁ iti
Yadi tvam kartukāmo'iśi priyaṁ śilpa-vatāṁ vara
Dharma-rājasya daiteya yādṛṣṭiṁ iha manyase
Yāṁ kriyāṁ nānukurvanti mānavaḥ prekṣyādhiśhitāḥ
Manushya-loke sakale tādṛṣṭiṁ kuru vai sabhām

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Yatra divyān abhiprayān paśyema hi kritāṃs tvayā
Āsurān mānushāṁ caiva sabhāṁ tāṁ kuru vai Maya
Pratigrīhya tu tad vākyaṁ sanprahrishṭo Mayas tadā
Vimāna-pratimām chakre Pāṇḍavasya śubhāṁ sabhām

The penultimate verse is explained by the commentator Nilakanṭha:
Āsurān mānushāṁ ity upalakshaṇaṁ deva-gaṃdhavādinām apy
abhiprayān lepa-chitre lekhya-chitre cha chaturduśa-bhuvanāṁ-
tarastha-tat-taj-jātiya-svābhāvika-nāṇā-vidha-lilā-pradarsanena
manovṛttiḥ paśyema yad-darśanena brahmāṇḍāṁtara-varti-
sarvāṁ vastu-jātam drishṭa-prāyam bhavatīty arthaḥ

(Mahābhārata, Sabhā-parvan, Chap. i, vv. 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 . . . divyā hema-mayair uchchhaiḥ prāśādaṁ upasobhitā

(Ibid., ii, 10, 3.)

(3) Chatur-bhāga-dvi-bhāgena prīṣṭhāvāsa-sabhāṁ nayet
Agra kūṭa-dvayor madhye sālāḥ prīṣṭha-sabhā-yathā
Prīṣṭhāvāsa-sabhā tad-vad anyat sarvam adhas-tale

(Kāmikāgama, xxxv, 73, 74, 76.)

Definition:
Mūla-kūṭa -samayuktā vāṇa-kūṭa -samanvitā
Kachchha (=keśa)-griha-samākukta sabhēti parikirtitā

(Ibid., xxxv, 4, 95.)

Brahma-sthāne sabhādīni kalpayed vidhinā budhaḥ

(Ibid., xxviii, 15.)

(4) 'Mārtaṇḍa-varmā, the king of Keralā, desirous of extensive prosperity,
fame and long life, built the sabhā of Śambhu (Śiva) a
Suchindram.'

Sthāne mani-śuchindre samakuruta sabhām Kerala-kshmā-patindraḥ
(Inscript. in the Pagodas of Tirukkurungudi, 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. Bhandarkar.—(Ind. Ant., Vol. xi,
p. 145, c. 2, line 9 f.)

(6) Śṛī-raṅga-kānchana-sabhā yathā-puram abhāṣayat
'The regilded (central shrine of the temple at) Śṛīraṅgam and the
golden hall (at Chidambaram).'—(Ariyur Plates of Virupaksha, lines 21-22,
Ind. Ant., Vol. xxxviii, pp. 14, 12 ; para 4, line 6).
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SABHĀ-MĀLIKĀ—A class of buildings.

(Kāmikāgama, xlv; see under MĀLIKĀ.)

SAMA (see Samudga) A type of rectangular building.

(Agni-Purāṇa, Chap. xiv, vv. 16–17; see under Prāsāda.)

SAMA-BHAṆGA (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.

SAMITI—Assembly houses; see Sabhā in which senses it is used in Atharva-veda (xv, 9, 2, 3).

SAMUDGA—A type of round buildings.

Cf. Vṛttataḥ Samudga-nāmā 1
(2) Matsya-Purāṇa (Chap. cclxix, vv. 38, 53; see under Prāsāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, vv. 30, 24; see under Prāsāda).

SAMUDRA—A type of building.

(1) Matsya-Purāṇa (Chap. cclxix, vv. 38, 53; see under Prāsāda).
(2) Bhavishya-Purāṇa (Chap. cxxx, v. 24; see under Prāsāda).

SARORUHA—A type of building, a moulding.

A moulding of the pedestal (M., xxiii, 76, etc.).

See Padma and compare the lists of mouldings under Upāpītha and Adhisṛthāna.

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 (see Utsedha)—Also called ‘dhanada’, a height which is 1\(\frac{3}{4}\) of the breadth.

(See M., xxxv, 22–26, and cf. Kāmikāgama, 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 uninterrupted and surrounding terraces on every side.

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(1) Apratisiddhālindam samantato vāstu sarvato-bhadram
    Nripa-vibudha-samūhānāṁ kāryaṁ dvāraīś chaturbhir 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
    trances, many spires or turrets (śikhara), many beautiful dormer
    windows and five storeys, and is 26 cubits broad.'
    (Ibid., LVI, 27, J. R. A. S., N. S., Vol. vi, p. 320.)
(2) Matsya-Purāṇa (Chap. cclxix, vv. 29, 34, 47, 53; see under
    Prāśāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 34; see under Prāśāda).
    A type of quadrangular building:
(4) Agni-Purāṇa (Chap. cix, vv. 14–15; see under Prāśāda).
(5) Garga-Purāṇa (Chap. xlvi, vv. 24–25; see under Prāśāda).
(6) Sarvato-bhadram ashtāsyam—the Sarvato-bhadra house (śālā)
    has eight faces. (Kārikāgama, 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 śalā or mansion (M., xxxv, 4).
    A class of windows (M., xxxii, 583).
    A kind of phalus (M., LI, 114).

(8) Sarvato-bhadra-devālaya—'according to Varāhamihira (Bṛihat-
    saṃhitā, 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. 1,
    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 embodiment of the three jewels
    (of the Jainas).'—(Karkala inscr. of Bhairava II, line 17, Ep. Ind., Vol. viii,
    pp. 132, 135.)
(10) Nayana mano-harah Sarvato-bhadraḥ
    'Apparently the name of a hall in the first storey of the cave temple.
    (The Pallava inscr. of the seven Pagodas, no. 13, Ep. Ind., Vol. x, p. 7.)
(11) Sarvato-bhadra-pratimā—‘literally an image lovely on all sides, is apparently a technical term for a “four-fold image,” one being carved on each side of a four-faced column.’—(Jaina Inscrip. from Mathura, no. 11, Ep. Ind., Vol. iv, p. 382, footnotes 50, 51.)

SAHĀYA-DURGA—A kind of fort. (See details under DURGA.)

SAHASRA-LIŅGA—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.’—(Ep. Carnat., Vol. iv, Chamrajnagar Taluq, no. 86; Transl., p. 11, line 9; Roman Text, p. 18, line 14.)

SAMKIRNA—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 VIMĀNA and PRĀSĀDA).

A class of buildings (Kāmilāgama, xlv, 62; see under MĀLIKĀ).
A kind of joinery (M., xvii, 140, 146).

SAMGAVINI—A cattle-shed, an open shed for milking cows.

SAMGRAHA—A combination of moldings at the bottom of a column.

Ekāṁśaṁ pādukaṁ kuryāt pañcha-bhāgaṁ tu saṁgraham ।
For its synonyms see M., xvi, 51-52.

SAMGRAHAṆA—A fortress to defend a group of ten villages.
Daśa-grāmi-saṁgrahena saṁgrahaṇam sṭhāpayet ।
(Kauṭiliya-Artha-śāstra, Chap. xxii, p. 46.)

SAMGHĀRĀMA (see VIHĀRA)—Originally the assembly place of the Saṅgha or Buddhist monks, later in the time of the Nālandā University, a college comprising lecture halls, students’ hostel and chapel, while the vihāra or original monastery implied the residential quarters of the monks or professors, residences of monks or hermits, the monastery.

(Vide Taxila plate of Patika, line 3, Ep. Ind., Vol. iv, pp. 55, 56.

SAMCHĀRA—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.)
Pratyekaṁ tri-vidham proktan samchitaṁ chāpy-asamchitam 1
Upa-samchitam ity-evam . . . . 1

(Kāmikāgama, xliv, 6–7.)

SAMPURNA—A class of buildings.

(Kāmikāgama, xliv, 29–30; see under Mālikā.)

SAMVIDDHA—A fortified city.

(M., x, 41; see under Nāgara.)

Cf. Visiting ‘the gramas, nagaras, khetas, kharvastras, maḍambas, pattanas, droṇamukhas and saṁbāhanas—the cities of the elephants at the cardinal points.’—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 118; Transl., p. 86, last para., line 14.)

SAMSAD—An assembly hall (built within a wedding pavilion).

Cf. Ratha-rathi-yutā hy āsan kṛitrimā hy akṛitopamāḥ 1
Sarveshāṁ mohanārthāya tathā cha saṁsadaḥ kṛitāḥ 11

(Skanda-Purāṇa, Māheśvara-khaṇḍa-prathamā, Chap. xxiv, v. 13.)

SAMSTHĀNA—The arrangement, laying-out, plans of buildings and other objects.

(1) Tri-koṇaṁ vṛttam ardhendum ashta-koṇam dvir-ashṭakam 1
Chatush-koṇam tu kartavyam saṁsthānaṁ maṇḍapasya tu 11
The plan of a maṇḍapa should be made triangular, quadrangular, octagonal, sixteen-angular, half moon-shaped, and circular.

(Matiya-Purāṇa, Chap. cclxx, vv. 15–16.)

(2) Tri-koṇaṁ padmam arddhenduṁ chatush-koṇam dvir-ashṭakam 1
Yatra tatra vidhātavyam saṁsthānaṁ maṇḍapasya tu 11

(Garuḍa-Purāṇa, Chap. xlvii, vv. 32–33.)

SĀRA—A class of buildings.

(Kāmikāgama, xlvi, 60; see under Mālikā.)

SĀLA(-LĀ)—A wall, a rampart, an apartment, a house.

(1) Udyānāmra-vanopetāṁ mahatiṁ sāla-mekhalāṁ 1
Commentary: sālaḥ prākāraḥ (enclosure wall), sāla-vanam vā 1

(Rāmāyaṇa, i, 5–12.)

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SIDDHÂRTHA

(2) Antare śesha-bhāgāṁs tu hitvā madhye tu sā lakam 11
Sāla-gopurayos tuṅgastv-adhikaś chāpi mūlataḥ 11
Agrato‘lindakopetam aṣṭālaṁ sā lakāntare 11

(Kāmikāgama, xxxv, 112A, 124, 126.)

(3) Sālāntaṁ vedikordhve tu yuddhārthaṁ kalpayet sudhiṁ 1

(M., ix, 364.

See also M., xxxi, 36, 37 (pañcha-sālā), 39 (Jāti-sālā), 40, 41, 44, 48, 52, etc.

Sāla(-ā)-janma-samaṁ chaiva dhamma-janma-samam tu vā 1
Sālaṅgādhikām hinaṁ chech chorair arthaṁ vinaśyate 1

(M., lxix, 42, 45.)

(4) Kanakojvala-sāla-raśmi-jālaiḥ parikhāmbhu . . . prati-bhimbitaṁ 1
‘Through the mass of the rays which issue from its golden walls and
which are reflected in the water of its (Vijayanagara’s) moat.’—(Vijaya-
nagara inscr. of Devaraja II, lines 7-8, H. S. I. I., Vol. i, no. 153, pp. 162,
164.)

(5) Antaraṁ sadma-sālām—‘the inner wall of the shrine.’—(Ranganatha
inscr. of Sundara-pandyā, v. 22, Ep. Ind., Vol. iii, pp. 13, 16.)
(6) Sphaṭika-sālā-nibhaṁ babandha—‘like a wall of crystal.’—(Two
Vol. vii, pp. 124, 125.)

(7) Durlaṅgāha-dushkara-vibheda- viśāla-sālā-duṛggāḍha-dustara-brihat-
parikhā-paritā 1
‘(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.)

(7) Śrīmān esho’rkka-kiṅtīr nrnrips iva vilasat sāla-sopānakādyaiḥ 1
‘That honourable one like a king of sun-like glory (erected) splendid
walls and stairs.’—(Ep. Carnat., Vol. ii, no. 105; Roman Text, p. 97, line 14;
Transl., p. 164, para. 6.)

SIDDHA—A type of storeyed building, a class of divine beings.
A class of two-storeyed buildings (M., xx, 94, 16-18; see under
PRAŚĀDA).
Semi-divine beings, their images are described (M., lv, 88 f.).

SIDDHÂRTHA—A type of building furnished with two halls.
Siddhārtham apaṇa-yāmye yama-sūryam pāṣchimottare śālā 1
‘A house with only a western and southern hall is termed Siddhārthha.’

(Brihat-samhita, lxi, 39, J. R. A. S., N. S., Vol. vi, p. 286.)

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SINDHUKA — A class of buildings.

(Kāmikāgama, xlvi, 23–28; see under MĀLIKĀ.)

SI(SI)LĀ-VAṬA — A stone mason.

‘Śūdradhāra-Āsolena bāṃdhitā tathā sīlāvāṭa-jāhāḍena ghaṭitā !

The step-well was constructed by the architect Āsala and (the stones were) worked and shaped by the mason Jāhāḍa.—(Manglan stone inscrip., lines 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. cclxx, v. 13; see under MaṇḍAPA).

Sīnha is the name of a kind of one-storeyed building which is dodecagonal in plan, covered by lions (? sīnḥākrānta) and eight cubits wide:

(2) See quotation of the commentary from Kāsyapa, which is more explicit.

Sīnhaḥ sīnḥaiḥ saṃkrāntaḥ koṇaṁ dvā-dasabhir yutah!

Vishambhāda asṭa-hausthaḥ svād ekā tasya cha bhūmikāḥ!

(3) Matsya-Purāṇa (Chap. cclxix, vv. 29, 36, 40, 49, 53; see under PrāśāDA).

(4) Bhavishya-Purāṇa (Chap. cxxx, v. 35; see under PrāśāDA).

A kind of oval building:

(5) Garuḍa-Purāṇa (Chap. xlvii, v. 29–30; see under PrāśāDA).

(6) The lion, a riding animal of gods.

Devānāṁ vāhanaṁ sīnham (M., lxiii, 1), the sculptural description of his image (ibid., 2–45).

SIMHĀSANA (cf. ĀSANA) — A throne or seat, marked with a lion.

(1) Sīnha-mudrīta-manoharāsanam !

Kesari-lāṇchhitam tv-athā manoharāsanam !

(M., xlvi, 204, 206.)

Mānasāra (Chap. xlv, 1–112, named Sīnḥāsana):

The lion seat or throne is made for the use of deities and kings (line 1). These thrones are first divided into four classes (lines 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., xlvi, 166, etc.)
Concerning deities, the Nityārchana throne is used for daily worship, Viśeṣha-throne on some special occasions; the Nityotsava-throne, and the Viśeshotsava-throne are used for ordinary and special festivals respectively (lines 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 (lines 17-213). They are technically called—Padmāsana, Padma-keśara, Padma-bhadra, Śrī-bhadra, Śrī-viśāla, Śrī-mukha, Bhadrāsana, Padma-bandha, and Pāda-bandha (lines 12-16).

Of the ten kinds, the first, Padmāsana, is used as the throne for Śiva or Vishṇu (121); the Padma-bhadra for the king Adhirāja (i.e., Chakravartin or emperor) (line 143); the Śrī-bhadra is fit for the kings Adhirāja and Narendra for all purposes (line 153); the Śrī- viśāla is fit for the kings Pārshnika and Narendra (171); the Śrī-bandha is for the kings Pārshnika and Paṭṭa-dhara (line 174); the Śrī-mukha for the king Maṇḍalesa (line 177); the Bhadrāsana for the king Paṭṭa-bhāj (line 179); the Padma-bandha for the king Prāhāraka (line 182); and the Pāda-bandha throne is fit for the king Astra-grāha (line 190).

The lion-legs are, however, not attached to the throne of Astra-grāha (line 191). Thrones of all other petty kings of the Vaiṣṇya and the Śūdra castes are stated to be furnished with pedestals instead, and are made four-cornered square (lines 192-193). But thrones of all other kings are marked with lions and furnished with six legs (line 196). These thrones are stated to be made facing the east (prāṁmukha) (line 197).

Of the thrones of deities, the Nirikṣaṇa (eyes, windows) is made on the four sides (line 198).

Various kinds of thrones are thus described but the most beautiful one according to one's choice should be used:

Evam cha vividhaṁ proktas̄ yan mānoraṃya(m) mānayet 1 (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 Kaṇkeśvara.'

'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.

(Inscript. at the Audience Hall of Parakrama Bāhu, Pulastipur, Ceylon, Ind. Ant., Vol. ii, p. 247, c. 2, para. 4; p. 249, c. 2.)

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(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.)

(4) Seats are referred to under various names in Buddhist literature: Āsandi (large couches, Chullavagga, vi, 14, 1; Mahāvagga, v. 10, 3); couches covered with canopy (Chullavagga, vi, 14-1; Mahāvagga, v. 10-3); Āsandaka (rectangular chairs), sattāngo (arm-chair, sofa); bhaddapiṭham (state-chair), pīṭhikā (cushioned chair), same on a pedestal (etaka-padaka-piṭham), same with many legs (Āmalaka-vanṭika-piṭham), cane-bottomed chair (kochhom), leaning board (phalakam).

SUKA(-KHA)-NĀSIKĀ—A small room in front of the idol in a temple.

(1) 'The great minister Kampanṭha for the repair of the roof stones in the Sukānāsike (a small room in front of the idol) of the god Chennakesava 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 garbha-griha, an open sukhanāsi, a navarāṅga, and a porch. The garbha-griha, sukhanāsi, and porch are all of the same dimensions, being about 4½ feet square, while the navarāṅga measures 16 feet by 14 feet.'

'The Sukhanāsi doorway has on its lintel a figure of . . .

The garbha-griha and sukhanāsi 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 garbha-griha and sukhanāsi have besides pilasters and turrets . . .'—(Ibid., p. 21, para. 27.)

SUHKHSHETRA—An edifice, a type of building.

Prāk-sālayā viyuktaṁ Sukhshetram vṛiddhidam vāstu ī
An edifice 'without an eastern hall is named Sukhshetra and brings prosperity.'—(Brihat-saṅhitā, lxxi, 37; see J. R. A. S., N. S., Vol. vi, p. 286.)

SUHKHĀNGA—A type of pavilion, a rest-house.

A kind of pavilion used as a rest-house:

Sukhāṅgākhyam iti proktam satra-yogam tu maṇḍapam ī

(M., xxxiv, 272; see under Maṇḍapa.)

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HINDU ARCHITECTURE

SUBHŪSHAṆA

SUKHĀLAYA—A pleasure-house, a type of storeyed buildings.
A class of three-storeyed buildings (M., xx, 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. cclxx, v. 13; see under Maṇḍapa).

SUCHIYA—Cross-bar in a Buddhist rail.
(Mahāsudassana-sutta, 1, 5, 9; compare Chullavagga, vi, 3, 3.)

SUDHĀ—Stucco, one of the building materials, also used for plaster, mortar, whitewash.

(2) See Dewal Prāṣasti of Lalla the Chhinda, v. 28, Ep. Ind., Vol. i, pp. 80, 84.
(3) See Mānasāra under Ābhāsa.

SUNDARA—A beautiful object, a type of storeyed buildings.
A class of six-storeyed buildings. (M., xxiv, 15; see under Prāsāda.)

SUPRATI(-I)KĀNTA—A type of building, a kind of site-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 site plan in which the whole area is divided into 484 equal squares.—(M., vii, 30-31; see under Pada-viniyāsa.)

SUBHADRA—A type of pavilion, buildings furnished with a beautiful front porch.
A pavilion with twelve pillars—(Matsya-Purāṇa, Chap. cclxx, v. 14; see under Maṇḍapa.)

SUBHŪSHAṆA—A well decorated house for the use of a married couple, a type of pavilion where a ceremony is performed on a wife's perceiving the first signs of conception.
SubhūshaṆākhyām viprāṇāṁ yogyaṁ puruṣavaṇārthakam
(M., xxxiv, 354; see under Maṇḍapa.)

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SUMAŅGALI — A kind of ornament.

An ornament for the images of female deities.—(M., liv, 49, 95; see under Bhusana.)

SURATA — A type of pavilion.

A pavilion with sixty-pillars.—(Matsya-Purana, Chap. cclxx, v. 7; see under MANḍAPA.)

SUŚLISHṬA — A type of pavilion.

A pavilion with thirty-six pillars.—(Matsya-Purana, Chap. cclxx, v. 11; see under MANḍAPA.)

SUSHIRA — A hole, a hollow, an aperture, a cavity.

(1) Prāg-grivāḥ-paṅcha-bhāgena nishkāsa(śa)s tasya chochayate
Kārayet sushiraṁ tad-vat prakārasya tri-bhāgataḥ

(Matsya-Purana, Chap. cclxx, v. 24.)

(2) Sushiraṁ bhāga-vistirṇaṁ bhittayed bhāg-vistarāt

(Agni-Purana, Chap. cxxvi, v. 3.)

(3) Dvāra-vat pīṭha-madhya tu śeshaṁ sushirakaṁ bhavet

(Garuḍa-Purana, Chap. xlvii, v. 16.)

(4) See M., lvx, 83, lxvii, 15, etc.

SUSAMHITA — A site plan in which the whole area is divided into 400 equal squares.

(M., vii, 28–29, also xxxi, 18, etc.; see under PADA-VINYASA.)

SŪ(-SU)-(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-Rajem Suttāle karaviyale (no. 75, Roman text, p. 62).

(2) Śrī-Gaṅga-Rāja Suttālayavaṁ māḍisidam (no. 76, Roman text, p. 62).

(3) Suttālayada bhittiya māḍisi—had the wall round the cloisters and the twenty-four Tirthaṅkaras made’ (no. 78, line 1).

(4) Gommaṭa devara Suttālayadol (no. 86, line 1).

(5) Gaṅgavāḍiya gommaṭa-devargge suttālayamam eyde māḍisidam—’for Gommatadeva 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.)

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(6) Inside (the bastis or Jaina temples) is a court probably square and surrounded by cloisters (see photo no. 149 of Jaina basti at Srāvana Belgola, Fergusson p. 270), at the back of which rises the vimāna over the cell, which contains the principal image of the Tīrthaṅkara.'—(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-PATṬI (see Paṭṭa and Paṭṭikā)—A part of a door.

Dvāra-tāre chatush-pañcha-shat-saptāṣṭa vibhājīte
Ekāṃśaṁ sūtra-patṭiḥ syāt samaṁ vā bahalaṁ bhavet

(Śānti-vidyā, ed. Gaṅapati Śastri, xiv, 1, 2.)

SŪRYA-VIŚĀLAKA—A site plan of 400 square plots.

(M., vii, 26-27, see PADA-VINAYĀSA.)

SETU—A bridge in general, a barrier, a boundary, a limit, a landmark, a bridge of earth, a cause-way, narrow pass or mountain-road, a mound, a bank, a dam.

(1) Karṇa-kīlāya-sambandho‘nugrihaṁ setuḥ—'the fastening of the roof of a house to the transverse beam by means of iron bolts is called setu.'—(Kaṭṭiliya-Artha-śāstra, Chap. lxv, p. 166, para. 1.)

(2) Maṭhā vedādīnāṁ dvija-pura-vihārāḥ prati-diśaṁ virājante satrtyāṇy api cha paritas setu-nivabbhāḥ


(3) Sa khālu Bhāgirathi-patha-pravarttamāna-nānā-vidha-nauvāta-sampādita-setu-vandha-nihita-śaila-śikha-śreni-vibhramāt

'From the illustrious camp of victory at Śrī-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. Hultsch 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, Ind. Ant., Vol. xv, pp. 306, 308-9, and note 29.)
SENÄ-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-janaiś cha sampūrṇaṁ bhūpa-harmyena samyutam
   Bahu-raksha-samopetam etat senā-mukhaṁ bhavet
   
   (M., x, 70-71.)

2 Rāja-veśmā-samāyuktaṁ sarva-jāti-samanvitam
   Guhya-pradesa-samāyuktaṁ senā-mukham ihohyate
   
   (Kānikāgama, xx, 12.)

SE(-ŚI)LA-RUPAKA—A statue, a rock-sculpture.
Cf. 'The rock sculpture or statues, gift of his (Sivama’s) wife Vijaya.'
(Kuda Inscrip. no. 6, line 7, Arch. Surv., new Imp. Series, Vol. iv, p. 85.)

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 descending from temples, residential buildings, pavilions, enclosure (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:
   Sarvēśaṁ mukha-bhadraṁ pārśve sopāna-saṁyutam l (93)
   Pārśvayor dvāra-deśe tu mukha-sopānam eva vā l (94)
   Guhyānta-dvāra-deśe tu vāme sopāna-saṁyutam l (97)
   Pramukhe mukha-sopānaṁ kuryāṁ chhilpa-vit-tamaḥ l (102)
   Prapāṅge pramukhe bhadre sopānaṁ pūrva-pārśvayoh l (105)
   Pārśvayoh prīṣṭha-deśa tu tat-pārve paksha-pārśvayoh l (100)
   Yatra deśe tu sopānaṁ tatra dosho na vidyate l (101)
   Alinda-yuktam tad-dvāre vāme sopāna-saṁyutam l (113)
   Vinālinda-pradesa tu pramukhe sopānam eva cha l (114)

Their situation in other places:
   Gopurāṅgaṁ tu tat-pārśve sopānaṁ lakṣaṇāṅvitatī l (117)
   Adri-deśe samārohyā yatra tatraiva kārayet l (118)
   Vāpi-kūpa-tatāke vā paritaḥ sopāna-saṁyutam l (119)
   Catur-dīkṣuḥ chatush-kone chañtrārel’thavā punah l (120)
   Evam eva yathā-deśe bhadra-sopānaṁ eva vā l (121)

Their plan:
   Trayo-viṁśach chhatāntaṁ syād devānāṁ iti kathyate l (141)
   Paṭṭādri-mārga-paryantaṁ tiryak chordhordhva-choktavatī l (142)
Mānushāṇāṁ tu sopānaṁ paṭṭikā-yugma-saṁyutam ṭ (143)
Sophāna-pārśvayor deśe hasti-hasta-vibhūṣhitam ṭ (155)
Hasta-mūla-viśāle tu choktaṅgulīṁ na mānayet ṭ (156)
Mūlena tat (mūle chāgra)-tri-bhāgaikāṁ hastāgraṇtaṁ kshayam kramat ṭ (157)
Hasti-hasta-vad ākāraṁ rāga-yuktam manoharam ṭ (150)
Tri-chatush-paṁcha-vak traṁ vā mūlena simhānanair yutam ṭ (159)
Agrādho-dhārapaṭṭaṁ syāt paṭṭikā chokta-mānakaṁ ṭ (160)
Ādhāra(agrathāra)ṁ paḷikākāraṁ paṭṭikā vedikākritiṁ ṭ (161)
Adri-sopāna-pārśve tu na kuryāt pārśvayo'ṅghrikam ṭ (163)
Adri-Sopāna-deśe tu dīrga-mānam yatheshtakam ṭ (136)
Sarvālaṅkāra-saṁyuktam sopānaṁ lakshaṇānvitam ṭ (162)

Measures of the other flights of steps are given in detail (lines 125–132, 134–136).

The two kinds of steps (and the materials of which they are constructed):
Achalam cha chalaṁ chaiva dvidha sopānaṁ śritam ṭ (90)
Śilābhiś cheshtaikair vapi dārubhiḥ sachalam matam ṭ (91)
Sarvaiś chaivāchalam proktam kshudra-sopāna-saṁyutam ṭ (92)

The account given above is that of the stationary steps, that of the mov-able (? moving) steps is also given:
Achalam cheti proktam chalaṁ sthāpyaṁ yatheshtakam ṭ (124)
Tri-chatush-paṁcha-shaṁ-mātraṁ chaḷaṁ sopāna-pāda ke ṭ (144)
Tad-ghanaṁ cha viśāle tu samaṁ vā pādam ādhikam ṭ (145)
Ardhādhikaṁ tu pādona-dvi-guṇaṁ tri-guṇaṁ tataḥ ṭ (146)
Daṇḍa-dvaya-saṁyuktam chitra ( ? chhidra)-yuktam tu paṭṭikā ṭ (147)
Eka-dvi-tryaṅgulam vāpi paṭṭikā-ghanam eva cha ṭ (148)
Dvi-tri-veda-śaṅgulyaṁ shaṭ-saptāṅgulaṁ eva vā ṭ (149)
Aṣṭa-nanda-daśaṅgulyaṁ paṭṭikā-visṛtraitaṁ bhavet ṭ (150)
Evam tu chaḷa-soṇaṁ achalam tat pravakshyate ṭ (151)

(2) Vishkambha-chatur-āsram atṭālakam utsedha-saṁavakshepa-sopānaṁ kārayat ṭ
Iṣṭakāvabandha-pārśvam vāmataḥ pradakṣiṇa-sopānaṁ guḍha-bhitti-sopānaṁ iṭaratāḥ ṭ

(Kauṭiliya-Arthaśastra, Chap. xxiv, pp. 52, 53.)

(3) Sopānaṁ cha yathā-yuktyā hasti-hastaṁ tathaiva cha ṭ

(Suprabhedāgamasya, XXXI, 114.)

Ibid, LV :
Tale tale tu sopānaṁ ārohārthaṁ prakalpayet ṭ (167)
Compare Saṅkha-sopāna (v. 170), hasti-soṇa and lāja-soṇa (v. 174), pradakṣiṇa-soṇa (v. 176).

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The general plan:
Sopānāṁ pārśvāyor agre tan-mūlaśya prayojayet
Tan-mūlaṁ syād adhishṭhānaṁ pāda-prastāra-varga-yukā
Aśvā-pādopari sthitvārohaṇaṁ dakṣiṇāghiṁ
Idrig-lakṣhaṇa-saṁhyuktam sopānaṁ saṁpadāspadam

(4) Mahābhārata, i, 185, 20:
Prāśaḍailṁ sukṛitochchhrāyaṁ
Sukhārohaṇa-sopānaiṁ mahāsana-parichchhadaiṁ

(5) Flights of steps (Vanapalli Plates of Anna-vema, v. 10, Ep. Ind., Vol. iii, pp. 61, 59.)

(6) Meru-māndara-kailāśaṁ ārurukshur mahāmatiṁ
Sopāna-pauktiṁ śri-śaila vyatanod vema-bhū-patiṁ
‘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. Ind., Vol. iii, pp. 288, 291.)

The sopāna is a kind of religious architecture peculiar to India, cf. eg., the flight of steps in Chandra-sekhara peak, Sitā-kunda, Chittagong, Bengal.

(7) Pāṭāla-gaṅgā-ṭaṭe śri-śaila . . sopāna vithim śubhāṁ—‘a beautiful flight of steps in the bank of the Pāṭāla-gaṅgā at the fort of the Śrī-śaila hill.’—(Tottaramudi Plates of Kataya-vema, v. 8, Ep. Ind., Vol. iv, p. 322.)

(8) Śrī-śailāgrāt prabhavati pathi prāpta-pāṭāla-gaṅge
Sopāṇāṁ pramatha-padavīṁ ārurukshuḥ chakāra
‘Constructed the flight of steps from Pāṭālagaṅgā to the summit of the Śrī-śaila as if to climb up to the abode of Śiva.’—(Inscr. of the Reddis of Kondavidi, 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-maṇḍapa in the temple of Vaṇḍuvarāpati-Emberuman at Manimaṅgalam . . .
(Inscr. of Rajaraja III, no. 39, H. S. I. I., Vol. iii, p. 86.)

(10) Śrī-Vāgmati-jalāvatāra-sopānārama-ghaṇṭa-dharmma-sālā-pratishtā-karmma samāpayan
Sopānālir iyaṁ vidagdha-rachanaṁ-suśīlāḥ-chitropalā ramyā vāyu-sutādhiṁśa- vihiṁ-proddāma-vighnavālaiṁ
Sampādyānhiṁ sakta-loka-vihita-svechhāvākāśa-sthalā snāna-dhyāna-hiṁ sūdhā- dhavalita-prāntā chiraiṁ rājatam
HINDU ARCHITECTURE

SAUDHA

(11) Śrīmān esho’rkka-kīrttir nrīpa iva vilasat săla-sopānakādyaiḥ i
‘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-pāňktiyumam 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 Jina temple in the place of his government, in order
that long life might be to Permmanaḍi, caused steps to be cut to the deep
tank of Balora-kaṭṭa, had the embankment built, provided a sluice,
and . . . ’—(Ep. Carnat., Vol. iii, Maṇḍya Taluq, no. 78; Transl., p. 47;
Roman text, pp. 101–102.)

(14) The Chullavagga (vv. 11, 6; vi, 3, 3) and the Mahāsudassana-sutta
(i, 59) have referred to stairs of three kinds, namely, brick stairs, stone
stairs, and wooden stairs. All these are furnished with balustrades (ālaṁ-
bana-bāḥu). Each of these had posts or banisters (thambā), cross-bars
(sūchiyo) let into these banisters, and a head-line (uṇhisam) running along
the top of the banisters.—(Compare Rhys Davids’ Buddhist Suttas, p. 262,
and the writer’s Indian Architecture, p. 13.)

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.’—(Chalukyan Architecture, Arch. Surv., New Imp. Series, Vol. xxii,
p. 39.)

See also Champa by Mazumdar, p. 237.

SETU—A bridge, a dam, a causeway (R.-V. ix, 41, 2; Taitt. Sam.,
iii, 2, 2, 1; vi, 1, 4, 9, 5, 3, 3; vii, 5, 8, 5; Kath. Sam., xxvii,
4; Ait. Brā., iii, 35; Taitt. Brā., ii, 4, 2, 6; Sāt. Brā., xiii, 2, 10,
1; Brihad-Upanished, iv, 4, 4; Chhand-Upa., vili, 4, 1, 2).

SAUKHYAKA—A pleasure-house, a type of pavilion.
(M., xxxiv, 279; see under Maṇḍapa.)

SAUDHA—A plastered, stuccoed or whitewashed house, a large
house, a great mansion, a palatial building, a palace.

(1) Kailāśa-saila-vilāsinas samuttumga-śikharasya saudhasyāsthāna-
bhūmau i

(Teki Plates of Rajaraja-chodaganga, line 82,
Ep. Ind., Vol. vi, p. 342.)

(2) Kshetre prabhāse sukṛitādhivīśe svakārita-brahma-purī-griheshu i
Prakšhāya pādau pradādu sa saudham Nānāka-nīmme kavi-paṇḍi-
tāya i

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SAUDHA-MĀLIKĀ

(He) in the sacred Prabhāsa, the habitation of good actions, gave to Nānāka, the Poet and Pañḍit, 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.

(Kānikāgama, xliv, 40; see under MĀLIKĀ.)

SAUMYA-KĀNTA—A type of gate-house.

(M., xxxiii, 563; see under GOPURA.)

SAURA-KĀNTA—A type of storeyed buildings.

A class of nine-storeyed buildings.

(M., xxvii, 5-9; see under PRĀŚĀDA.)

SAUSHṬHIKA—An architectural object or moulding added for the sake of elegance or beauty.

Tad-eva śālā-pārśve chaikāṁ dvyaikena sausṭhika-hārāḥ

(M., xxviii, 16.)

Tad-eva-śālā-prānte tu pārśve chaikena sausṭhi kam

(M., xxix, 26; see for context, 24-33; see 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., xv, 246, 23-245).

A type of gate-house—(M., xxxiii; 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 NAGARA.)

Cf. Śrī-Venu-grāma-skāmiddhāvāre sukhena samrājya-lakshmīm anubhavan ī

While he is enjoying the good fortune of universal sovereignty at the famous camp of Venu-grāma.'—(Bhoj Grant of Kārtavirya, iv, lines 96-97, Ind. Ant., Vol. xix, pp. 247, 248.)

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STAMBHA—Fixedness, a support, a stem, a trunk, a post, a pillar, a column, banisters (Mahāsudassana-sutta, 1, 59, see Buddhist-suttas by Rhys Davids, p. 262, compare Chullavagga, vi, 3, 3.)

For references to Vedic pillars, vide 107 below.

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 Adhisṭhāna) and the entablature is directed to be \( \frac{5}{4} \) of, equal to, or greater by \( \frac{1}{4}, \frac{1}{2}, \frac{2}{3} \), or twice of, the base (M., xvi, 2-4, see under Prastara).

(1) Mānasāra (Chap. xv, 1-448), named Stambha:

Columns are called jaṅghā, charaṇa, (s)tali, stambha, aṅgrika, sthāṇu, thūṇa, pāda, skambha, arāṇi, bhāraka, 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 (lines 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, \( 1\frac{1}{2} \) or \( 1\frac{3}{4} \) times of its base (lines 8-10); or the heights of the column begin with \( 2\frac{1}{2} \) cubits and end at 8 cubits, the increment being by 6 aṅgulas or \( \frac{1}{4} \) cubit (lines 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 \( \frac{1}{4} \)th, \( \frac{1}{8} \)th, \( \frac{1}{9} \)th, or \( \frac{1}{10} \)th of its height, if it be made of wood or stone, \( \frac{1}{3} \)rd, \( \frac{1}{4} \)th, or \( \frac{1}{5} \)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 (lines 16-18).

Columns admit almost of all shapes (lines 20-23). A quadrangular (four-sided) pillar is called Brahma-kānta; an octangular one is called Vishṇu-kānta; a sixteen-sided or circular one is known as Rudra-kānta; a pentagonal one is called Śiva-kānta; and a hexagonal column is called Skanda-kānta. These columns are stated to be uniform from bottom to top; but the bases of these may be quadrangular (lines 24-25).
With reference to dimensions and ornaments the five kinds of columns—Brahma-kānta, Vishṇu-kānta, Rudra-kānta, Śiva-kānta, and Skanda-kānta—are called Chitra-karna (line 31), Padma-kānta (line 39), Chitra-skambha (line 40), Pālikā-stambha (line 73), and Kumbha-stambha (lines 73, 204). The sixth one, Koshti-stambha (line 84) in the latter division, is stated to be two-sided, and hence it is same as Kuḍya-stambha or pilaster. It should be noticed that the former set of five names refer to the shapes of columns, i.e. shafts, while 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 inter-columniation may be two, three, four, or five diameters; it is measured in three ways, first from the inner extremity of the base of one pillar to that of another, secondly from the centre of two pillars, and thirdly from the outer extremities of the pillars including the two bases. There are no fixed inter-columniations in Indian Architecture."—(Rām Rāz, Ess. Hind. Arch., pp. 32, 39.)

Cf. Dhvaja-stambha (M., lxix, 24), Dhānya-stambha and Śilā-stambha (M., xlvi, 1). The shapes and mouldings of the last one (ibid., 16-18):

Vṛttam vā chatur-aśram vā ashtāśra-shoḍaśātrakam
Pāda-tuṅge-shṭa-bhāge tu triṁśenordvam alauṅkṛitam
Bodhikām mushṭi-bandhaṃ cha phalakā tāṭikā ghaṭam

These are apparently the five component parts of the shaft. The entablature, base, and pedestal are separately described:

Kuṭṭimāṃ chopapīṭham vā sopapīṭha-masūrakam (ibid., 21).

See further details under UpaPiṭha, Adhisṭhāna and Prastara.

For the component parts of a column, see further details below.

(2) Kāmikāgama, xxxv:

Nava-hasta-pramāṇāntaḥ stambhotsedhaḥ-prakṛtītaḥ ॥ (24)
Chatur-aṁśaṃ samārabhya shaḍ-daśaṁśaṃ yathā-vidhi ॥
Bhāgāt kṛtvaika-bhāgena nyūnaṃ syād agra-vistāraḥ ॥ (26)
Śilā-stambham śilā-kuḍyaṃ naravāse na kārayet ॥ (161)

Ibid., lv, 203 (the synonyms):

Śhānuḥḥaḥ sthīṇaḥ cha pādaḥ cha jaṅgha cha charaṇāṅghrikam
Sthambho hasta lipyam kampanaḥ (skambhāṃ) pādānaṃ abhidhānakam

(3) Suprabhedāgama, xxxi:

The coloumn compared with its base and entablature:

Pāḍāyaṃm adhisṭhānaṃ dvi-guṇaṃ sarva-sammatam
Pāḍārthdham prastaraṃ proktam karṇaṃ prataravat samam ॥ (28)
THE COLUMNS

THE DĀLIKA-STAMBHA CLASS

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS
PEDESTAL — 1 PART
DIAMETER OF COL. = 1/6 TH HEIGHT

B. A.

d. c.

A.

d.
c.

A.

IF THE COLUMN IS SQUARE
THE BASE SHOULD BE SQUARE
AND IF CIRCULAR THE BASE
SHOULD ALSO BE CIRCULAR.
THE FACE ORNAMENTS
SHOULD BE DRAWN IN
CONFORMITY WITH THE
SHAPES OF THE BASE.

SQUARE OR CIRCULAR
BRĀhma-KĀNTA OR RUDRA-KĀNTA

OCTAGONAL
VIŚṆU-KĀNTA

HEXAGONAL
ŚRĀṇḍa-KĀNTA

PENTAGONAL
SIṢA-KĀNTA

PLAN AT AA
LOOKING UP
FOR SQUARE COLUMNS

PLAN AT BB
LOOKING DOWN

PLAN AT CC
LOOKING UP
IN THE CASE OF
SQUARE COLUMNS

PLAN AT DD
LOOKING UP

PLAN AT EE
LOOKING DOWN

PLAN AT FF
LOOKING UP

PLAN AT GG
LOOKING DOWN

FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE

FOR ENTABLATURE
THE COLUMNS

THE CHITRA-KANTA CLASS

GENERAL PROPORTION — WHOLE ORDER = 6 PARTS

PEDESTAL = 1 PART

DIAMETER OF COL. = 1/6TH HEIGHT

BASE = 1

NOTE — THIS ORDER IS SIMILAR TO

SHAFT = 2

ROMAN DOME IN PROPORTION

CAP = 1

ENTABLATURE = 1

PENTAGONAL

WHEN SQUARE

WHEN CIRCULAR

PLAN AT AA

LOOKING UP

PLAN AT BB

LOOKING UP

PLAN AT CC

LOOKING DOWN

PLAN AT DD

LOOKING UP

PLAN AT EE

LOOKING DOWN

PLAN AT FF

LOOKING UP

PLAN AT GG

LOOKING DOWN

URAGA-BANDHA

BALL TYPE 1

VEDA-BANDHA

PEDESTAL TYPE 2

SQUARE OR CIRCULAR

BHUMI-KANTA OR Rudra-KANTA

OCTAGONAL

ISHNA-KANTA

HEXAGONAL

SKANDA-KANTA

PENTAGONAL

SIVA-KANTA
THE COLUMNS
THE PADMA-KĀNTA AND CHITRA-SKAMBHA

CLASSES

GENERAL PROPORTION—WHOLE ORDER = 6 PARTS
PEDESTAL — 1 PART
BASE — 2
SHAFT — 2
CAP — 2
ENTABLATURE — 1

WHEN CIRCULAR
WHEN SQUARE

PLAN AT AA
LOOKING UP

PLAN AT BB
LOOKING UP

PLAN AT CC
LOOKING DOWN

PLAN AT DD
LOOKING UP

PLAN AT EE
LOOKING DOWN

PLAN AT FF
LOOKING UP

PLAN AT GG
LOOKING DOWN

MĀṢHA-BHAKADRA
TYPE 1

PEDSTALS IN ALL
CASES SHOULD BE
SQUARE IN PLAN

SQUARE OR CIRCULAR
BRAHMA-KĀNTA OR RUĐRA-KĀNTA

OCTAGONAL
VISHNU-KĀNTA

HEXAGONAL
ŚRĀDA-KĀNTA

PENTAGONAL
ŚIVA-KĀNTA

CHITRA-SKAMBHA

THIS PART SHOULD
ALWAYS BE SQUARE

THIS PART SHOULD
ALWAYS BE SQUARE
The shapes of the five orders, the fifth being composite of two:
Játi-bhedam samākhyaśtaṁ padānāṁ adhunocayate 11 (53)
Chatur-āsram athāśhṭāśraṁ shoḍaśāśraṁ tu vṛttakam 1
Kumbha-yuktāṁ tathā kechit kechit kumbha-vihinakāṁ 11 (54)
The five names and characteristic features of the five orders:
Śrī-karaṁ chandra-kāntaṁ cha saumukhyaṁ priya-dārśanám 11

(65)
Subhaṁkarī cha nāmāni kartavyāni viśeṁhitaṁ 1
Śrī-karaṁ vṛttā-pādānāṁ shoḍaśāśre tu kāntakāṁ 11 (66)
Saumukhyaṁ hi tathāśhṭāśre turyāgre priya-dārśanam 1
Chatur-āśrāśta-māśre cha pādā kāryā śubhaṁkarī 11 (67)
This last one is the Indian Composite order.

The common features and mouldings of the five orders:
Pāḍā nāmā iti proko teshāṁ lakṣaṇam ucyate 11 (55)
Vistārasya chatur-viṁśat(d)-bhaṁgaikāṁ pāda-vistaram 1
Tad-eva daṇḍam ākhyātaṁ pādālaṁkāra-karmaṇi 11 (56)
Mūla-pādasya vistārātm saptākāṁśena mārgataṁ 1
Dvi-daṇḍaṁ maṇḍir utsedhāṁ daṇḍa-pādaṁ tu vistaram 11 (57)
Ashtāṁśaṁ kaṇṭhaṁ utsedhāṁ dvi-daṇḍaṁ kumbha-vistaram 1
Utsedhaṁ tu tri-pādaṁ hi pādonā phalakā bhavet 11 (58)
Tri-daṇḍaṁ vistaraṁ proktaṁ tad-ardhaṁ nirgataṁ śṛṅitam 1
Vira-kaṇṭhaṁ tu daṇḍena vistāraṁ tat-saṁraṁ bhavet 11 (59)
Tad-ūrdhaṁ potikāyāmaṁ tat-tri-pādaṁ tad-uchchhritam 1
Tri-daṇḍaṁ adhamāyāmaṁ chatur-daṇḍaṁ tu madhyamam 11 (60)
Uttamaṁ pañccha daṇḍaṁ tu potikāyāmaṁ ucyate 1
Chitra-patra-taraṁgaiś cha bhūshayītvā tu potikāṁ 1 (61)
Kumbha-pādaṁ idaṁ proktaṁ kumbha-nimnaṁ prachakshamahe 1
Pādaṁ potikāyā yuktaṁ seshāṁ karma na kārayet 11 (62)
Kumbha-hinās tv-ime proktā latā-kumbhaṁ tad ucyate 1
Kumbhākāraṁ tu tan-mūle tad-ūrdhaṁ padmaṁ eva tu 11 (63)
Phalakordhve latāṁ kuryāṁ tach-chheshāṁ kumbha-pāda-vat 1
Pādaṁtare tu kartavyam asaktaṁ chet tu varjayet 11 (64)
Sarveshāṁ eva pādaṁnaṁ tat-pādaṁ nirgamaṁ bhavet 11 (65)
(Of all orders, the projection is $\frac{1}{2}$).

The columns of the main prāśāda (edifice) and of the subordinate maṇḍapas (pavilions) are distinguished:
Prāśāda-stambhaṁ-māṇasa etat stambhaṁ viśeṁhate 1
Pāḍādhiham athādhyardhaṁ pādana-dvi-guṇare bhavet 11 (105)
Stambhāyāmāśṭha-bhaṁgaikāṁ stambhaṁyaiva tu vistaram 1
Vṛttāṁ vā chatur-āsraṁ vā chatur-āśrāśra-māśrākam 11 (106)
Shoḍaśāśra-yutam vāpi silpaṁ sarvaiṁ suṣobhitam 1

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Stambhāḥ cha bodhikādhikyaḥ bodher apy uttarādhikāḥ 11 (107)
Uttarād vājanādhikyaḥ tasγordhve madrikāṁ nṣet 1
Mudrikāḥ cha tulādhikyaḥ jayantī tu talopari 11 (108)
Čhhāδayed ishtaκābhīs tu tasγordhve kalākān kṣhipet 11 (109)
The above passage refers to only a part of the order. The pedestal,
base, and entablature are described elsewhere. (See Suprabhedāgama,
under Pīṭha and UpaPīṭha, Adhiṣṭhāna and Prastara.)
The mouldings of the part between the entablature and base, that is,
the capital and the shafts, are, as described above, called Daṇḍa (v. 56),
Maṇḍi (v. 57), Kaṇṭha, (v. 58), Kumbha (v. 58), Phalakā (v. 58), Vīra-
kaṇṭha (v. 59), and Potikā (v. 60).
The same are otherwise called Bodhikā, Uttara (v. 107), Vājana,
Mudrikā, Tulā, Jayantī, and Tala (v. 108).
(4) Kaustubha-Artha-śāstra (chap. xxiv, p. 53):
Stambhasya parikṣitapāḥ saha-sāyām dhupi-guṇo nikhātaḥ 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.):
Kančchanair bhuhubhiḥ stambhair vedikābhiḥ cha sambhitaḥ 1
(6) Mahābhārata (xiv, 2523, etc.):
Stambhān kānaka-chitraṁś cha toranāṁ vṛihanti cha 1
(7) Matsya-Purāṇa (Chap. cclv, v. 1-6):
Athātaḥ sampravakshāmi stambha-māna-vinirṇayam 1
Kṛtvā sva-bhavanočchhṛayām sadā saptā-gupaṁ budhaiḥ 11
Aṣṭy-aṁśaḥ prithutve syād agre navā-guṇe sāti 1
Ruchakās chatur-aśraḥ syāt tu ashtāstro vajra uchyanet 11 (2)
Dvi-vajraḥ shoṣaśtras tu dvā-triṁśāsraḥ pralaknaḥ 1
Madhyā-pradaśe yaḥ stambho vṛttat vṛttat iti smṛtaḥ 11 (3)
Ete paṁcha-mahā-stambhāḥ praśastāḥ sarva-vāstushu 1
Padma-vallī-latā-kumbha-patra-darpana-rupitāḥ 11 (4)
Stambhasya navamāṁśena padma-kumbhāstārāṁ tu 1
Stambha-tulyā tumā proktā hīnā chopatulā tataḥ 11 (5)
Tri-bhāgāneha sarvatra chatur-bhāgā sa punaḥ 1
Hīnāṁ hīnāṁ chaturbhāṁśāṁ tathā sarvāsah bhūṁishu 11 (6)
These verses are almost identical in the Brihat-samhitā (liii, 27–30);
see below:
1, 2):
Uchchhrayat sapat-guṇād aṣṭi-bhāgaḥ prithutvam eteshāṁ 1
Nava-guṇite aṣṭiyāṁśaḥ stambhasya daśāṁśa-hino'gre 11 (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'asro ruchako vajro'shṭāśrīr dvi-vajrako dvi-guṇaḥ
Dvā-trimśāśras tu madhye pralinako vrīta iti vrīttaḥ 11 (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 Pralinaka; and a round one is called Vṛtta.

Stambhām vibhajya navadhā vahanaṁ bhāgo ghaṭo'sya bhāgo'nyaḥ 1

Padmaṁ tathottaroshṭhaṁ kuryād bhāgena bhāgena 11 (29)

Cf. Commentary quotes Kiraṇa-Tantra (? Kiraṇāgama):
Vibhajya navadhā stambhaṁ kuryād udvahanaṁ ghaṭaṁ 1
Kamalaṁ chottaroshṭhaṁ tu bhāge bhāge pralapayet 11

'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-samaṁ bāhulyaṁ bhāra-tulānāṁ upary upary āśām 1
Bhavati tulopatulānāṁ ānāṁ pādena pādena 11 (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-Puruṣa, Brihatsanhitā, and Kiraṇa-tantra are (1) vahana, (2) ghaṭa, (3) padma, (4) uttaroshṭha, (5) bāhulya, (6) bhāra (? hāra), (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) Sāṅgraha-śiromaṇi by Sarayū Prasāda (xx, 132–134), cites the same three verses from Varāha-mihira (b. s. lIII, 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—

(i) 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.

(ii) The talon, ogee, or reversed cyma (Fig. 868) seems also, like the ovolo, a moulding fit for the support of another.

(iii) 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.

(iv) The torus (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,

(v) The scotia or trochilus (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.

(vi) 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.

(vii) 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.

(viii) 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 Upatulā (also called vājana and uttara) to fillet or listel.


(13) Stambhatvaṁ . . . Śri-śailam evānayat—'Converted the Śrī-śaila into a pillar.'—(Vanapalli Plates of Anna-vema, v. 10, Ep. Ind., Vol. iii, pp. 61, 64.)

(14) Pillar (Deogaḍh Pillar inscrp. of Bhojadeva of Kanauj, lines 6, 9, Ep. Ind., Vol. iv, p. 310).

(15) Tri-śūla-mudrāṁkaḥ svakīyāyatana-dvāre mahā-śūla-stambhaḥ।

'The pillar is (now) called the Lakṣmī Kambha, or the pillar of (the goddess) Lakṣmī.

'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-śūla or trident, which is the weapon of Śiva, was set up in the middle of the three shrines by a sculptor named Subhadeva.'—(Pattadakal inscrp. 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 Venugopāla in the Kistna District.'—(Yenamadal inscrp. of Ganapamba, Ep. Ind., Vol. iii, pp. 94, 96.)

(17) 'This inscription (Śrāvaṇa-Belgola Epitaph of Mallisena, Śaka, 1050) is on four faces of pillar on a hill at Śrāvaṇa-Belgola in Mysore.'

(Ep. Ind., Vol. iii, p. 184.)

(18) Śīlā-stambha—stone pillar, (1) solid.

(Srāvaṇa-Belgola Epitaph of Mallisena, v. 9, Ep. Ind., Vol. iii, pp. 190, 186.)

(19) Used in the sense of daṇḍa (a measure):

Trīṃśat-stambha-pramāṇa-pushpa-vāṭikā।

(Bamani inscrp. of Silhara Vijayaditya, line 22, Ep. Ind., Vol. iii, p. 213.)

(20) 'At the eastern entrance of this temple (named Kunti-Mādhava at Pithapuram, in the Godavari District) in front of the shrine itself stands (still) a quadrangular stone pillar.'—(Ep. Ind., Vol. iv, p. 52.)

(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 Aśoka Edicts of Paderna, line 3, Ep. Ind., Vol. v, p. 4.)

(23) 'The Vishnu temple of Kūrmeśvara at Śrīkūrman near Chicalcole 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 ambhodhi-tīrī II
Punye sahyādrī-śrīnīge tri-bhuvana-vijaya-stambham II
(Four inscrip. of Kulottunga-Chola, no. A vv. 1, 2, Ep. Ind., Vol. v, p. 104)'

(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.'

(Ep. Ind., Vol. v, p. 151.)

(26) Māna-stambha (Śrāvaṇa-Belgola Epitaph of Marasimha II, line 109).

(Ep. Ind., Vol. v, pp.178, 171, note 5.)

'The word "Māna-stambha", which means literally "a column of honour", is explained by Mr. Rice (Inscript. at Śrāvaṇa-Belgola, Introduc-
tion, p. 19, note 2) as denoting technically "the elegant tall pillars, with a small pinnacled manḍapa 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-stambha—Jaina pillar (Krishṇa 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 manḍapas 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 Doḍḍa-
beṭṭha hill at Śrāvaṇa-Belgola; the Kūge Brahma-deva pillar at the entrance into the bastis on the Chikkapeṭṭha 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. v, plate facing p. 39.'—(Kārkala inscrip. of Bhairava II, Ep. Ind., Vol. vii, p. 123, note 2.)
(28) Trai-lokya-nagarāraṁbha-mūla-stambhāya sambhave

'He is the foundation-pillar for the erection of the city of the three worlds.'—(Inscript. at Ablur, no. E, line 1, Ep. Ind., Vol. v, pp. 245, 252.)

(29) 'It (Śrīkūrmam inscrip. 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.'—(H. Krishṇa Śastri, Ep. Ind., Vol. vi, p. 260.)

(30) Siha-thabo—lion pillar (no. 1).

Sihadhayāna-thambho (no. 7).

Sasariro thabo—pillar containing relics (Senart).—(Karle Cave inscrip. nos. 1, 7, 9, also 8, 11, Ep. Ind., Vol. vii, pp. 49, 53, 54, 55, 56.)

(31) Chañchat-kirtti-patākāya tilakita-stambhāḥ pratisṭhāpitaḥ

Yasyāgre Garuḍa . . . 'All erected the famous pillar adorned with a waving banner of fame . . . the Garuḍa at the top.'

(Two inscrip. of Tammasiddhi, no. A, Tiruvalabagadu inscrip., v. 12, Ep. Ind., Vol. vii, pp. 123, 125.)

(32) 'The inscription (Śrāvaṇa-Belgola inscription of Trugapā) is engraved on three faces of a quadrangular pillar behind the image of the Kūshmāṇḍinī Yakṣī which is set up in the Brahma-deva-maṇḍapa in front of the Gummata temple on the Vindhyagiri at Śrāvaṇa-Belgola.'

(Dr. Lüders, Ep. Ind., Vol. viii, p. 15.)

(33) 'According to Mr. Rice, the inscription (Talagunda pillar inscription of Kakusthavarman) is engraved on a pillar of very hard grey granite, which stands in front of the ruined Prabhavēsvara temple at Talagunda, in the Shikarpur Taluk of the Shimoga District of the Mysore State. The pedestal of the pillar is 5 feet. 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.'

(Prof. Kielhorn, Ep. Ind., Vol. viii, p. 24.)

(34) 'Alupa inscriptions nos. 1–viii are engraved on octagonal pillars in front and in the courtyard of the Sambhukallu temple at Udiyāvara.'

(Ep. Ind., Vol. ix, p. 17 f.)

(35) Stambho'yaṁ nagarasya—'this is the city pillar.'

(Kanker 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 i, 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 feet. 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 feet 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 Jaina 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. Int.*, vol. xi, p. 9 f.).’


(38) ‘The first verse (quoted below) invokes the blessings of Vināyaka (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.’

Śiddhiṁ karotu sarvavattra stambha-dhāma-Vināyakaḥ


(39) Kamanīya-śilā-stambha-kadambottamāvitàṁvaram II

Viṣṇukṭaṁviṣṭānkalī-virăjad raṅga-maṅṭapam II


(40) ‘The two (Nalamba inscriptions from Dharamapuri of the ninth 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' 4$$\frac{3}{4}$$" by 1' 4" on the east face, 5' 6$$\frac{1}{2}$$" by 1' 4" on the west and 5' 5$$\frac{1}{2}$$" 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 manḍapa, in front of the Mallikārjuna temple at old Dharmapura.’—(H. Krīṣṇa Śastri, *Ep. Ind.*, Vol. x, p. 54.)
(41) Mātrī-pada-śrī-nimitte stambhakaḥ pradattaḥ—'the pillar was presented in memory of (their) mother.'—(The Chahamanas of Marwar, no. xvii, Saṇderav stone inscr. of Kelhanadeva, line 1, Ep. Ind., Vol. xi, p. 52.)

(42) Tenānena Śrī-gaṇapati-deva-mahā-rājena sakala-dvīpāmāta-ripadeśāntara-paṭṭanesu gatāgataṁ kurvvaṁebhyah sāmya-kṛitebhya evam abhayaśāsanam dattam

Gaṇapati-deva kṛtyai sthāpitaṁ cchāsaṇa-stambham

'By this glorious Mahārāja Gaṇapati-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... Gaṇapati-deva set up for the sake of glory (this) edict-pillar.'


(43) Agṛya-dhāma-śreyaso veda-vidyāvallikandaḥ svaḥ sraṃvantyaḥ kriyam

Vra(bra)hma-stambho yena karṇṇavaṇiti pratyasṛthāpi kṣhmā-tala-brahma-lokaḥ

'He set up the pillar of piety, called Karṇavaṇti, 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.'

(Khairha plates of Yaśaṅkarnaṇadeva, v. 14, Ep. Ind., Vol. xii, pp. 212, 216.)

(44) Kṛti-stambham (pillar of victory) nikhāya tri-bhuvana-bhavana-stūyamānāpadānaḥ

(Conjeeveram plates of Krishnadeva-Raya, Saka 1444, v. 9, Ep. Ind., Vol. xiii, p. 127.)

(45) Sthāpayitvā dharaṇi-dharamayān sannikhātas tato'yam śaila-stambhaḥ su-chārur giri-vara-śikharāgropamaḥ kṛitti-karttā

'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).'

(Kahaum stone pillar inscr. of Skandagupta, lines 11-12, C. I. I., Vol. iii, F. G. I., no. 15, pp. 67, 68.)

(46) Dhvaja-stambha, also called simply 'dhvaja':

Mātrī-(tā)pitroh puṇya-pyāyanārtham esha bhagavataḥ puṇya-a-janārddanasya Janārddhanasya dhvaja-stambho'bhuyuchchhritah

'This flag-staff of the divine (god) Janārdana, the troubler of the demons, has been erected, for the purpose of increasing the religious merit of (their) parents.'

Vishnu-pada girau bhagavato vishṇor dhvajōḥ sthāpithaḥ

'This lofty standard of the divine Vishnu was set up on the hill (called) Vishṇupada.'—(Eran stone pillar inscr. of Budhagupta, lines 8-9;
Meharauli posthumous iron pillar inscrp. of Chandra, line 6, C. I. I., Vol. iii, F. G. I., nos. 19, 32, p. 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 inscription 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 Cunnigham, 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-dāśena vala-yashṭi uchchhrītah—(this) boundary-pillar has been set up by Śivādāsa.'—(Bhumara stone pillar inscrp. of the Maharajas Hastin and Sarvanatha, lines 6-7, C. I. I., Vol. iii, F. G. I., no. 24, pp. 111, 112.)

(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.'—(C. I. I., Vol. iii, F. G. I., no. 32, p. 140.)

(50) Tenākalpānta-kālāvadhīr avani-bhusā Śri-Yaśodharmmanāyaṁ, sthabhāḥ sthabhbhirāma-sthira-bhusā-parighenochchhrītīṁ nāyito'ttra ii.

This is one of the two Rāṇa-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
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Arch. Surv. Ind., Vol. x, plate xxiv, 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' 6" 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 gateway; and there are no traces of any temple to which they can have belonged). They are evidently an actual instance of two Rāṇa-stambhas or "columns of victory in war," such as the Kauṭheś grant of Vikramādiṭya V (Ind. Ant., Vol. xvi, p. 18) . . . speaks of as having been set up by the Rāṣṭrakūṭa king Karkara or Kaka III, and as having then been cut asunder in battle by the western Chalukya king Taila II.—(C. I. I., Vol. iii, F. G. I., no. 33, line 7, pp. 147, 143 f.)

(51) "The inscription (Pahladpur stone pillar inscription, F. G. I., no. 57) is on a sandstone monolith column about 3 feet in diameter, polished and rounded for a length of 27 feet; with a rough base of 9 feet, the total length being 36 feet . . . in or about 1853 removed to Benares and set up in the grounds of the Sanskrit College there.'

(C. I. I., Vol. iii, F. G. I., no. 57, p. 249 f.)

(52) Kṛita puṇḍarīke yūpo’yānaḥ pratiṣṭhāpitaḥ . . . Varikena !

On the ceremony of the Puṇḍarīka 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 22' 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 Śrīyogī Vra(Bra)hma-sāgara (the holy ascetic, Brahma-sāgara).

This may be compared with the Brahma-kānta column of the Mānasāra, (Bijayagad stone pillar inscr. of Viṣṇu, vardhana, line 3, C. I. I., Vol. ii, F. G. I., no. 59, pp. 253, 252.)

(53) Sphārā kūpāra-tirāvāli-nihita-jaya-stambha-vinyasta-kirttīḥ

'Who has deposited his fame in pillars of victory, which he erected in an uninterrupted line on the shore of the great ocean.'


(54) Śakra-pratāpas tri-bhuvana-vijaya-stambham ambodhi-tīre

Punye sahyādri-śrīṅge tri-bhuvana-vijaya-stambham ambodhipāre

(Tiruvallam inscr. of Rajaraja, v. 1, 2, H.S.I.I., Vol. i, no. 155, p. 168.)

(55) Trailokya-nagarārambahā-mūla-stambhāya Śambhave

'Adored be Śiva, the original foundation-pillar of the city of the three worlds.'—(Ep. Carnat., Vol. i, no. 11, pp. 35, 57, first para.)

(56) Hire-chavuṭiya-Rāmeśvara-devara-guḍiya-kallu-kelasa mādisi dipamāle-kambada—had the temple of Rāmeśvara in Hire-Chavuṭi built of stone and erected a dipa-māle pillar.'—(Ep. Carnat., Vol. vii, Part i, 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-Basappayyā of the treasury, this dhvaja-stambha (or flag-staff) was set up.'

(Ep. Carnat., Vol. viii, Part i, 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 grandfather, Yojaṇa Sreshṭhi, 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 chaityālaya. And upon the pillar they fixed a golden kalasā of the same height as that of the twins, Padmarasi and Devarasi.

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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 Nemiśvara Jina’s temple, a māna-stambha of polished bell-metal, with a golden kalaśa, on the instruction of Abhinava-Saman-tabhadra-Nāgappa-Sreshṭhi’s son, Ambvaṇa-Sreshṭhi caused to be made a rod for the umbrella of dharmma. 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 Mahāmanḍaleśvara 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.'

(Ep. Carnat., Vol. viii, Part 1, Tirthahalli Taluq, no. 166; Transl., p. 196, second para.).

(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-seṭṭi’s son Māchirūṣa-seṭṭi had this dipamāle pillar (dipa-māleya-kambhakke) made.'

This inscription is 'at the base of Garuḍa-kambha in front of the Gopāla-Krishṇa temple in the fort.'—(Ep. Carnat., Vol. ix, Bangalore Taluq, no. 16, Transl., p. 7; Roman text, p. 9.)

(63) 'Heggunda Baira-Dāsā’s son Māra-Dāsa, for the god Śivagangeṇātha, on the rock in front of the Māchaśāle set up this dipamāle pillar.' (Kambha).—(Ibid., Vol. ix, Nelamangala Taluq, no. 37; Roman text p. 59; Transl., p. 49.)

(64) 'Chika-Ankiya-Nāyaka, from love to the god Tirumalenātha, set up in front of it this dipamāle pillar' (Kambha).—(Ibid., Vol. ix, Devanahalli Taluq, no. 40; Roman text, p. 97; Transl., p. 79.)

(65) 'Chandalir-Deva-rāvutta had this dipamāle pillar made for the god of Varadarāja of Vogaṭṭa.'—(Ibid., Vol. ix, Hoskote taluq, no. 131; Roman text, p. 128; Transl., p. 104.)

(66) 'Who (Sri-Rājendradeva), having conquered the Iraṭṭapādi seven and a half lakh (country), set up a pillar of victory (jaya-stambha) at Kollāpuram.'—(Ep. Carnat., Vol. x, Kolar Taluq, no. 107; Roman text, p. 35; Transl., p. 35.)

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(67) 'Had this māna-stambha made.'—(Ibid., Mulbagal Taluq, no. 59; Transl., p. 91.)

(68) 'Set up the yūpa-stambha for the Sarvaprāśā and Āptoryāma (sacrifices).'- (Ibid., Vol. x, Bagehalli Taluq, no. 17; Transl., p. 233.)

(69) 'Those who did the work (Devāmbudhi tank):
Gaṇṭemadana Basavana made the pillars (kambha), Komaraiya the ornamental work, and the stone-veda Čhennē-Boyi built the stones of the embankment.'—(Ep. Carnat., Vol. xiii, Tumkur taluq, no. 24; Transl., p. 8, para. 2.)

(70) Harmya-mūla-stambhanum—'foundation pillar of the palace.'
(Ibid., Gubbī Taluq, no. 13; Roman text, p. 36, second line of the first prose portion; Transl., p. 19, para. 3.)

(71) Liṅga-mudre-stambha—'pillar marked with the liṅga.'
(Ibid., Vol. xii, Tiptur Taluq, no. 108; Roman text, p. 102; Transl., p. 64.)

(72) 'We have had the village built, set up (the god) Saṅjiyavarāya, erected this Gaṛuḍa-Kambha, and had this tank and well constructed.'
(Ibid., Sira Taluq, no. 92; Transl., p. 101, line 2 f.)

(73) '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.)

(74) Mālakārāya Mugu (pālitasāya de)yadharmah stambhaḥ
'This pillar is the benefaction of the gardener Mugupālita.'
(Ind. Ant., Vol. vii, Kuda inscrip., 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 Chaṅgu-Nārāyaṇa, about five miles to the north-east of Kāṭmāṇḍu. The pillar about 20 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 Garuḍa, about 4 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 Indrajī 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

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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 inscrip., no. lxxix, Ind. Ant., Vol. ix, p. 96.)

(77) 'There stands a monolith pillar (on which the inscription referred to below is engraved) apparently of red sandstone. The pillar is called Lakshmi-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. cx, 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 Lakshmi pillar and to worship it as a god.)

(78) '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-Konda-puram Šaiva Temple, Ind. Ant., Vol. ix, p. 117, c. 2.)

(79) Bhagavato Budhasa puva-dāre āyakakarī 5 sava niyute apaño deyadhaṁma savatāna hata-sukhāya patiṭhāpitaṭi (no. 1, line 5–6).
Bhagavato Budhasa mahā-chetiya (puva) dāre āya(ka)-khaṁbhe paṁcha 5 savamyute āpaño deyadhaṁmaṁ (no. 2, line 6)
Bhagavato Budhasa mahā-chetiya puva-dāre āyaka-khaṁbhe save niyute apaño deyadhaṁma savatāna hita-sukhāya patiṭhāvitaṭi

'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 high, erected on the east front of the stūpa, exactly as represented on the Amarāvati slabs bearing representations of stūpas.' Dr. Burgess.

(Inscrp. from Jaggayapetta, nos. 1, 2, 3, Ind. Ant., Vol. xi, pp. 258, note 5 : 259.)

(80) Prathama-vihita-kīrtti-prauḍha-yajña-kriyāśu pratikṛtitim iva nav-yāṁ maṇḍape yūpa-rūpām
Iha Kanakhala-Sambhoṣ sadmani stambha-mālām amala-kashāṇa-pāśhānaṁ sa vyātatāna

'He erected in the maṇḍapa of this temple of Kanakhala-Śambhu a row of pillars made of pure black stone and shaped like sacrificial posts, 549
a modern imitation, as it were (of those which were used) for the high
famed sacrifices of yore.'

(An Ābu inscrp. of the reign of Bhimadeva II, v. 12,
_Ind. Ant._, Vol. xi, p. 221, c. 2 ; p. 222, c. 2.)

(81) Thabha, thabhā, thambha, thambhā (pillar, pillars, stambha or
stambhbhāḥ) gift of some person or persons.—(Bharaut inscrp., 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."—(The inscrp. P. on the
Mathura lion-capital, _Ind. Ant._, Vol. xxxvii, p. 245, para. 3, last sentence.)

(83) 'Caused basdis and māna-stambhas to be erected in numerous
places.

'Māna-stambha is the name given to the elegant tall pillars with a
small pinnacled maṇṭapa at the top erected in front of the Jaina temples.'—
(See photographs nos. 149, 155, Fergusson, _Ind. and East. Arch._, pp. 270,
276, and his description quoted below).—(Ep. Carnat., Vol. ii, inscrp. on
Chandragiri, Śrāvaṇa Belgola, no. 38; Transl., p. 121, line 5; Roman text,
p. 7, line 16; Introduction, p. 19, note 2.)

(84) 'The sub-base (of these māna-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 coped from pillars
meant to support architraves and are absurd solicitings when merely sup-
porting statues; we have, however, not 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 (māna)-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.'
HINDU ARCHITECTURE

STAMBHA

(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) Sila-stambham 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-nibhanī śilayā stambham vyavasthāpayati sma Lakshmi—‘a stone pillar (for her) as if a pillar of victory, did Lakshmi erected.’—(Ibid., no. 49, last verse; Roman text, p. 28; Transl., p. 128.)

(87) Śrī-Gommaṭa-Jina-pādāgrada chhāgada Kambakke yakshanaṁ mādisidam—‘For the pillar of gifts in front of Śrī-Gommaṭa Jinapa, he had a Yaksha made.’—(Ep. Carnat., Vol. ii, no. 110; Roman text, p. 86; Transl., p. 170.)

(88) Bāchappa, son of Kirtti of Aruhanahalli, on the death of his elder brother Tammarappa, in conjunction with that deva’s queen Bayichakkā, had his form engraven on a pillar (kambha) and set it up.’—(Ep. Carnat., Vol. iii, Malavaḷḷi Taluq, no. 13; Transl., p. 56; Roman text, p. 116.)

(89) ‘The royal karuṇikā Devarasa set up in the name of his father . . . a Dipa-stambha.’—(Ep. Carnat., Vol. iv, Chāmarājnagar Taluq, no. 156, Transl., p. 20.)

(90) ‘Made a grant of a Dipa-māla pillar (kambha) for the god Lakshmi-kānta.’—(Ep. Carnat., Vol. iv, Heggaḍadevankoṭe Taluq, no. 21; Transl., p. 70; Roman text, p. 117.)

(91) ‘He made a brass ornament for the Dhvaja-stambha (flagstaff) of the goddess Mahālakshmi and the goddess Sarasvatī of Kannambāḍi.’—(Ep. Carnat., Vol. iv, Krishṇarājaḷapeṭ Taluq, no. 23; Transl., p. 103.)

(92) ‘The great minister caused to be erected a dipṭi-stambha for the Kṛitiṭkā festival of lights (Kṛitiṭkā-dīpotsavake dipṭi-stambha) and a swing for the swinging cradle festival of the god Chenna-Keśava of Velāpura.’—(Ep. Carnat., Vol. v, Part 1, Belur Taluq, no. 14; Transl., p. 47, Roman text, p. 107.)

(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 dāṇḍiṣa Lakshma, together with his wife, mounted up on the splendid stone pillar (Silā-stambha) covered with the poetical Vira-śāsana, proclaiming his devotion to his master. And on the pillar they became united (?) with Lakshmi and with Garuḍa.’—(Ep. Carnat., Vol. v, Part 1, Belur Taluq, no. 112; Transl., p. 74, last para.; Roman text, pp. 173, 174.)

(94) ‘He erected temples, raised pillars for lights (Dipa-māle), granted lands to Brāhmans till they were satisfied, constructed five forts and large
tanks.'—(Ep. Carnat., Vol. v, Part i, Ariskere Taluq, no. 109; Transl., p. 159, para. 1; Roman text, p. 365.)

(95) 'Dīpa-mālā-kambha' and 'Basava-pillar.'—(Ibid., Channarayapatna Taluq, nos. 155, 165; Transl., pp. 195, 198.)

(96) 'The unshaken pillar (Tolagada kambha).’—(Ep. Carnat., Vol. vi, Tarikere Taluq, no. 12; Transl., p. 105.)

(97) 'Taking that to mind and desirous of performing a work of merit, the king Lakṣhma built of stone that abode of Jina, as if erected by Indra to endure in permanence, and afterwards set up a stone pillar (Silā-stambha) at the great gateway of the temple, on which was inscribed a sāsana containing all his names and titles, to continue as long as sun, moon and stars.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 136; Transl., p. 103, para. 3, last sentence; Roman text, p. 184, line 10, from bottom upwards.)

(98) 'Several persons (named) set up this vīra-stambha in his name.'—(Ep. Carnat., Vol. xi, Chāḷakere Taluq, no. 42; Transl., p. 102; Roman text, p. 176.)

(99) 'The mahā-maṇḍaleśvara Chāmnud-Rāyarasa (on the date specified) erected a Gaṇḍa-bheruṇḍa 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 Bheruṇḍeśvara pillar, now called the Garuḍa-kambha. It is a lofty and elegant monolith, with a figure of the Gaṇḍa Bheruṇḍa at the top. It was erected according to the inscription on its base (quoted above, Shikarpur Taluq, no. 151) by Chāmnud-Rāya in 1047, and probably fixed the length of the Bheruṇḍa pole used in measuring length (refers to inscrip. 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 Bheruṇḍeśvara 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 Bheruṇḍa is a double-headed eagle with human body.'

(Ep. Carnat., Vol. ii, Introdct., p. 47, note 1.)

(100a) The dimensions of the Tāḷagunda pillar, on which the inscrip. 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 Prāṇaveśvara 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.'—(Ep. Carnat., Vol. vii, Introdct., p. 47, para. 2.)

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HINDU ARCHITECTURE

(101) Mahā-rathisa Goti-putrasya Agni-mitraṇakasa siha-thabhoh dānam—
‘The gift of a lion-pillar (Simhha-stambha) by the Mahā-raththi Agni-mitra-
ṇaka, the son of Goti.’—(Karle inscrip. no. 2, Arch. Surv., New Imp. Series,
Vol. iv, p. 90.)

(102) ‘On the east side, steps lead up to a platform on which stands a
fine Kīrtti-stambha or Toraṇa 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 orna-
mental toraṇa 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 fasciae richly carved. . . . This supports the
projecting cornice with its decorative guttae, surmounted by a plinth and on
this stands the pediment in which Śiva or Bhairava is the central figure.’
(Ahmadabad Architecture, Burgess, Arch. Surv., New
Imp. Series, Vol. xxxiii, p. 94, Plate lxxxii.)

(103) ‘He set up Rāma in the Koṇḍārāma 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 page 22.)

(104) See Buddhist cave temples (Arch. Surv., New Imp. Series, Vol.
iv, Plates xviii, nos. 1–2; xxii, nos. 1–3; xxxix, no. 2).

See Sharqi Architecture of Jaunpur (Arch. Surv., New Imp. Series, Vol. xi,
Plates xxxix, Figs. 1, 2, 3, 4; xl, Fig. 2; and read the inscrip. no. xxvii,
p. 51, under Śilpin and Sthapati).

Cf. Moghul Architecture of Fatehpur-Sikri (Smith, Arch. Surv., New Imp.

See Rām Rāz, Essay on Arch. of Hind., Plates iv to xviii.
See Lion-pillar (Mysore Arch. Report, 1915–16, Plate vii, Fig. 1, p. 14).
See 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.)

(105) See Cunningham, Arch. Surv. Reports, Vol. i, Plate xxii (Bakhra
and Lauriya Lion pillars), p. 58; xxxix (Kahaon and Bhitari pillars), p. 92;
xlvi (capital of Asoka Elephant pillar), p. 274.
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.

Cf. its details—‘Total length of outer enclosure 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. —(Cunningham's Arch. Surv. Reports, Vol. iv, pp. 56-67.)

Ibid., Vol. v, Plates xxvii (Mallot temple pillar); xlvi, xlvi (Indo-Persian pillars); xlvii to l (Indo-Corinthian pillars).

Ibid., Vol. vi, Plate xx (Višāla-deva temple pillar).

Ibid., Vol. vii, Plates xviii (Sati pillar from Simga; the details of its mouldings); ix (section of interior of garbha-grīha shewing a pillar in elevation); x (elevation of a pillar of the Mahā-maṇḍapa).

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); xix, Figs. 1, 2 (Sanchi pillars), 3 (Eran pillar), 4, 5 (Udayagiri pillars); xxviii (Eran pillar); xxvii (Toran-pillar); xxx (Eran pillar of Narasingha temple).

Ibid., Vol. xiv, Plates xxx, xxxi (Sati pillars).

Ibid., Vol. xvi, Plates xxx, xxxi (Bhagalpur 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 xii (pillar of victory or Jaya-stambha).

(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 (Dīpa-stambhas) or lamp-bearing pillars; with the Vaishnavas they as generally bore statues of Gauḍa or Hanūmān (Gauḍa-stambhas); with the Śaivas they were flagstaffs (Dvaja-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 Aśoka 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 2,000 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 Aśoka, 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, Hist. of Ind. and East. Ach., 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 yupaśas) and as forming the essential members of a building.

'The column or pillar in Indian architecture is indeed very ancient. The word Śthūṇa which is a synonym of pillar in the Mānasāra is used in the Rig-Veda and the later literature in the same sense. The word Stambha is not perhaps so old but Skamba is used in the Rig-Veda in the same sense.'—(Macdonall and Keith, Vedic Index, ii, pp. 488, 483.)

The word 'upā-mit,' not used in the Mānasāra, occurs in the Rig-Veda and the Atharva-Veda in the sense of pillar.

According to Professors Macdonall and Keith, in the Rig-Veda the word 'Upa-mit' is used in the sense of an upright pillar. In the Atharva-Veda, the word, coupled with Parimit and Pratimit, denotes the beams supporting the Upamit. Parimit denotes the beams connecting the Upamit horizontally.

'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 Greco-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 Greco-Roman orders are quoted below from Vitruvius, Palladio and others as given by Gwilt.

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1 R.-V. i, 59, 1; v, 45, 2; 62, 7; viii, 17, 14; x, 18, 13 (of the grave).
2 A.-V. iii, 12, 6 (of the vaṁśa, beam, being placed on the pillar); xiv, 1, 63
3 Sāta-patha-Brāhmaṇa, xiv, i, 3, 7; 3, 1, 22, etc.
4 Śthūṇa-rāja—main pillar, iii, 1, 1, 11; 5, 1, 1.
5 Kāṭhaka-SAhaṇita, xxxi, 1; and often Sūtras.
6 R.-V. i, 34, 2; iv, 13, 5, etc.
7 A.-V. ix, 3, 1.

Vedic Index, i, p. 93.
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. 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. vii) 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 inter-columniations 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>Heights of mouldings in parts of a module</th>
<th>Projections from the axis of column in parts of a module</th>
</tr>
</thead>
</table>

**ENTABLATURE**

A. Cornice, 16 parts.

- **Cymatium and parts.**
  - Quarter round: 4
  - Astragal: 1
  - Fillet: ½
  - Congé, or cavetto: 1
  - Corona: 5
  - Drip: 1
  - Sinking from corona, or hollow: ½
  - Fillet: ½
  - Bed moulding ogee: 4

B. Frieze, 14 parts.

- Fillet: 2
- Fillet, or listel: 2

C. Architrave, 12 parts.

- Fascia
  - Congé or small cavetto: 2
  - Fascia: 3

- 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**

D. Capital, 12 parts.

- Abacus
  - Fillet: 1
  - Congé, or cavetto: 1
  - Band: 2

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<table>
<thead>
<tr>
<th>Column</th>
<th>Heights of mouldings in parts of a module</th>
<th>Projections from the axis of column in parts of a module</th>
</tr>
</thead>
</table>
| D. Capital, 12 parts—(concl.). | Cymatium  
Ovolo  
Fillet  
Congé, or cavetto  
Hypotrachelin  
Astragal, or necking  
Bead  
Fillet  
Congé, or cavetto  
Shaft | 3  
1  
1  
3  
1  
1  
1  
1  
11 mod. 8 parts 9  
Shaft |
| E. Base, 12 parts. |  
Fillet  
Torus  
Plinth pedestal  
Cymatium  
Listel  
Ogee | 1  
5  
6  
2  
4  
20  
20  
13  
16  
16  
16  
16 |
| G. Cornice, 6 parts. | Cymatium  
Listel  
Ogee | 2  
4  
20  
20 |
| F. Die, 44 parts. |  
Die, or dado  
Congé, or apophye  
Fillet  
Plinth | 3 mod. 4 parts 16  
2  
1  
5  
18  
18  
20  
20 |
| Base, 6 parts. |  
Fillet  
Plinth | 1  
5  
18  
20 |

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 Mānasārā 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 Phālaka, 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 maṇḍana, 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

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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 benda (uttara) with its listels, two to the cymarecta 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, vyājana), 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 (Mānasāru) 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 ālinta (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, Ess. Arch. Hind., 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 Mānasāru (Chap. xiv). None of the Mānasāru’s eight entablatures consists of twenty-one parts like the one prescribed above for the column under description.

Rām Rāz (p. 38) identifies this column with the doric order, the details whereof are given below from the texts of both Virtuvius, 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 hypotrachelium. To the architrave he assigns the height of one half diameter of the column and to the frieze fifty parts of the module (semidiameter 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, Encyd., art. 2566.)

In the following table all the details of the Doric order are given (Gwilt, Encyd., art. 2566).

Members composing the orders

<table>
<thead>
<tr>
<th></th>
<th>Heights of mouldings in parts of a module</th>
<th>Projections from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entablature</td>
<td></td>
<td></td>
</tr>
<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>1/3</td>
<td>26</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1 1/3</td>
<td>30</td>
</tr>
<tr>
<td>Corona</td>
<td>4</td>
<td>28 1/3</td>
</tr>
<tr>
<td>Drip</td>
<td>1/3</td>
<td>27 1/3</td>
</tr>
<tr>
<td>Fillet</td>
<td>1/3</td>
<td>25</td>
</tr>
<tr>
<td>Gutta under the corona</td>
<td>1/3</td>
<td>24 1/3</td>
</tr>
<tr>
<td>Dentil</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>1/3</td>
<td>13</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>12 1/3</td>
</tr>
<tr>
<td>Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>B. Frieze, 18 parts</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></td>
<td>C. Architrave, 10 parts</td>
<td></td>
</tr>
<tr>
<td>Listel</td>
<td>2</td>
<td>11 1/2</td>
</tr>
<tr>
<td>Capital of guttae</td>
<td>1/3</td>
<td>11</td>
</tr>
<tr>
<td>Guttae</td>
<td>1 1/2</td>
<td>11</td>
</tr>
<tr>
<td>Fascia</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>
### Column

<table>
<thead>
<tr>
<th>Moulding</th>
<th>Height (parts of a module)</th>
<th>Projection (parts of a module)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listel</td>
<td>1/2</td>
<td>15 3/4</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1</td>
<td>15 3/4</td>
</tr>
<tr>
<td>Band</td>
<td>2 3/4</td>
<td>14</td>
</tr>
<tr>
<td>Echinus or quarter round</td>
<td>2 1/2</td>
<td>13 3/4</td>
</tr>
<tr>
<td>Three annulets</td>
<td>1 3/4</td>
<td>12</td>
</tr>
<tr>
<td>Neck of capital</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>Ovolo</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Astragal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>11 3/4</td>
</tr>
<tr>
<td>Congé</td>
<td>1 1/2</td>
<td>10</td>
</tr>
</tbody>
</table>

#### D. Capital, 12 parts.

#### Shaft of the column, 14 modules.

<table>
<thead>
<tr>
<th>Moulding</th>
<th>Height</th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apophyge or congé</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Fillet</td>
<td>3 3/4</td>
<td>14</td>
</tr>
<tr>
<td>Astragal</td>
<td>1 1/2</td>
<td>14 3/4</td>
</tr>
<tr>
<td>Torus</td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td>Plinth</td>
<td>6</td>
<td>17</td>
</tr>
</tbody>
</table>

### Pedestal

<table>
<thead>
<tr>
<th>Moulding</th>
<th>Height</th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listel</td>
<td>1/2</td>
<td>23</td>
</tr>
<tr>
<td>Echinus</td>
<td>1</td>
<td>22 3/4</td>
</tr>
<tr>
<td>Fillet</td>
<td>3 1/2</td>
<td>21 3/4</td>
</tr>
<tr>
<td>Corona</td>
<td>2 1/2</td>
<td>21</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1 1/2</td>
<td>18 1/2</td>
</tr>
</tbody>
</table>

#### Die of the pedestal, 4 modules.

<table>
<thead>
<tr>
<th>Moulding</th>
<th>Height</th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Congé</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>18</td>
</tr>
<tr>
<td>Astragal</td>
<td>1</td>
<td>18 3/4</td>
</tr>
<tr>
<td>Inverted cyma</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>Second plinth</td>
<td>2 3/4</td>
<td>21</td>
</tr>
<tr>
<td>First plinth</td>
<td>4</td>
<td>21 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 Adhishtāna), 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.*

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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 ornaments (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 torus, 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.'—(Rām Rāz, 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.

Rām Rāz (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 orders*

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Heights of mouldings in parts of a module</th>
<th>Projections from the 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>1½</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>29½</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>Freize</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>
</tbody>
</table>

**COLUMN**

| Fillet        | 1 | 20 |
| Cyma reversa | 2 | 19½ |
| Listel       | 1 | 17½ |
| Channel of the volute | 3 | 17 |
| Ovolo        | 5 | 22 |
| Astragal    | Bead | 2 | 18 |
| Fillet       | 1 | 17 |
| Congé, or cavetto | 2 | 15 |
| Above        | ... | ... | 15 |
| Shaft of the column | 16 mod. 6 parts. | Below | ... | 18 |
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 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 middlemost 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-columniations are found to be from one diameter and a half to two diameters.'—(Rām Rāz, 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 27 modules and 2 parts.'—(Gwilt., Encyc., art. 2587.)

In the following table Gwilt (Encyc., 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 of mouldings 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>⅓</td>
<td>48</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1⅔</td>
<td>45⅔</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>46</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1⅔</td>
<td>45⅔</td>
</tr>
<tr>
<td>Modillion</td>
<td>6</td>
<td>44⅔</td>
</tr>
<tr>
<td>Fillet (remainder of modillion band)</td>
<td>⅓</td>
<td>28⅔</td>
</tr>
<tr>
<td>Ovolo</td>
<td>4</td>
<td>28</td>
</tr>
</tbody>
</table>

A. Cornice, 38 parts.

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<table>
<thead>
<tr>
<th>ENTABLATURE</th>
<th>Heights of mouldings 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, 38 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>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>1/2</td>
<td>20</td>
</tr>
<tr>
<td>Hollow or congé</td>
<td>3</td>
<td>19 2/3</td>
</tr>
<tr>
<td>B. Frieze, 1 mod. 7 1/2 parts high</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>4</td>
<td>19 2/3</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>First fascia</td>
<td>7</td>
<td>16 1/2</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</td>
</tr>
<tr>
<td>Third fascia</td>
<td>5</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COLUMN</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<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></td>
</tr>
<tr>
<td>Lower member of abacus</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Inverted echinus of the bell</td>
<td>2</td>
<td>22 2/3</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></td>
</tr>
<tr>
<td>Large leaves</td>
<td>12 at top, 24 1/2</td>
<td></td>
</tr>
<tr>
<td>Lower leaves</td>
<td>12 at top, 20 1/2</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>Shaft</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>upper part</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>lower part</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Apophyge</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>21 4/5</td>
</tr>
</tbody>
</table>

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V. Composite order (compound of Corinthian and Ionic):

Vitruvius has not given any instructions on this order. Gwilt (Encyc., 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.'

<table>
<thead>
<tr>
<th></th>
<th>Column</th>
<th>Pedestal</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Heights of mouldings</td>
<td>Projections from axis</td>
</tr>
<tr>
<td></td>
<td>in parts of a module</td>
<td>of column in parts of a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>module</td>
</tr>
<tr>
<td></td>
<td>Torus</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>4/3</td>
</tr>
<tr>
<td></td>
<td>Scotia</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>4/3</td>
</tr>
<tr>
<td></td>
<td>Two beads</td>
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</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>4/3</td>
</tr>
<tr>
<td></td>
<td>Scotia</td>
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<tr>
<td></td>
<td>Fillet</td>
<td>4/3</td>
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<tr>
<td></td>
<td>Torus</td>
<td>4</td>
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<tr>
<td></td>
<td>Plinth</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Base, 14 1/2 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Cyma reversa</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>Corona</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Throat</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>bead</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>4/3</td>
</tr>
<tr>
<td></td>
<td>Frieze</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Bead</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td>Congé</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>Die</td>
<td>87 1/2</td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>Congé</td>
<td>3/4</td>
</tr>
<tr>
<td></td>
<td>Bead</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>Inverted cyma reversa</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Fillet</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Torus</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Plinth</td>
<td>6</td>
</tr>
</tbody>
</table>

567
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>ENTAILATURE</th>
<th>Heights of mouldings 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>1½</td>
<td>51</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>5</td>
<td>51</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>46</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>45½</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>43½</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>Cyma under the corona</td>
<td>1½</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>32½</td>
</tr>
<tr>
<td>Fillet of the dentils</td>
<td>½</td>
<td>28</td>
</tr>
<tr>
<td>Dentils</td>
<td>7½</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>½</td>
<td>16½</td>
</tr>
<tr>
<td>Congó</td>
<td>¾</td>
<td>15</td>
</tr>
<tr>
<td>Upright face</td>
<td>17½</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>20½</td>
</tr>
<tr>
<td>Ovolo</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>17½</td>
</tr>
<tr>
<td>First fascia</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>16½</td>
</tr>
<tr>
<td>Second fascia</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Echinus and fillet</td>
<td>2</td>
<td>20½</td>
</tr>
<tr>
<td>Lower member of abacus</td>
<td>4 diagonal</td>
<td>32½</td>
</tr>
<tr>
<td>Volute</td>
<td>12 diagonal</td>
<td>30½</td>
</tr>
<tr>
<td>Band of upper leaves</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>Upper leaves</td>
<td>9</td>
<td>22½</td>
</tr>
<tr>
<td>Band of lower leaves</td>
<td>3</td>
<td>20½</td>
</tr>
<tr>
<td>Lower leaves</td>
<td>9</td>
<td>19½</td>
</tr>
</tbody>
</table>

A. Cornice, 36 parts.

B. Frieze, 27 parts.

C. Architrave, 27 parts.

D. Capital, 48 parts.

568
<table>
<thead>
<tr>
<th>Column</th>
<th>Heights of mouldings in parts of a module</th>
<th>Projections from axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Astragal</td>
<td>2</td>
<td>17$\frac{1}{2}$</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>16$\frac{3}{4}$</td>
</tr>
<tr>
<td>Congé</td>
<td>2</td>
<td>15$\frac{1}{2}$</td>
</tr>
<tr>
<td>Shaft</td>
<td></td>
<td></td>
</tr>
<tr>
<td>above</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>16 mod. 12 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apophyge</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>$1\frac{1}{2}$</td>
<td>-20</td>
</tr>
<tr>
<td>Congé</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>$1\frac{1}{2}$</td>
<td>20</td>
</tr>
<tr>
<td>Torus</td>
<td>$3\frac{1}{2}$</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>$2\frac{1}{4}$</td>
<td>20$\frac{1}{4}$</td>
</tr>
<tr>
<td>Scotia</td>
<td>$4\frac{1}{4}$</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>$2\frac{1}{4}$</td>
<td>21$\frac{1}{4}$</td>
</tr>
<tr>
<td>Bead</td>
<td>$2\frac{1}{2}$</td>
<td>21$\frac{3}{4}$</td>
</tr>
<tr>
<td>Fillet</td>
<td>$2\frac{1}{2}$</td>
<td>21$\frac{3}{4}$</td>
</tr>
<tr>
<td>Scotia</td>
<td>2</td>
<td>20$\frac{1}{4}$</td>
</tr>
<tr>
<td>Fillet</td>
<td>$2\frac{1}{4}$</td>
<td>25</td>
</tr>
<tr>
<td>Torus</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>Plinth</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>Pedestal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>$3\frac{3}{4}$</td>
<td>33</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>$1\frac{1}{2}$</td>
<td>32$\frac{3}{4}$</td>
</tr>
<tr>
<td>Corona</td>
<td>3</td>
<td>31$\frac{1}{2}$</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>$1\frac{1}{2}$</td>
<td>28$\frac{3}{4}$</td>
</tr>
<tr>
<td>Fillet</td>
<td>$2\frac{1}{2}$</td>
<td>26$\frac{1}{2}$</td>
</tr>
<tr>
<td>Cavetto</td>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>Frieze</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>27$\frac{1}{2}$</td>
</tr>
<tr>
<td>Congé</td>
<td>$1\frac{1}{4}$</td>
<td>25</td>
</tr>
<tr>
<td>Die</td>
<td>$88\frac{3}{4}$</td>
<td>25</td>
</tr>
<tr>
<td>Apophyge</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>27$\frac{3}{4}$</td>
</tr>
<tr>
<td>Inverted cyma reversa</td>
<td>3</td>
<td>30$\frac{1}{4}$</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>31$\frac{1}{4}$</td>
</tr>
<tr>
<td>Torus</td>
<td>3</td>
<td>33</td>
</tr>
<tr>
<td>Plinth</td>
<td>4</td>
<td>33</td>
</tr>
</tbody>
</table>

E. Base of column, 18 parts.

F. Cornice, 14 parts.

Die, 94 parts

G. Base, 12 parts.

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The orders and their several characters and qualities do not merely appear in the five species of columns into which they have been sub-divided, 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 last two, 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., Encyl., art. 2538.)

(Further accounts of the origin of orders will be found under Nāgara.)

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 inter-columniation generally four diameters. The pedestal is of the Prati-bandha kind (see under Upapitha, and there it is called Pratibhadra): 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 Adhishtana) 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 Mānasāra, "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 Mānasāra 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 Nāga-stambha, but when it is measured from the plinth below it, 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, Āsyā, 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-fourths 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 Vishnu-kāṇa and appears in most of the ornaments, though not in their proportions, to agree with the description given in the Maṇḍalasāra of that which he calls Pālikā-stambha. He says 'the height of the collarino should be one diameter of the column; that of the Phalakā (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 Tāṭikāsyā is half or three-quarters of the diameters. 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 Kalaśa (pitcher) be made about two diameters in breadth and let the upper part of it be shaped in the form of a durdhura.'
STAMBHA

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 30 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 base.'—(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, inter-columniations 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 inter-columniations, 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 filigree ornaments, as to destroy the effect of the beautiful 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 occasionally 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.'

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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.’

STûPA—Name of edifices, which serve as receptacle for a relic or as monument. They are hemispherical or bell-shaped, and rest upon a base of three concentric storeys which form ambulatories round the tope; they sustain a cubical erection, the so-called tee from which rises the spire (chhatra) which crowns the whole. The relic-chamber (dhâtugarbha, whence the name ‘Dagoba,’ used in Ceylon for the whole edifice) is in the interior below the tee. Sometimes a sort of roof or temple was built over the tope (Mahâvanîśa, 31, 29). Chaitya (sanctuary) is often used as a synonym (W. Geiger, Mahâvanîśa, p. 295). A heap, a mound, a funeral pile, a tope, a Buddhist monument, known as chaitya in Nepal and as dagoba in Ceylon.

(1) ‘The Buddhist dome-shaped tower built over relics, or as a memorial. The earliest stûpas were tombs.’—(Vincent Smith, Gloss. to Cunningham’s Arch. Surv. Reports.)

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 honoured. 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 Nintoku, 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 stone of the dike, and since then the embankment has withstood all floods.’ (Associated Press of America Dispatch, Tokio, July 11, 1925.)
(2) ‘Stūpas or Topes—These, again, may be divided into two classes, according to their destination; first, the true Stūpas 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 stūpas in India, are there called Chaityas. Etymologically, this is no doubt the correct designation, as chaitya-like stūpa, 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 stūpas, see Fergusson:

The great Tope at Sanchi (p. 63, Figs. 10, 11, 12).
The cut in the rock on a Dagoba at Ajanta (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).
Gandhara Topes (description, pp. 72-76).
Jelalabad Topes (p. 78, Figs. 18, 19).
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 stūpa 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.’—(B.A.S.J., Vol. iii, p. 313.)

(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 dih; and in my inquiries being compelled to paraphrase the word for their comprehension, after trying buland-tila and other expression 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.’—(Cunningham, Arch. Surv. Reports, Vol. xix, pp. 134, 135.)

(5) Takshaśilae ayaṁ thuvo pratithāvito sava-buddhaṇa puyca ē
‘This stūpa was erected at Takhaśilā (Takshaśilā) in honour of all the Buddhas.’—(Taxila Vase inscrip. Ep. Ind., Vol. viii, p. 297.)

(6) Thūva cha saṁghārāma cha ē
(Inscr. on the Mathura Lion Capital, no. A, ii, line 14, Ep. Ind., Vol. ix, p. 141.)

STŪPA-GRIHA—House of the tope, a sort of dome, supported by rows of pillars (as in Thūparāma Dagoba in Anurudhapur, Ceylon).

(W. Geiger, Mahāvaṇśa, p. 295.)

STUPI—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-pāravatāṁ kuryāt stūpy-āchchhādanakāṇi cha ē
Su-muhūrte su-nakshatre stūpy-āchchhādanakāṇam nyaset ē
(Vāstu-vidyā, ed. Gaṇapati-śāstri, xvi, 27, 37.)
(3) Kaṇṭhoktaṁ sarva-mānaṁ tu stūpy-utsedhaḥ prakīrtitaḥ ē
(Kānikāgama, xxxv, 30.)
(4) Ravi-varmā-mahā-rāja alias the Lord Kula-śekhara-deva was pleased to bathe up to the pinnacle (stūpi-parīyanta) the Vaiṇakaiyilāya-Tirumalai (name of the central shrine) in the temple of the Lord of Tiruviraṭṭā-pañham, the Lord of Tiruvadigai, and to fix the stones which were bulging out (? stūpi-kila).’—(Tiruvadi inscrip. 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 Iśāna Siva Paṇḍita, of eight gilt copper-pots . . . A ninth pot was presented by Pavana-Pidāran . . . The gilt copper-pots were all intended to be used as pinnacles (Stūpikkuḍam, 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-Rājarājēśvara Mudaïyār (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, Nīrūti, Varuṇa, Vāyu, Soma, and Iśāna. ... 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-konḍa-puram temple ... consists of a nine-storied stūbi (steeple-tower) or vimāna above 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; lxxxiv, Figs. 1, 2; xcli.

See Cunnigham, Arch. Surv. Reports, Vol. iii, Plates xlvi, Fig. 4 (Birdāban Stūpa), xlvii, Fig. 3 (Nagārāh Stūpa); Vol. xi, Plate xxviii (plan and section of Mediaeval Stūpa); Vol. xviii, Plates v, vi (Nirvāṇa-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-Rājarājādeva gave one copper waterpot (kūṭa), to be placed on the copper pinnacle stūpiñtārī; according to Winslow, a synonym of Śikhara, or the upper pinnacle of a temple of the sacred shrine (Śrī-Vimāna) of the Lord of the Śrī-Rājarājēśvara (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-pariśobhitam ॥
Sarva ( ? shaḍ)-varga-samāyuktam manaḥ-priti-samanvitam ॥
Chaturṇām anta (m)-lomasāṁ (lōkānāṁ) yogyaṁ stri-liṅgaṁ
ishyate ॥

(Kāmikāgama, xl, 10, xxxv, 21; see under ŚALĀNGA and SHAḌ-VARGA.)

STHA—A fixed abode as in Goshṭha and Pratisṭhā (see under these terms).

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STHANDILA—A site plan in which the whole area is divided into forty-nine equal squares.  

(M., vii, 8, viii, 39; ix, 129, etc., cf. lxx, 30; see PADA-VINYASA.)

STHAPATI—Lit. chief (pati) of fixed abode (stha as in goshtha, pratishtha, German stadt), the chief architect, the master builder.

(1) Manasara (Chap. ii, named Silpi-lakshaṇa or ranks and qualifications of architects):

From the four faces of Brahman are stated to have originated the four heavenly architects, namely, Viśva-karman, Maya, Tvashtri and Manu. And their sons are called respectively Sthapati, Sūtragrāhin, Vardhaki and Takshaka. These latter four evidently represent the four classes of terrestrial artists:

Pūrvānane viśvakarmā jāyate dakshine mayaḥ
Uttarasya mukhe tvasṭā paśchime tu manuḥ śmrtaḥ
Viśvakarmākhyā-nāmno'sya putraḥ sthapatīr uchyate
Mayasya tanayaḥ sūtragrāhitī parikīrtaḥ
Tvashṭur devarshēḥ putraḥ varddhakir iti prakāthyaṭe
Manoḥ putras takshakaḥ syāt sthapatyādi-chatusṭhayam

(M., ii, 11-12, 17-20.)

Cf. One Manu is stated to be the architect who built the city of Ayodhya:

Ayodhyā-nāma-nagari tatrāsī loka-viśrutā
Manunā mānavendreṇa yā purī nirmiṭa svayam

(Rāmāyaṇa, 1, 5, 6.)

Their ranks:

Sthapatyādi chatur varṇaḥ śilpibhiḥ parikīrtaḥ

(M., ii, 29.)

The Sthapati is in rank the director general and the consulting architect (M., ii, line 21). The Sūtragrāhin is the guide (guru) of Vardhaki and Takshaka (line 22), while the Vardhaki is the instructor of Takshaka (line 23). The Sthapati must be well versed in all sciences (line 24). He must know the Vedas (line 26). He must have all the qualifications of a supreme director (āchārya) (line 31).

Cf. Sthapatiḥ sthāpanayāraḥ veda-vich chhāstrā-pāragaḥ
Sthāpanādhipatir yasmāt tasmāt sthapatīr uchyate
Sthapatēś chājñāyaś sarve sūtragrāhyādayāyaḥ sadā
Kurvanī śastra-dṛṣṭena vastu-vāstu prayatnataḥ
Āchārya-lakṣaṇair yuktāḥ sthapatīr ity-abhidhiyate
Sthapatīs tu sva-turyebhyas tribhuyo guruḥ iti śmrtaḥ

(M., ii, 26-29, 31, 21.)

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Sthapatīḥ sarva-śāstrajñaḥ—the chief architect knows all sciences. (M., II, line 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 Sūtra-grāhīn 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, 34, 22, 25, 33, 23, 25, 34):

Śrutajñaḥ sūtragrāhī cha rekhaśīnaḥ śāstra-vit-tamaḥ I (32)
Sūtra-grāhīti sūtra-dhṛīt I (24)
Sūtra-grāhī guruḥ dvāābhīyāṁ turyebhīyoḍya iti śrītaḥ I (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-jña) architectural and sculptural objects from his own ideas. Like the Sūtra-grāhīn, the Vardhaki too should have an idea of accurate measurement.

Cf. Vardhakir māna-karmajñaḥ I (25)
Vichāra-jñaḥ śrutajñaḥ cha chitra-karmajño vardhakir I (33)
Takshakasya guruḥ nāma vardhakir iti prakīrtitaḥ I (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 the rank.

Cf. Takshaṇat takshakaḥ śrītaḥ I (25).
Takshakaḥ karma-vidyuś cha bala-bandhūdaya-parāḥ I (34)

(2) Sthapatīḥ sthāpanārhaḥ syāt sarva-śāstra-viśāradaḥ I
Na hīnāṅgo-tiriktāṅgo dhārmikas tu dayāparaḥ I
Amātsaryo’nasūyaḥ cha tāntrikastv-abhijātavān I
Gaṇitajñaḥ purāṇajñaḥ ānandātmā py-aludhakaḥ I
Chitrajñaḥ sarva-deśajñaḥ satya-vādī jītendriyaḥ I
Aroğī chāṇramāḍī cha sapta-vyasana-varjitaḥ I
Sunāmā dṛśṭha-vandhūs cha vāstu-vidyābdhi-pāragaḥ I

(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 (Śastras, 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 Manusūraḥ, 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 Greco-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-grāhī sūto’thavā
Sthapaty-ajñānusāri cha sarva-karma-visāradaḥ
Sūtra-daṇḍa-pramāṇajñō mānōṃmaṇa-pramāṇavit
Takshitānāṃ takshakenāpy upary-upari yuktitaḥ
Vṛiddhikṛit vardhakīḥ proktaḥ sūtragṛhī-ānugāḥ sadā

(Vāstu-vidyā, ibid., 1, 16–18.)
Takshaṇāt sthūla-sūkṣmāṇāṃ takshakaḥ sa tu kṛtitaḥ
Mṛṭ-karmajñō guṇī śaktaḥ sarva-karma-sva-tantrakaḥ
Guru-bhaktāḥ sadā hṛishṭāḥ sthapaty-ādy-ānugāḥ sadā

(ibid., 1, 18–19.)

(3) Suśila(§) chaturo daksāṇaśāstrajñānālobha-varjita(-taḥ)

Kshamāvān asya (syād) dvijaḥ chaiva sūtradhāra(ḥ) sa uchyate

‘One who is of good behaviour, clever, skilful, learned, free from lust (excessive desire of gain), can forgive (rivals), and belongs to the twice-born class, is called Sūtra-dhāra.’

(Śi la-sīpaka, ed. Gaṅgādhara, i, 3.)

(4) Vāstu-vidhānajñō laghu-hasto jita-śramaḥ

Dirgā-darśī cha śūraḥ cha sthapatiḥ parikṛtitaḥ

‘One who is conversant with the architectural design (vidhāna, 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, P. Dict.).

(5) Mahābhārata (xii, 3243–3244):

Sat-kṛitāḥ cha prayatnena āchāryyartvik-purohitāḥ
Maheshvāsāḥ sthapatayaḥ sārvavatsara-chikitsakāḥ
Prājñā medhāvino dāntā daksāḥ śūra bahu-śrutāḥ
Kulānāḥ 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-sthapatibhyām cha nirmittam yan nivesanam
tad āvaset sadā prājñō bhavārthī manujeśvara

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Here, a house built by a Brāhmaṇa and a Sthapati is specially recommended. Sthapati implies an architect but his caste is not clear from this passage.

_Mahābhārata_, xiv, 2520–2524 :

Tato yavau bhūmasenaḥ prājñāḥ sthapatibhiḥ saha I
Brāhmaṇān agrataḥ kṛtvā kuśālān yajña-karmaṇī I
Taṁ sa śāla-chayaṁ śrīmat saṁpratoli-sughaṭṭitam I
Māpayāmāsa kauravyo yajña-vātaṁ yathā-vidhi I
Prāśāda-sata-saṁbādhaṁ maṇi-pravara-kuṭṭitam I
Kārayāmāsa vidhiyad-dhema-ratna-vibhūshitam I
Stambhān kanaka-chitrāṁś cha toraṇāni vṛihanti cha I
Yajñāyatana-deśeshu datvā śuddham cha kāṁchanam I
Antah-purāṇāṁ rājñāṁ cha nānā-deśa-sāmiyushām I
Kārayāmāsa dharmmātmā tadra tatra yathāvidhi I

Here, too, Sthapati is apparently the architect who built the palace with jewelled floor, columns, arches, etc., and also the well-designed high gatehouses.

_Ibid._, v, 255 :

Tato'atibhito rūpāt tu śakra āste vichārayan I
Athājaṁa paraśuṁ skandhenādāya vardhakhī I

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. Diet_) :

Sūtra-grāha—yaḥ sūtraṁ grihṇāti na tu dhārayati I
Sūtra-graha—yaḥ sūtraṁ grihṇāti dhārayati cha I

This subtle distinction is not quite clear.

(7) Chaurapancāhāśka (ed. Bohlen, 7–3) :

Surata-tāṅḍava-sūtra-dhāri I

(8) _Rāmāyana_, (II, 80, 2, etc.) :

Karmāntikāḥ sthapatayāḥ purushā yantra-kovidaḥ I
Tathā vardhakayāḥ chaiva mārgino vriksa-takshakāḥ I

(9) Sakala-guṇa-ganālāṃkira-kritottamāṅgaru Parama-Brahmaniḥ
dhala-svarūpaṃ upadeśa-p(r)arākaramaru Manu-Mayo-Māṇḍabye-Viśvakarma-nirmimitaṃ appa Hem-migadeya mane enisida
stotākācheru I

‘Of the Viśvāmitra-gotra, supreme Lord of Laṅkā-dvipa-pura, possessed of property and vehicles, versed in all Śāstras, 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 Hemmigaḍe house created by Manu, Maya, Māṇḍabya, and Viśvakarma, was Stotākācheru.’—(Ep. Carnat., Vol. v, Part 1, Channarayapatna Taluq, no. 265; Roman text, p. 530, line 23; Transl., p. 237, para. 2.)
(10) This Praśasti was written by Skandasādhu, the son of Śrī-kaṇṭha, a descendant of a family of architects (sthapatikula).

(Sholingur Inscript. of Parantaka I, line 21–
Ep. Ind., Vol. iv, pp. 224, 225.)

(11) Sthapati-Kālisuta-Siṁgāli-kargi Navagrāma-draṅga vra(? lu)-dha-jana

'The Sthapati (architect of the tank was) Siṁgāli Kargi, the son of Kāli, a Pandit (? vulha) from the Navagrama-draṅga (compare Rāja Taraṅgini, Translation by Dr. Stein, Vol. ii, p. 291, watch-station near mountain passes).'

(Dr. Stein Konow (Peshawar Museum inscrip. of Vanhadaka, line 6, Ep. Ind., Vol. x, p. 80, note 3; p. 81.)

(12) Visadru-sūtaḥ Kamau Silpi—‘Visadru’s son, Kamau, the architect (of the fifth octagonal pillar, middle row, of the north-west cloister). This simple record of the architect or head mason Kamau is the most valuable inscription of the Lal Darwāza, as it is another proof of the truth of Fergusson’s remark that the cause of the admixture of Hindu and Muhammadan styles in the Jaunpur was the employment of Hindu masons.

(Dr. A. Führer, Sharqi Arch. of Jaunpur inscrip. xxvii, Arch. Surv., New Imp., Series, Vol. i, p. 51.)

(13) Rājapāloṣya putreṇa pālhaṇena śīlpinā
Utkiṁṇā-varṇa-gaḥṭanā vaidagdhi-viśvakarmanā

‘(The document) is engraved by the artist Palhana, son of Rājapāla who is a master of the art and craft.’

(Pachar Plate of Paramardideva, line 22, Ep. Ind., Vol. x, pp. 49, 45.)

(14) Tvashtṛi, a recognized architect, connected with (the ancestor of) both Sūtradhāra and Sthapati:
Tad-vād Vaṭākhyām nagaram vane’smin Tvashtuḷi prasādāt
kṛitavān Vaisishṭhah ā
Prākāra-vapropavānaiś taḍāgaiḥ prāsāda-veśmaiḥ su-ghanaiḥ su-
tuṅgaiḥ ā
Bhānor grihain daiva-vaśād vibhagnaṁ Vāsishṭha-pauraiḥ sukṛitaṁ
eyd āśīt ā
Āśich cha Nāgat sthapates tu Durggaṁ ā
Durggārkkato Deuka Sūṭtra-dhāraṁ ā
Asyāpi sūnuḥ Śivapāla nāmā ā
Yenotkṛite’yaṁ suśubhā praśastīṁ ā

(Vasantgadh inscrip. of Purnapāla, A. D. 1042, vv. 21, 27, 34, Ep. Ind., Vol. ix, pp. 12, 13, 14, 15.)
(15) Sadāśivamahārāya-śāsanād Vīraṇātmajah I
Tvashtā śri-vīraṇāchāryo vyalikhat tāmra-śāsanam II

(Krishnapuram Plates of Sadasivaraya, v. 107, Ep. Ind., Vol. ix, p. 339.)

(16) Śila-śilpi—stone mason—(Govindapur stone inscr. of the poet

(17) Silpin—engraver—(Vilapaka Grant of Venkata I, v. 62, Ep. Ind.,

(18) Cf. inscr. from Dabhoi—(verse 112, Ep. Ind., Vol. i, p. 31.)

(19) Vardhaki—carpenter, sculptor (Senart):
Vadhokinā sāmiṇa vēnuvāsaput(e)na gharasa mugha kata I

(Karle Cave inscr. no. 6, Ep. Ind., Vol. vii, p. 53.)

(20) Sūtradhāra—architect, artizan—(Bheraghat inscr. of Alhanadevi,


(22) Cf. the first Praśasti of Baijnath—(verse 36, Ep. Ind., Vol. i, pp. 107,
111).

(23) Sūtra-dhīr—artizan—(Kudarkot inscr., v. 17, Ep. Ind., Vol. i,
pp. 182-183).

(24) Sūtradhāra—sculptor—(Verawal image inscr., line 5, Ep. Ind.,
Vol. iii, 303, 304).

(25) Si(sī)lā-pāṭṭa-śubhe vaṁśe sūtra-dhārā vichakshanāh I
Bhojukāḥ Kāmadevaś cha karmmanishṭhā Halā sudhīh II

'(Born) in the auspicious family of Silpaṭṭa, the conspicuous architects
(were) Bhojūka, Kāmadeva, and the wise Halā, (who) were perfect in their
work.'

'A Muhammadan ruler Jallāla Khojā, son of Išāka, appointed these
architects to build a Gomāṭh(a) (cow-shelter), a garden, and step-well
in the town of Baṭithādīm.'

(Bhatihagarh stone inscr., v. 12, Ep. Ind., Vol. xii, pp. 46, 47, 44.)

(26) 'Gokarna-svāmī—who is set upon the pure peak of the Mahendra
mountain, master (guru) of things movable and immovable, the sole archi-
tect (sūtra-dhāra) for the creation of all the world (sakala-bhuvana-nir-
māṇaika-sūtra-dhārasya).'

(Ep. Carnat., Vol. ix, Bangalore Taluq, no.
140; Roman text, p. 33, Transl., p. 26.)

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(27) Kṛishṇa-suto-guṇāḍhyaś cha sūtra-dhāro’tra Nāṇakāhaḥ
Etat kāṇḍāramāṁ jñātvā sarvva-pāpa-haraṁ śubham ā
Kṛitaṁ hi mandirāṁ śambhoḥ dharmma-kirrti-vivarddhanaṁ II
Here, Sūtra-dhāra is the architect who built the temple of Śiva.
(Inscription from the Mahadeva temple,
vv. 29, 30, Ind. Ant., Vol. xiii, p. 165.)

(28) Sūtradhāro’sya Haridāsanāmā—‘the architect (employed on the
repair of the temple of Dākṣiṇāditya) was Haridāsa.
(Gaya inscrip. of Vikrama Samvat 1429, line
9, Ind. Ant., Vol. xx, pp. 315, 313.)

(29) Cf. ‘When the house is finished Brāhmaṇas 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, turbans,
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-dhāra) Gopojas’s
younger brother Suroja engraved it.’
(Ep. Carnat., Vol. v, Part 1, Arsikere Taluq,
o. 123 ; Transl., p. 168, line 2.)

(31) Sva-sti samadhigata-pañcha-mahā-sabda . . . svarādhipatī-ma-
hānāyaka-vaibudha-vara-dayakān animitta Malla-vijaya-Sūtra-dhāri
svāmidrohi . . . biruda, etc.
‘Be it well (with various epithets, including), Maḷḷa-vijaya-sūtradhāri,
the daṇḍanāyaka Lachimayya’s son, of the ministry for peace and war,
Hodimaiya and others (named) enlarging the town; Rājiṃaiya, the
master of the town, desiring to make a feast granted certain land (speci-
fied).’
(Ibid., no. 194, Roman Text, p. 433 ;
Transl., p. 187.)

(32) ‘Born in the family of Viśvakarma, the architect of the three
worlds, Viśvanātha—the son of Basavāchāriya, who was the son of Voḍ-
yappaya considered to be the jagad-guru—engraved it.’
(Ibid, Vol. v, Part 1, Channarayapatna Taluq,
o. 187 ; Transl., p. 207.)

(33) ‘To Dāmoja, son of the carpenter Mādiyoja granted a rent-free
estate.’
(Ibid, Vol. vi, Kadur Taluq, no. 57 ;
Transl., p. 12.)

(34) ‘Hail! There is no excommunication (balligavarte=bahish-
kāra, Mr. Venkaṭ Raṅgo Kaṭṭi) of the skillful people (bhīṇa-nigala, those
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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-perjērevu (and) the name of Tribhuvanāchārya to Śrī-Guṇḍa, whose (observance of the) established rules of conduct was unimpeded, the Sūtra-dhārī, who made the temple of the queen of Vikramāditya (II, of the Western Chalu-kyas), the favourite of the world; (and there is) immunity (parihāra) to the others who united themselves with the guilty man (doshika).

(Sanskrit and Old Canarese inscr. no. 99, lines 1-7, Ind. Ant., Vol. x, p. 164, notes 6-10.)

(35) 'Hail! Let it be known that these are the the names (not given) of the Āchārya who averted the excommunication (vīlliga-vārte=bahish-kāra) of the skilful people (better perhaps 'those who are conversant with painting or architecture') of this district, after that they had given the mūme-perjērevu to the Sūtra-dhārī who made this temple of Lokesvara (still exists under the name of god Virāpāksha, Ante p. 163, c. 1, paras. 3, 1, 2) of Lokamahādevī (the queen) of Vikramāditya, the worshipful one, who three times conquered Kānchī.'


(Sanskrit and Old Canarese inscr. no. 100, Ante p. 165.)

(36) 'Hail! The grant that was given of Śrī-Vijaya-āditya 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) Śrī-Lokapālēśvara, after having given the office (sthāna, see below) of the holy Aṇjanāchārya to the holy Devāchārya (datti Aṇjanā- chārīya bhagavantargge koṭṭu Śrī-Lopapālēśvarakam pāre balī).'

'Sthāna may mean the office of the priest of the temple, or the locality, i.e., allotment of land, belonging to the holder of that office.'

Cf. Mānasāra, ii, 25-26, above. (The first meaning suits the context better.)

(Ibid., no. 101, pp. 165, 166, and note 18.)
(37) 'Hail! Chaṭṭara-Revadi-Ovajja (Ojhā, see below) of the Sarva-siddhi-Āchāryas, who was acquainted with the secrets of Śri-śilemuddas (śiḷā-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 re-admission into caste of the artisans 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 Guṇḍa as the builder of the temple, this inscription (no. 99), as also the next (no. 100) seems to be intended to record the re-admission 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 baḷligavārte (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 Sūtra-dhāri or Sūtra-grāhī, 'the holder of the thread' was the assistant of the shhapati, 'the master-carpenter or master-mason,' the architect.'—(Dr. Fleet, Ind. Ant., Vol. x, p. 163, note 3.)

(38) It should be noted that Chārī, Āchāriya, Āchārya (with different prefixes), Ojhā, and Sūtra-dhārī are the surnames or titles of the Sthapatī (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, Āchārī (no. 99, line 4, no. 100, line 8); Āchāriya (no. 100, line 7); Sarva-siddhi-Āchārī (no. 100, line 8); Sarva-siddhi-Āchārjiya (-yya) (no. 114, line 2 f); Tri-bhuvanāchārī (no. 99, line 5); Añjanāchārya (no. 101, line 5); Devāchārya (no. 101, line 6); Ovajjā (=Ojhā, no. 114, line 4); Śile-mudda (?=śiḷā-marddaka or modaka, no. 114, line 1). The very same architects are again given the titles of Sūtra-dhārī (no. 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. Hultsch and Venkāyya; compare the following:

(39) 'The nāga (i.e., the cobra on the slab on which the inscription is incised) has been made by Ṣaṭaka (Nartaka), the pupil of the Āchāriya (i.e., Āchārya) Idomorā (Indramayūra) of the town of Samjayanti.' Āchārya—probably means master(-mason), i.e., sthapati.'
(Banawasi Prakrit inscrp., line 2 f., Ind. Ant., Vol. xiv, p. 334, notes, 20, 23.)

(40) Badhūvallabha-Mallasya vachanenaiva śasānum tvashṭā Nandivarāchāryya-dānasyāsyā likhāmy-aham

'By order of Badhuvallabha-Malla I, the carpenter Nandi-varmāchārya inscribe the charter of this grant.'
(Bana Grant of Śaka 261, lines 50–51, Ind. Ant., Vol. xv, pp. 176, 177.)

(41) 'The carpenter Vīraṇa, son of Muddapāchārya, 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 Vīraṇāchārya, son of Malla.'
(Ibid. Maṇḍya Taluq, no. 55; Transl., p. 45, last para.)

(44) 'For the carpenter Mallana, son of Vīraṇāchārya, who engraved the grant, one share was given.' (A.D. 1474)
(Ep. Carnat., Vol. iii, Malavalli Taluq, no. 121; Transl., p. 68.)

(45) 'It was engraved by Mallanāchārya, son of Vīraṇāchārya.' (A.D. 1513)
(Ibid., Nanjangud Taluq, no. 16; Transl., p. 97.)

(46) 'Kontāchāri, son of Konguṇi-āchārya, blacksmith of Bai . . . of Bāguli, fighting in the war along with the ruler of the nāḍa, went to Svarga (died).'
(Ibid., Vol. iv, Chamarajnagar Taluq, no. 20; Transl., p. 3.)

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(47) ‘Engraved by the carpenter Viraṇāchārya, son of Mallana.’
   (Ep. Carnat., Vol. iv, Transl., p. 41, no. 30.)

(48) ‘And it was engraved by the carpenter Viraṇāchārya, son of Viraṇā.’
   (A.D. 1545.)
   (Ibid., Nāgamaṅgalā Taluq, no. 58 ; Transl., p. 128.)

(48a) ‘And this copper śāsana was engraved by the carpenter Malla-
   nāchārya, son of Viraṇāchārya.’
   (A.D. 1515.)
   (Ibid., Vol. v, Husan Taluq, no. 16
   Transl., p. 5, para. 2.);

(49) ‘Engraved by the carpenter Viraṇāchārya, son of Viraṇā.’
   (A.D. 1561.)
   (Ibid., no. 7 ; Transl., p. 6.)

(50) ‘Engraved by Appanāchārya, son of Viraṇāchārya.’
   (A. D. 1524.)
   (Ibid., no. 94 ; Transl., p. 29.)

(51) ‘Mallanāchārya, son of Viraṇāchārya, enjoys one share as the
   engraver.’
   (A. D. 1512.)
   (Ibid., Belur Taluq, no. 79 ; Transl., p. 65.)

(52) ‘Engraved by Viraṇāchārya, son of Mallanātha.’
   (A.D. 1539.)
   (Ibid., Part 1, Belur Taluq,
   no. 197 ; Transl., p. 108.)

(53) ‘By Mallana’s son, the carpenter Viraṇāchārya, was it written.’
   (A.D. 1535.)
   (Ibid., Ariskere Taluq, no. 126, Roman
text, last line ; Transl., p. 169.)

(54) ‘Mallana’s son carpenter Viraṇāchārya wrote (or engraved) it.’
   (Ibid., Channarayappattana Taluq
   no. 167 ; Transl., p. 199.)

(55) ‘Written by the Senabova Kalajāchāriya’s son Iśvara.’
   (A.D. 1279.)
   (Ibid., Vol. vi, Mudgere Taluq
   no. 72 ; Transl., p. 72.)

(56) ‘The carpenter Viraṇāchārya, son of Mallana, engraved it.’
   (A.D. 1513.)
   Engraved by Viraṇāchārya, son of Gaṇapaya.’
   (A.D. 1587.)
   (Ibid., Vol. vii, Shimoga Taluq,
   no. 83 ; Transl., p. 33.)

(57) ‘Engraved by Viraṇāchārya, son of Mallanātha.’
   (A.D. 1527.)
   (Ibid., no. 85 ; Transl., p. 33.)

(58) Āchārya, distinctly mentioned as an “architect”:
   Āchārya-dakshiṅe haste madhyamāṅguli-madhyme
   Parvāṁ mātrāṅgulāṁ jñeyāṁ . . . 1 (5)
   Grāmādhva-kṣetra-gayyeshu māṅṅgula-vidhānataḥ
   Āchārya-dakṣāṅgulibhir mite vyāsa-mithādhikaiḥ (?) 2 (7)
   (Suprabhedāgāma, xxx, 4, 5, 7.)
Cf. Āchārya-lakṣaṇair yuktait śhapatir ity abhidhīyate

(59) Vāstu-jñānam athātaḥ kamalabhavanāṁ muni-paramparāyātāṁ
kriyate’dhunā mayedarāṁ vidagdha-sāṁvatsara-prityaiṁ

(Brihat-samhitā, LIII, 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).

Sāṁvatsara—astrologer (see Sir M. W. Dict. p.1102). Kern translates the last pada 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 proper. 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; Saṅkaraāchārya 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. Silpa-śāstra, Vāstu-śāstra, etc.). Śāstra or Vidyā has fourteen 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 Kalās or arts (see under Kalā).

But the expression “versed in all śāstras” 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-parikshā) will indicate an intimate knowledge of practical geology, which is essentially necessary for architectural purposes. The chapters on gnoman (see Saṅku) and site plan (see Pada-vinyāsa) 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 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 Sandhikarman) 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 æsthetics. 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. (Cf. Mānasāra, ii, 40, quoted above, and Brāhat-saṃhitā, LIII, 1.)

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 expert in his own special subject. Takshaka must be an expert carpenter and joiner. Vardhaki must be expert in designing and painting. Sūtra-grāhin 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 organized 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 qualification 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. i), 'should be ingenious, and adept 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 draughtsman, 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 obstruse 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 Mānasāra:

'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. I, 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, Sūtragrāhīn and Vardhaki, belong to the higher classes. Further, from the liberal presents and rewards given on each occasion equally to the Guru (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-uḍaiyār 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:—Virabhadra-deva (1, 12), Brahmāṇi, Īśvari (1, 13), Vaishnavi (1, 14), Indrāṇi (1, 15), Gaṅapati (1, 16), Chāmuṇḍēśvari of the chief shrine (mūla-sthāna).’
(Inscr. at Kolar, no. 66, H. S. I. I., Vol. iii, pp. 136-137.)

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 Apasaṃchita; cf. also xlvi, 30, xlvii, 1, lviii, 11, etc.)

STHĀNIYA—A city, a fortress, a site 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-ṣaṭa-grāmyā madhye sthāṇyāṃ, chatus-ṣaṭa-grāmyā droma-
mukham, dvi-ṣaṭa-grāmyā khārvaṭikam, daśa-grāmi-saṅgraheṇa saṅgra-
ṇaṃ sthāpayet!
(Kaṇṭiliya-Artha-sāstra, Chap. xxii, p. 64, para. 4.)
Jana-pada-madhya samudaya-sthānāṃ sthāṇyāṃ nīveṣayet!
(Ibid, Chap. xxiv, p. 51, para. 2.)

STHĀNU—A synonym of Stambha or column.
(M., xv, 5, see under Stambha.)

STHĀPAKA—One who installs, actual worker, perhaps the principal assistant to the chief architect (sthapati), not the master who is called Kartā.

(M., xxxvii, in particular, cf. lines 7 and 34, 70-71.)

STHĀPATYA—A house relating to architects or architecture, architectural or sculptural workshop.

Analānila-kone vā sthāpatyālayam eva cha!

(M., xxxii, 78, cf. also 66.)
STHÁPANA-MANḌAPA—A room or pavilion where the idol is installed after it is washed and dressed, the sanctuary.

Práśādābhimukhe saptā-maṇḍapaṁ kalpayet kramāt
Ādau cha snapanārtham cha dvitiyam adhyayana-maṇḍapam
Viśeṣaṁ snapanārtham cha maṇḍapaṁ cha tritiyakam
Chaturthaṁ pratimāgāraṁ pañchamaṁ sthāpana-maṇḍapam

(S., xxxiv. 45-48.)

STHĀVARA-BERA—A stationary idol.

(S., li, 17, etc.)

STHIRA-VĀSTU—A permanent building.

Sthira-vāstu-kukiṣi-deśe tu chara-vāstu tathāpi cha
... garbha-śvabhram prakalpayet

(S., xii, 170-171, see also 43.)

STHŪNA—The civic and sacrificial posts used as memorial pillars, symbolising royal and divine power to which offenders and sacrificial victims were tied, ‘maintained by the Fathers’, upon which ‘Yama makes seats for the departed.’ (R.V. x, 18, 3; A.V. xviii, 3, 52), made of copper, bronze or iron (ayas, R.V. v, 62, 7, 8), a synonym of Stambha or column.—(S., xv, 5; see under STAMBHA.)

SNAPANA-MANḌAPA—A class of pavilions used for bathing, a washing room.

(S., xxxiv, 43-48, etc.; Suprabhedāgama xxxi, 96, 97; see under Maṇḍapa.)

SNĀNA-DRONI—Bathroom for a deity.

(Champa, by Mazumdar, p. 237.)

SNĀNA-MANḌAPA—A pavilion for bath, a bathroom.

(S., xxxii, 74, etc.; see Maṇḍapa.)

SNĀPANA-MANḌAPA—A washing room, a pavilion where idols are washed.

Snāpanārtha-maṇḍapaṁ chāpi snāna-maṇḍapam eva cha

(S., xxxii, 74; cf. xxxiv, 46, 47, etc.)

SPHŪRJAKA—A class of twelve-storeyed buildings once prevailing in the country of Sphūrjaka (?)

Pāñchālaṁ drāvidāṁ chaiva madhyā-kāntaṁ kālīṅgakam
Virāṭaṁ keralāṁ chaiva vāṁśaṁ māgadhāṁ tathā
Janakaṁ sphūrjakaṁ chaiva daśa-kāntaṁ prakīrtitam

(S., xxx, 5-7; see under Prāśāda.)

SYANDANA—A synonym of yāna or conveyance, a chariot.

(S., iii, 9, 10; xix, 145.)
SVAYAMBHU

Cf. Viśāla-ratha-vīthiṁ cha syandanaṁ mandaropamam ī
'Built a car like the Mandara mountain and also broad roads (round the temple).’—(Krishṇapuram Plates of Sadāśivaraya, v. 57, Ep. Ind., Vol. ix, pp. 336, 341.)

SVAYAMBHU—Self-revealed, a kind of phallus.
(Kāmikāgama, l, 35; M., lī, 227; see under Liṅga.)

SVAMIKĀRA—Svādhyāyaka, reader of sacred literature.
(M., xli, 124.)

SVARGA-KĀNTA—A class of eight-storeyed buildings.
(M., xxvi, 28–33; see under Prāsāda.)

SVARNA-LIṅGA—A kind of phallus, a phallus made of gold.
(M., lī, 333, etc.)

SVA-VṛIKSHA—A type of round temple.
(Agni-Purāṇa, Chap. civ, vv. 17–18; see under Prāsāda.)

SVASTIKA—An auspicious mark, the Omkāra symbol, the fire cross, the sun symbol, 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 Prāsāda).
A class of villages (M., ix, 3, 330; see Grāma; compare M., xii, 76, 77, 146; xlxx. 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-vaktraṁ dāṇḍakaṁ proktam tri-vaktraṁ svastikam tathā ī
(M., xxxiv, 552.)

A class of mansions or halls (M., xxxv, 3, 80).
A kind of phallus—(M., li, 4, 120).
(2) Aparo'nta-gato' lindah prānta-gatau tad-utthitau chānyau ī
Tad-avadhi-vivritaś chānyaḥ prāg-dvāraṁ svastike subhadam ī
'The Svastika (building) 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 terrrace.'

Commentary quotes Garga:
Paśchimo'ntagato'lindah prāg-antau dvau tad-utthitau ī
Anyas tan-madhye vidhiṛitaḥ prāg dvāraṁ svastikāṁ subham ī
(Bṛihat-saṁhitā, li, 34, J. R. A. S., vi, p. 286, note 1.)

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A kind of octagonal building:
(3) Agni-Purāṇa (chap. Civ. vv. 20, 21; see under Prāśāda).
(4) Garuḍa-Purāṇa (chap. XLVII, vv. 21, 23, 31–33; see under Prāśāda).
(5) Kāmikāgama (xxxv, 89) refers to a mansion (śālā):
Dakshinē chottare chaiva shan-netranam svastikam matam
Pārśvayoh purataś chaiva chatur-netra-samāyutam

An entablature (ibid., Liv, 7).

Ibid., XLII (named Svastika-vidhi) divides buildings into four classes
namely, Jāti, Chhanda, Vikalpa, and Ābhāsa (vv. 3–4), which are
described in detail (vv. 5–30).
(6) See the figure (specimens of Jaina sculpture from Mathura, Ep.
Ind., Vol. II, p. 311).

(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 . (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 Inscrip-
tions from Kuḍā, Kārle, Šailawāḍi, 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 Kārle
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 Šailawāḍi inscription, and at the
end of Kārle 2. Thus cave temple disproves the theory that the Christi-
an 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 Indrají (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 (naraka), 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 xv, 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.'

(Ibid., Vol. xxx, pp. 413–414.)

(11) 'This emblem (the ancient mystic emblem of the Bon Religion Tungdrung \(\text{\textcircled{F}}\)) 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 Ghūm tells me that Yungdrung as a monogram is said to be composed of the two syllables, \(\text{\textcircled{F}}\) su and \(\text{\textcircled{F}}\) ti, sutī = 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 (\(\text{\textcircled{F}}, \text{\textcircled{F}}\)) contains two reversed forms of the Svastika (yungdrung).'</n

Mr. Francke 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 \(\text{\textcircled{F}}, \text{\textcircled{F}}\)) 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 nearly resembling the runic G, occurs in a Pali inscription, and reversed \( \alpha \), 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 ironworks.'

(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 faces the east at sun-rising and follows 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. Müller (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 originally 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 connexion with the marriage presents in India and
Spain.—(Ind. Ant., Vol. xv, p. 93, c. 1, para. 1 ; c. 2, para. 2.)

(18) 'The svastika or fylfol is one of the most ancient symbols mankind
has. Much is heard of it nowadays, and in one country much is seen of it,
where it is presumed to be especially connected with the mysterious con-
ception called Aryan, and with the Christian Faith as a national possession
and discrimination. "Rise of a benign power" or "lucky time" is the
meaning attached to it in Germany where it is supposed to have a German
origin and an anti-Semitic signification.'

'Wherever the sign came from, it did not come from Germany. It is
not a natural symbol of the Aryan race, which is not a race but a myth or
scientific abstraction. It was not invented by European peoples. Fifteen
centuries before India knew anything of Europe the sign was used by the
people of the Indus valley, as is shewn by the great excavations on sites
along that river, and those peoples were not Aryans or Europeans or Indo-
Europeans, nor in any sense the direct ancestors of the Germans. Europe,
it seems, knew nothing of the sign until a thousand years later than the date
of the specimens found in large numbers in that part of India. When early
Christians used it, as they often did, they were using something borrowed
from older religions or civilizations. A good claim can be made out

1Adolf Hitler has, however, explained the significance of Svastika which
is included in the new German flag—Red with a white disc in the centre
bearing the black Svastika—as follows:

"The red expressed the social though underlying the movement (of the
National socialists); white, the National thought; and the Svastika signified
the mission allotted to us—the Struggle for the Victory of the Aryan Mankind
and at the same time the triumph of the ideal of the Creative Work which is in
itself and always will be anti-Semitic.'—(Mein Kampf, 1939, pp. 409 note, 411.)
for Egypt as its inventor, where the symbol for created life was a cross with a circle on top or resting on the left arm, and that combined with the symbol for Divinity in the hieroglyphics (something like a small flag) might easily have developed into the svastika we know. From Egypt it could have spread over the Mediterranean world and the Near East, for there was much trade and travel in early days. SCHLIEMANN found both forms of it, the right and left handed, in the ruins of Troy, and it has been discovered also on Chaldaean bricks, in Egyptian temples, on vases of Cyprus, Hittite carvings, Etruscan pottery, in India’s cave temples, on Roman altars and British runic monuments, in Tibet, China, Korea, Mexico, Peru, and in the prehistoric burial ground of North America. Germany’s sole right to it is far from established.’

‘The origin of its name is less disputed. Sanskrit has the credit—su (well) asti (is) ka (a noun ending) Svasti (it is well), India has said at the beginning of any auspicious act, and “it is well” is the meaning of the sign throughout the ages. “Life is beneficent.” It indicates—we quote from a woman writer on symbolism—“That the maze of life may bewilder, but a path of life runs through it: It is well is the name of the path, and the key of life eternal is in the strange labyrinth for those whom God leadeth.” A rival interpretation finds in the word another Sanskrit element, the sva (self) of swaraj and similar words, relating the svastika to the good that comes from one’s own efforts, but that view has found little acceptance. In general man has seen in the sign an assurance that somewhere in this fluid difficult chaotic life there is stability and benevolence, and he reads it as an assurance that he should struggle on in hope.’

‘For this reason some have sought its origin not in the religious symbolism of Egypt, but in the pattern of the heavens. In the sky only the Pole Star is stable and constant. All else moves round it. So the fixed, the reliable, the drutsa of the old Indian astronomers, became an assurance that there was the seat of a power kindly to man. Anyhow we must believe that India has given the larger part of the associations that have always gone with the Svastika, though it might come as a shock to some good Germans to be told that they are in the same line of thought as Hindus and Buddhists who begin an important piece of work with “svasti” and welcome a guest with “svastu” “be it well”.

(Statesman, October 14, 1934.)

The extensive literature dealing with this most ancient and popular symbol in its all aspects (viz. etymology, antiquity, various countries and peoples who employed it, and the four main theories of its significance) as summarized by the writer may be quoted (from the Indian Review, December, 1940, pp. 754–761) below:

The term ‘Svastika’ is etymologically composed of three parts ‘su’ (good, auspicious), ‘asti’ (‘as’ to be, ‘ti’ affix for third person singular

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or the suffix 'ti' added to verbal root to form verbal or abstract noun, like 'gati' going; 'rati', love or love goddess, etc., thus 'asti' may be equivalent to 'sthiti', stay or settlement) and the suffix 'ka' (to imply possession of, as in Bāla (=hair) ka (possessing) which means a boy having his hair grown. This derivation of the term from Sanskrit is corroborated by the monogram Yungdrung which as quoted above is composed or two syllables, su (ṣu) and ti (ṭi) and is the mystic emblem (षष) of the Bon religion Tungdrung. Mr. A. H. Francke (Ind. Ant. xxx, 132) took this symbol 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. Thus the Sanskrit 'svastika' should imply any object possessing, indicating, or ending at an auspicious omen. This etymological meaning of the classic emblem has retained its original sense everywhere probably excluding Germany of Hitler's day. But there are various theories to explain its design and purpose.

According to some (see above M. Burnouf, Mr. Tylor, Mr. Walhouse, Ind. Ant., Vol. vii, p. 177) the svastika symbol (षष) is intended to denote the 'invention of the fire-drill, and preserve the sacred remembrance of the discovery of fire (at the neolithic age) by rotating peg in dry wood. The symbol represents 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 was rotated by a chord of cow-hair and hemp till the sacred spark was produced.'

The myth of Prometheus appears to have originated from Pramantha or lance. The invention of fire-drill marks an epoch in human history, Till then there was hardly much difference between men and beasts. For in the palaeolithic or old stone age, men could use for defence and offence only the implements of wood, bone or stone, rude in form and entirely devoid of skilled workmanship. In the new stone age, however, higher type of implements came into use. Men then developed the intelligence and skill to grind and polish the rude instruments of earlier age in order to make more effective use of them. The neolithic men were not, like their Palæolithic fore-fathers, ignorant of the use of fire and the potter's art. They could then cook meat and fish. They could make with hand pottery which was later turned on wheel. They honoured their dead parents and relations by elaborate tombs frequently built of massive stones. This sort of ancestral worship was the beginning of the belief and faith in a Creator or the God, who is the ultimate father of all beings. Thus
if the svastika symbol be ascribed to the period when the production and use of fire became known to humanity it would claim a very great antiquity so far as India is concerned. For the discoveries at Mahenjo-Daro show unmistakably that at 3000 B.C. Indians not only knew the use of all metals including gold but culturally made an all-round progress, and this Mahenjo-Daro period must be at least 2000 years later than the new stone age when the production and use of fire became known to them.

It, however, should be noted that the fire-origin of svastika will militate against its root meaning. Because however useful fire may be, its main function is to burn or destroy whatever comes in contact with it. Thus it would be an emblem of destruction like cross with which Christ was crucified or murdered. But etymologically svastika must mean ‘the good settlement’ or an auspicious emblem as its later use will clearly show.

According to another school of thought as represented by Rev. S. Beal (Ind. Ant., Vol. ix, p. 67 ff.), Mr. Sewel (Ind. Ant., Vol. x, p. 202) and Mr. Murray-Ansley (Ind. Ant., Vol. xv, p. 93 ff.) the svastika figure ‘symbolizes the idea of circumambulation, derived from the apparent movement of the sun from left to right round the earth.’ The idea appears to be this that if a person faces the east at sun-rising and follows 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.

This theory is corroborated by the world-wide use of the svastika symbol, so also the custom of turning sunways or with the sun, which is equally widespread. The further support to the sun theory is lent by the argument that ‘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 is dreaded as entailing a curse.’ Thus the custom and the symbol are co-related. The exponents of the cross-symbol theory of the svastika figure like Mr. Fawcett (Ind. Ant., Vol. xxx, pp. 413-414) hold that the 32 sun and fire symbols (gathered together by Murray-Ansley (Ind. Ant., Vol. xv, p. 66) ‘may be taken to be developments in various direction of the cross.’ This school of thought fail, however, to explain the appearance of svastika beyond a thousand years before the birth of Christ in connexion with whom the deadly weapon, cross, assumed a symbolic significance.

Numerous other theories adumbrated by General A. Cunningham (Edinburgh Review, January, 1870), Rev. Halsam (The Cross and the Serpent, 1849), Mr. Brinton (Myths of the New World), Dr. J. G. Mühler (Geschichte
der Amerikanischen Urreligionen, p. 497), Mr. Baldwin (Ancient America, New York, 1879, p. 186), and many others associate the svastika figure with the fire, sun, or cross symbol and do not advocate an entirely separate origin.

The fourth group of theories as elaborated by Mr. H. K. Deb (J. A. S. B., Vol. xvii, p. 229 ff.) and others associate the svastika symbol with the mystic syllable 'Om'. This syllable in Sanskrit consists of three letters 'a', 'u' and 'm', which are variously connected with the gods of Creation, Preservation, and Destruction, as well as with the three Vedas, the Rig, Sāman, and Yajus. But the sound 'o' of the mystic syllable is represented by a single letter which in the Brāhmi script looks exactly like one arm (𐀚, 𐀟) of the svastika figure (𐀘) and the nasal sound, 'm' is represented in Brāhmi by a small circle or dot with two ear-like projections (𐀚), which later on is shown by the dot only, with or without a crescent line below (𐀚). 'O' in grammar is stated to be a long vowel and it is held that in pronouncing the mystic syllable the 'o'-sound is lengthened by repetition and that the repetition is indicated in writing by two o's like a conjointed letter by placing them crosswise. And the nasal sound 'm', which is necessary in order to have a pause after a vowel sound, is indicated by a dot-like mark at the ends of the Brāhmi 'o'-symbol. Such dot-ending svastika figure is seen in numerous instances in Cunningham's Coins of India and in Rapson's Coins of Andhras, and D'Alviella's Migration of Symbols (p. 71), and in other places. In fact, this dot mark or a slight projection from the ends makes the svastika figure more ornamental.

If this identification of svastika with the 'Om' syllable, or the development of the former out of the latter, be accepted, three points would be further clarified. First, the auspicious character of the svastika figure will get support because the 'Om' syllable like the svastika figure is used at the commencement of something auspicious. The prefaces of 'Om' in pronouncing anything is followed down to this day by 'Svasti' (good luck) and it is also the practice to add 'Svasti' immediately after 'Om' in order probably to clarify or emphasize the meaning of the mystic syllable. Secondly, if the formation of the svastika figure from the joining of two Brāhmi o's in a crosswise manner be accepted a very great antiquity can safely be attached to this classic symbol, because the title 'Brāhmī' implies its origin from Brahma or the Creator Himself and the Brāhmi alphabet may be associated with the writings discovered at Mahenjo-Daro dating from 3000 B. C. Despite various other theories the indegenous origin of the Brāhmi can hardly be questioned although the history of its origin has yet to be written. Thus, thirdly, the Indian origin of the
svastika is further vouchsafed by the etymology of the term, which is unquestionably Sanskrit and Indian.

Before examining the very widely spread use of the svastika figure in Indian life and culture, it is desirable to notice briefly its antiquity and use in other countries, without, however, committing oneself about its migration from India, or its independent growth in other countries all over the world. Thomas Wilson in his book *Suastika* (Report of the Smithsonian Institution, 1894) has largely referred to the various objects of different countries whereupon the svastika mark has been found. 'The earliest undoubted reference of the svastika', as held by Mr. H. K. Deb, 'is said to be in connection with the Third city on the site of Hissarlik, identified with ancient Troy.' It is common also in the Fourth and Fifth cities on the same site, and is principally found there on spindle whorls, dating approximately from fourteenth or thirteenth century B.C. It is, however, a remarkable fact that this svastika was not found in the First and Second cities but emerged in a variety of forms in the Third or the burnt city. This fact clearly indicates that the svastika was foreign to Troy and that it was imported and introduced there about the middle of the second millennium B.C. Its importation from Vedic India is indicated by Professor Winckler's discoveries at Boghaz Kuei. It has been established by C. H. W. Johns (Ancient Assyria, 1912, p. 54) that about 1400 B.C. kings with Indo-Aryan names and worshipping vedic gods were ruling the region of Mitanni. 'The names Sutarna, Dushratta, etc., have a distinctly Indo-Aryan appearance. It is instructive to compare the name Gilukhipa, borne by a daughter of Sutarna I, who was also queen of Amernophis III of Egypt (c. 1400 B.C.) with the name Gurukshepa (Pargiter, Dynasties of the Kali Age, p. 9) borne by the third successor of Brihadbala of Kosala who had fallen in the Bharata War.' Ample evidence has been secured which goes to show that there was intimate inter-communication at that period among the different peoples inhabiting Asia Minor, Egypt and the Aegean Island, so that the Vedic religion obtaining in Mittani had many opportunities for circulation abroad. Earlier still, Mittani had been the centre of an extensive empire, and the migration of the svastika symbol to Troy in those days is intelligible enough (*J. R. A. S.*, Vol. xvii, p. 242).

In Greece the svastika appears on the archaic pottery ascribed to between the years 700 and 500 B.C. In the Thomas Wilson's list the Fig. 140 shows the Grecian geometric vase of Smyrna, Fig. 153 shows the geometric Grecian vase of Thesa., Fig. 155 shows another Grecian vase (oinochoe), and Fig. 130 shows the Naukratis vase of Greece. In the same list Fig. 186 shows the Cervetri-Italian cinerary Urn, and Fig. 171 shows the detail of
Rhodian vase. The Figs. 59 and 63 of the same list show the spindle whorl of Troy.

The svastikas composed of four small squares (□□□□) and the archaic cross type (рова) are found on old Greek coins and as an ornamental device on early Greek pottery in Samos, Cyprus, and Hisarlik. It is also to be found on early Latin, Etruscan, and Sicilian ornaments, coins, and pottery, as well as in Asia Minor and North Africa, especially where there had been Phoenician colonies. It is hardly to be found on Egyptian, Babylonian or Assyrian remains.

In the Museums of Sweden and Denmark there are several hundred gold bracteates which appear to have been worn as amulets or medals, frequently bear the svastika mark drawn both ways.

In the Roman Catacombs the svastika occurs not frequently, as a Christian symbol in Roman mosaic work in England, France, Spain and Algeria. It is abundant on pottery, ornaments, and weapons of Roman-British and Anglo-Saxon times, and of corresponding periods in Scotland, Germany, Switzerland, and Denmark. A sepulchre was found in Norfolk and another preserved at Cambridge, bear the svastika in continuous lines. A whole row of svastika surrounds the pulpit of St. Ambrose at Milan; it is seen also on wall paintings at Pompeii, on ancient Athenian and Corinthian vases and in the large Mosaic in the royal garden at Athens. It is also found in Hungary, China and Japan where it is frequently used as a potters’ marks (Ind. Ant., Vols. vii and xiv). Clothes used in Spain for covering the trays, were bordered with the svastika only for ornamentation. Professor Max Müller found it in Bishop’s Island near Königswalde on the right bank of the Oder, near Gubben. It is seen also on a celtic Urn found at Shropham in Norfolk and now in the British Museum. The form of it (𝖆) known as the double sun snake of Scandinavia has been found on pottery in the Island of Cyprus, specimen of which is in the Museum of St. Germain in France. Svastika has also been found on a Christian tomb with a Latin inscription, discovered in 1879 at Rome. It is most rare and common in Norway, Denmark, and Sweden. A stock bearing the date 1809 in the Norwegian Museum in Stockholm is covered with svastikas of the double sun snake type (ץ).

Professor Max Müller concludes that the svastika has been found in nearly every country of Europe (Ind. Ant., Vol. xv, p. 94). In his Early History of Mankind, Mr. Tylor has shown the extensive use of the svastika symbol at some period in every quarter of globe as exemplified above. And Mr. Walhouse (Ind. Ant., Vol. vii, p. 177) has identified both the right-handed and left-handed forms in all countries of Asia, Europe, and Africa.
130—Grecian vase NAUKRATIS—Wilson, The Svastika, Fig. 130.
140—Grecian geometric vase of Smyrna—Wilson, The Svastika, Fig. 140.
153—Grecian geometric vase of Thesa—Wilson, The Svastika, Fig. 153.
155—Grecian vase OINOCHOE—Wilson, The Svastika, Fig. 155.
171—Rhodian vase—Wilson, The Svastika, Fig. 171.
186—Cervetri-Italian Cinerary urn—Wilson, The Svastika, Fig. 186.
Fig. 63—The spindle whorl of Troy with ogee Svastika—Wilson, The Svastika, Fig. 63.

Fig. 59—Biconical spindle whorl of Troy—Wilson, The Svastika, Fig. 59.

Fig. 20—Indian coin, Eran, Fig. 20, Plate XI, in Cunningham's "Coins of Ancient India", containing snake pattern of Svastika.

Fig. 7—Indian coin, Ujjain, Fig. 7, Plate X, in Cunningham's "Coins of Ancient India". (Reproduced through the courtesy of Smithsonian Institution.)
In the land of its origin the svastika symbol, whether identified with the 'Omkāra' or not, has been popular, both as an auspicious emblem as well as an ornamental device, with the followers of Brāhmaṇism, Jainism and Buddhism. As referred to above, all pronouncement in Sanskrit commences with 'Om' and 'Svasti.' Several epigraphical records open with the svastika symbol. Coins also bear this symbol. For instance, in Cunningham's Coins of Ancient India, Fig. 20 of plate XI shows a unique specimen of eran coin, and Fig. 7 of plate X represents another interesting specimen of svastika with the Brāhmi 'o' and 'm' actually depicted.

The svastika is called by the Jains 'Sathis.' They give it the first place among the eight chief auspicious marks of their faith. Bhagwanlal Indrajit (Hathigumpha Inscriptions, Udayagiri Caves, p. 7) testifies on the authority of Yatis that 'the Jains believe it to be the figure of Siddha, who is beyond the four conditions of life, viz. to become, after death according to one's action in life, a god or to go to hell or to be born again as a man or a lower animal.' The Siddha is represented by the svastika in this way. The point (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 life is turned to show that the four states are closed for him (Dictionary of Hindu Architecture, pp. 734–35). Specimens of Jain sculptures from Mathura (Ep. Ind., Vol. II, p. 311) contain this symbol.

The Buddhists appear to hold the svastika in the same light as the Jains. In the Nasik Inscription (no. 10) of Ushavadata, the symbol is placed immediately after the word 'Siddham'; a juxtaposition which corroborates the Jain interpretation. The svastika appears at the beginning or end or at both ends of an inscription and it might mean the Brāhmaṇical 'Svasti' or Jain 'Siddham.' The Buddhist square Pali Inscriptions from Kuda, Karle, Sailawadi, Junar, etc., among the Inscriptions from the Cave Temples of Western India contain svastika at the beginning and end (॥ व ॥ ह, Ind. Ant., Vol. xv, p. 96).

In modern times it is a favourite ornamental device. It is found in buildings, covering ceilings, cornices, fenders and other iron, silver, gold and wooden works. It is used not only as 'an auspices mark and a symbol for Buddha and Siddha, but also as a sign for the crossing of the arms and as the meeting of the four roads.' It has been translated into a sitting posture. In the Silpa-sāstra it has been elaborately worked out in the town-planning, and village schemes, in designing screens, lattice, joinery work, windows, pavilions, halls, and storeyed mansions, in digging wells, and carving the phallus or the emblem of Śiva (Dictionary of Hindu Architecture, p. 732 ff.). The Mānasāra-Vāstu-sāstra contain elaborate details of
svastika plan, of villages (Chap. ix, 3, 330; xii, 75-76, 7146; xl ix, 152; liv, 120; lviii, 12), of joinery work (Chap. xvii, 60), of windows (Chap. xxi, 583), of Pavilions (Chap. xxxiv, 552) and of Halls and Storeyed Mansions (Chap. xxv, 3, 80). These references are further elaborated in the general literature. For instance the Brihat-samhita (Chap. liii, 34 ff.) contains a technical description of a svastika house: "The svastika (house) is auspicious if it have the entrance on the east side, and one continual terrace along the west side, at the end whereof begin two other terraces going from west to east, while between the extremities of the latter lies a fourth terrace" (Chap. liii, 34 and J. R. A. S., Vol. vi, p. 286).

The octagonal buildings of the svastika plan are described in the Agni- Purana (Chap. cv, vv 20-21), and the Garuda-Purana (Chap. xlvii, vv. 21, 23, 31-33).

According to the Kālikāgama (xxxv, 89 ff.) the distinguishing features of the svastika house are the six eyes (netra) in right and left, and the four eyes on the two sides and in front. Further details have been elaborated in the Mānasāra-Vāstu-śāstra where (Chap. xxxiv, 552) the characteristic features are stated to be the plough-shape and the three faces. This design has been followed in a structure erected at Allahabad near the Bharadwaj Ashrama of which several photographic views, measured drawings and a graphic description are included in the writer’s Hindu Architecture in India and Abroad. The plough-shaped three-face design will not at the first sight disclose the usual svastika plan, which has various forms. The standard authorities on architecture have developed the plan of the svastika house in three different forms as described in the Mānasāra, the Brihat-samhita, and Agni-Purana, and Garuda-Purana. The structure referred to above is in conformity with the Manasara’s rules and satisfies all the essential requirements.

Thus there is some truth in the conclusion of Thomas Wilson (ibid., pp. 951-952) when he says that since we find the svastika used on small and comparatively insignificant objects, those in common use such as vases, pots, jugs, implements, tools, household goods and utensils, objects of the toilet, ornaments, etc., and infrequently on statues, altars and the like, the holy or sacred character of the svastika should be given up, and it should still with these exceptions be considered as a charm, amulet, token of good luck or good fortune, or as an ornament or decoration.

Whichever theory of its origin be accepted—Om, Sun, Fire, or Cross the etymology of the term, svastika, justifies its Indian or Sanskrit, origin. And according to its derivative meaning its auspicious significance cannot be denied as long as the Sanskrit civilization and Hindu
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culture will survive in this world. In India this classic symbol has taken a corporeal body and the Hindus have been building their roads, towns, villages, images, various articles, and houses according to this plan. Thus in India, the place of its origin, it is not merely an auspicious figure but it has been developed into a more tangible sculptural and architectural object.

(Indian Review, December, 1940, pp. 754-761.)

SVASTIKA-KHADGA—A type of octagonal buildings.

(Agni-Purāṇa, Chap. civ, vv. 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 top of a door.

‘The Śvarāsana of the gateway was made.’

(This inscription is on the top of the door of the Bhimesvara temple.)

(Ep. Carnat., Vol. x, Goribidur Taluq, no. 2, Roman text, p. 260, Transl., p. 212 f.,

H

HAṬṬA—A market, a market-place, a fair.

(1) Saumya-dvāram saumya-pade kāryā haṭṭās tu vistarāḥ II

(Agni-Purāṇa, Chap. cvi, v. 3.)

(2) Attra haṭṭāḥ mahā-janaś cha sthāpitaḥ—here the market-place and the shopkeeper (lit. big folk) were established.

Vichittra-vitih-saṃpūrṇaṁ haṭṭaṁ kṛtva grihāni cha—having constructed a market-place full of variegated (various) streets and houses (shops).

(Ghatiylala Inscrip. of Kakkuka, no. 1, v. 6; no. 11, v. 3; Ep. Ind., Vol. ix, p. 280.)

(3) Niṣrānikshepa-haṭṭam ekaṁ narapatinā dattam I

‘A bazar building or ware-house for storing goods to be exported was granted by the king.’—(The Chahamanas of Marwar, no. xxiii, Jalor stone Inscrip. of Śāmantasimhadeva, lines 22, 23, Ep. Ind., Vol. xi, p. 62.)

HARIKĀ-KARṆA—A kind of leg for the bedstead.

(M., xliv, 60.)

HARITA—A pavilion with twenty two-pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 13.)

HARITĀ—A moulding, an architectural ornament (see under Maṇḍapa).


An ornament of the pedestal (M., xxi, 31).

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HARMIKÄ—The kiosk, the altar-like structure that rises on the summit of the cupola of a stūpa. The Nepalese stūpas 'decorate the Harmikä with painted human eyes, thus suggesting a human figure, in the posture of meditation hidden in the stūpa: the crossed legs in the base, the body up to the shoulders in the hemisphere, the head in the Harmikä. It was crowned by one or more umbrellas of stone and served as a receptacle of relics. "The resemblance of the Harmikä to a sacrificial altar is perhaps not unintentional, because the Holy one (Buddha), instead of sacrificing other beings, sacrifices himself to the world." Railing on the top of stūpa, Tce, Burmese Hti; the lower part is called Gala (neck) and the whole chūdāmani. The umbrellas grouped over it are chhatravali and the shaft on which they are supported is Yashṭi. (Foucher, L'Art Greco-Buddhique, tome i, p. 97; Fergusson, Vol. i, p. 70, note 2.)

HARMYA (cf. Rāja-harmya)—An edifice, an upper room, a turret, an apartment, buildings in general, a palace. A rich man's house. (Amarakōśha, see under Prāśāda) including stables, etc. (R.V. i, 166, 4; vii, 56, 16; ix, 71, 4; x, 43, 3).

(1) One of the four divisions of the architectural objects:
Dharā harmyādi-vānaṁ cha paryaṅkādi-chatur-vidham i

(M., iii, 3.)

Buildings in general including prāśāda (big buildings), manḍapa (pavilion), sabhā (hall), sālā (mansion), prapā (almshouse), (a)raṅga (theatre, play-house with quadrangular court-yards) (ibid., 7-8).

Pūrva-hastena samyuktam harmyaṁ jātir iti śrītām i

(M., xix, 3.)

A palace:
Bhūpatināṁ cha harmyaṇaṁ lakshanaṁ vakshyate'dhunā i

(M., xl, 1, etc.)

Harmya-jaṁna-samārabhya sāla-jaṁna-pradeśakam i

(M., lxix, 37.)

Kuḍya-stambhe griha-stambhe harmya-garbham vinikshipet i

(M., xii, 132.)

(2) Prāśāda-harmya-valabhi-līṅga-pratimāsu kuḍya-kupesu i

'In the temple, mansion, roof, phallus, idol, wall and well.'

(Bṛhat-samhitā, J. R. A. S., N. S., Vol. vi, p. 332.)

(3) Harmyaṁ prāśāda-maṇḍitam—the edifice furnished with a temple.

(Vāyu-Purāṇa, part 1, Chap. xxxix, v. 57.)

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(4) Prabhūta-sīkharopetam harmyaṁ nāma prakīr̥titam—that is named harmya (edifice) which is furnished with a large tower or dome (sīkha).

(Kāmikāgama, I, 89.)

A class of buildings (Ibid., xxxv, 39, 40; see under Mālikā).

(5) Rāmadeva (II, 33, 42; IV, 33, 5):
Harmany-prasāda-sāmyukta-toranaṁ
Mahatim guhām . . . harmany-prasāda-saṁbhādhām

See also II, 51, 21 ; II, 91, 32 ; III, 55, 7 ; IV, 33, 5 ; V, 15, 3, 19 ; VI, 75, 26, etc.

(6) Mahābhārata (Cock):
I. 3, 133; Nāga-lokam . . . aneka-vidha-prasāda-harmany-valabhi-
nīryūha-sāta-saṁkulam

III. 207, 7; Harmany-prākāra-sobhanām . . . nagarīm

See also I, 3, 33 ; xv, 16, 1 ; v, 118, 19, etc.

(7) Vikramorvasi (Cock), p. 38: Maṇihamma-alam (maṇi-harmany-
talam.)

(8) Mrichchakāṣṭika (ibid.), pp. 47, 158:
Jirīnaṁ harmanyam; harmanyāsthaḥ striyaḥ

(9) Raghuvamśa, VI, 47, etc.:
Harmanyāgra-saṁrūḍha-trīṇāṁkureshu . . . ripu-mandireshu

(10) Jātakamālā (VI, ed. Kern, p. 80, r. 20):
Vidyud-iva ghana-sīkharam harmany-talam avabhāsanti vyathish-
thata

(11) Kathā-sarit-sāgara (Cock), 14, 19:
Harmanyāgra-saṁsthāḥ . . . paura-nāryah

(12) Vapra-gopuramayair-nava-harmaiḥ
‘By erecting new buildings adorned with a wall and a gate-tower.’
(Mangalagiri Pillar Inscript., v. 29, Ep. Ind., Vol. vi, pp. 121, 131.)

(13) Navina-ratnojñvala-harmany-śriṅgam—‘the top of the royal palace, the scene of the first act.’—(Dhar Praṣasti of Arjunavarman, v. 8, Ep. Ind., Vol. viii, pp. 109, 99.)

(14) Madana-dahana-harmanyāṁ kārayāmāsa tuṅgam sa guṇa-gaṇa-
nidhāna-śrīmārājābhidhānaṁ
‘Then that store of all virtues, the illustrious Indrarāja, ordered to be built this lofty temple of the destroyer of Cupid (Śiva).’—(An Inscript. of Govinda III, v. 17 ; Ind. Ant., Vol. viii, pp. 41, 42.)

(15) Gommaṭa-pura-bhūshanam idu
Gommaṭam āyat ene samasta-parikara-sahitam
Sammadadiṁ Hūlla chāṁū
Paṁ māḍisidam Jinottamālayaman idam

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HARMYA-KĀNTA

Parīṣṭram nṛitya-gehaṁ pravīpula-vilasat-paksha-deśastha-śaila-
sthira-Jaināvāsa-yugmaṁ vividha-suvidha-pattrolasad bhāva-
rūpotkara-raja-dvāra harmmyaṁ beras atula-chatur-vvipiśa-
tīrtheśa-gehana ā
Paripūrṇaṁ puṇya-puṇja-pratimam esudud iyandadiṁ Ḥulla-
nindam ā

Abstract:—' He also built an abode (or temple) for the Tirthaṅkaras in this chief Tirtha 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 Tirthaṅkaras.'


HARMYA-KĀNTA—A class of seven-storeyed buildings.

(M., xxv, 29; see under Prāśāda.)

HARMYA-GARBHA—A top-room built at the topmost part of a building, a dining hall.

Hammiya-gabhho ti kuṭāgara-gabhho mudanuchchhādana-gabhha vā,
(Buddha-ghosha, Chullavagya, vi, 3, 3.)

Compare the translation by Oldenberg and Rhys Davids.

HARMYA-TALA—The flat roof of a house.

Chandramaśu-harmya-tala-chandana-tāla-vṛinta-hāropabhoga-rahite
hima-daghā-padme ā

' 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, sandalwood perfumes, and palm-leaf fans, and necklaces.'

(Mandasor stone Inscript. of Kumaragupta, lines 17–18, C. I. I., Vol. iii, F. G. I., no. 18, pp. 83, 87.)

HASTA (see Aṅgula)—A cubit, a measure generally equal to 24 aṅgulas or 18 inches.

(1) Chatyāri-vipināti chaiva hastah syād aṅgulānāṁ tu ā
(Brahmaṇḍa-Purāṇa, part I, second anushaṅga-
pāda, Chap. vii, v. 99.)

(2) Vāstu-sāraṇi (ed. Matri Prasada Pande, Benares) quotes the following without giving reference—Viśvakarmokta-hasta-pramāṇam:
Anāmikāntaṁ hastaṁ syād urdhva-vāhau savamśakaṁ ā
Kanishṭhikā-madhyamaṁ-pramāṇenaiva kārayet ā
Śvāmi-hasta-pramāṇena jyeshṭha-patni-kareṇa cha ā
Jyeshṭha-patra-kareṇāpi karma-kāra-kareṇa cha ā

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HASTI-PṚISHṬHA

'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) Dwādaśa-hasta-pramāṇa-grīha-niveśanam

(Barmani Inscrip. of Vijayaditya, lines 22–23, Ep. Ind., Vol. iii, p. 213.)

(4) Pārameśvariya-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-sataṁ samagraṁ vistārataḥ shasṭīr athāpi chāsh-ṭau

Utsedhatō'nyat purushāṇi sapta . . . hasta-sata-dvayasya

' (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.'

(Junagadh Rock Inscrip. of Skandgupta, lines 20–21. C. I. I., Vol. iii., F. G. I., no. 14, pp. 61, 64.)

HASTI-NAKHA—The elephant's nail, a turret.

(Kauṭiliya-Artha-śāstra, see under Grīha-vinyāsa.)

HASTI-PARIGHA (see PARIGHA)—A beam to shut the door against elephants.

(Kauṭiliya-Artha-śāstra, see under Grīha-vinyāsa.)

HASTI-PṚISHṬHA (cf. GAJA)—A class of single-storeyed buildings, a part of a building.

(M., xix, 171, see under Prāśāda.)

A part of a building (Kāmikāgama, l. 92, see under Vīmāna).

'The present structure (of the temple of Parameśvara, where from the five Van inscriptions at Gudimallam are copied) is not after the common model of the period to which it belongs: the Vīmāna 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-vīmāna is found only in Śaiva temples, e.g., the Dharmeśvara temple at Maniṁaṅgalam, the Śaiva temples at Somaṅgalam, Peṇṇagaram, Bhāradvājāśrama near Arcot, Tiruppuḷivanam, Konnūr near Madras, Vaḍa Tirumullaivāyil, etc. etc.'

(Ind Ant., Vol. xl, p. 104, note 2.)

See the plan and sections of the Parameśvara temple at Gudimallam (Ibid., plate between pp. 104, 105).

See the Pallava Antiquities (Vol. ii, pp. 19–20, plate iii, the Pallava temple at Tiruttaṇi; plate i, the Viraṭaṭanesvara temple at Tiruttaṇi and Sahadeva Ratha at Mahābalī-puram).

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HASTI-HASTA

See Fergusson, *Hist. of Ind. and East. Arch.*, Vol. I., p. 127 (Fig. 51, elevation of Chezrla 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.

Śvāra-mukha-sopānaṁ hasti-hastena bhūshītam

(M., xix, 211.)

Śopāna-pārśvayor deśe hasti-hasta-vibhūshītam

(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. cclxix, vv. 30, 51, see under Prāśāda).

3. *Bhavishya-Purāṇa* (Chap. cxxx, vv. 33, see under Prāśāda).

A class of oval buildings:

4. *Agni-Purāṇa* (Chap. civ, vv. 19–20, see under Prāśāda).

5. *Garuḍa-Purāṇa* (Chap. xlvii, vv. 29–30, see under Prāśāda).

6. The vehicle (riding animal) of Brahmā.

(M., lx, 1, 4; the sculptural description of its image, *ibid.*, 5–46.)

HĀRA

HARĀ

HĀRIKA(-Ā)

} —A chain, a chain of 108 strings of pearls worn round the neck (*Bṛihat-saṁhitā*, lxxxii, 32), an architectural ornament employed below the neck of the column, bead, astragal or baguette (see Gwilt, *Encycl.*, Fig. 873).

1. A moulding (bead) of the column:

Tat-(padma)-tungārđhaṁ tu hārikam

(M., xv, 58.)

Hāraḥ-srānta-paṇjarāḍhyam . . . (vimānam)

(M., xix, 194, see also xx, 56, 112.)

Adhisṭhānāṁ cha pādaṁ cha prastaram cha tri-varṣikam

Śāla-kūṭāṁ cha hāraṁ cha yuktā tatraiva yojayer

(M., xxi, 73–74.)

Kūṭānāṁ eka-bhāgena śesamh hāraṁ sapāṇjaram

(Ibid., 86.)

Hāraṁ sapāṇjaram

(M., xxi, 58.)

Chatush-kōpe chatush-kūtaṁ koshṭhe hārādīr ashtadhā

Anu-sāḷā tri-bhāgā vā hārāntara(m)-dvi-bhāgikam

(M., xxvi, 11, 23.)

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In connexion with the gopura or gatehouse:
Hārasya madhya-deśe tu anu-sālā-viśālakam 1
Tat-pāṛśva-dva(ya)yo(r) hāraṁ nāśikā-pañjarānvitaṁ 1
(M., xxxiii, 449-450.)
Ekāṁśam karṇa-kūṭam cha hāra-tāraika-bhāgikam 1
(M., xxxiii, 416 ; see also 431.)
Kūte cha bhadravor madhye hārāṁśaṁ madhyamena tu 1
(M., xxxv, 343.)

A chain:
Hāropagriṅa-keyūra-kaṭakaiṁ cha supūritām 1
(M., I, 14.)

(2) Alindāndhārīkāndhara-hāra bhāgena kalpitāṁ
Bahir āndhārīkāndhara-hāra(-ā) bhāgena vistritāṁ
Hāra-pramāṇaṁ bāhye tu rachanaṁthaṁ prakalpayet 1
Bhitty-antasthaṁ pramāṇaṁ syād bhittī-ḥāyīe tv-abāhyataṁ
Āndhārāndhārī-ḥāroktō (=ḥāra-yukto) khaṇḍa-harmya-viśe-shitam
(vimānam) 11
(Kāmikāgama, I, 74, 76, 77, 93.)


HIKKĀ-SŪTRA—The line over the glottis or along the larynx,
upper part of the windpipe. (See under TĀLAMĀNA.)

HIMA-KĀNTA (cf. HIMAVAT)—A class of seven-storeyed buildings.
(M., xxv, 31, see under PRĀSĀDA.)

HIMAJA—A class of pavilions.
(M., xxxiv, 152, see under MĀṆḌAPĀ.)

HIMAVAT—A class of buildings, with sixteen pañjaraṁ (compart-
ments), eight sālāṁ (halls), and eight kūṭas (towers).
Himavān iti vikhyāto yukta-shoḍaśa-pañjaraṁ 1
Ashta-sālāśṭra-kūṭas tu prāśādo lakṣaṇānvitaṁ 11
(Suprabhedāgama, xxxi, 44.)

HIRANYA-NĀBHA—A type of edifice.
Uttara-sālā-hīnaṁ Hiranyā-nābham tri-sālakam dhanyam—‘An edifi-
cence with three halls, wanting as it does a northern hall, is styled Hiranyā-
nābha, and insures luck.’
(Brihat-saṁhitā, līlī, 37, J. R. A. S., N. S.,
Vol. vi, p. 286.)

HEMA-KŪṬA—A class of pavilions.
(M., xxxiv, 155, see under MĀṆḌAPĀ.)

HOMA—An offering, a crowning moulding of the cages for domesti-
cated animals.
Mṛiga-nābhi-vidālasya pañjarasya 1
Homāt prastarānantāṁ vā mastakāntam-śikhaṇtakam 1
(M., xxxiv, 17.)

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APPENDIX I

A SKETCH OF SANSKRIT TREATISES ON ARCHITECTURE

A

AGNI-PŪRĀṆA—See under Purāṇas.

AṆKA-ŚĀSTRA—On architecture.

(Oppert’s List of Sanskrit MSS. in Private Libraries of South India, Vol. 1, no. 2499, p. 228.)


(Aufrecht, Catalogus Catalogorum, part ii, p. 4.)

APARĀJITA-VĀSTU-ŚĀSTRA—attributed to Viśvakarman, in possession of Maṇi Śaṅkara Bhaṭṭa, Surat.

(Catalogue of Sanskrit MSS. contained in Private Libraries in Gujarat, Kathiavat, Kachchh Sindh, and Khandesh, 1872, p. 276, no. 1.)

ABHILĀSHITĀRTHA-CHINTĀMAṆI—by Malla Someśvara, on architecture.

(Taylor’s Catalogue Raisonné, I. 478.)

ARTHĀ-ŚĀSTRA—(KAṬṬILIYA)—ed. R. Shama Śāstri, B.A., Mysore, 1919.

Chapters:
23. Bhūmichchhidra-vidhāna.
24. Dūrga-vidhāna.
25. Dūrga-niveśa.
65. Vāstuka, Gṛiha-vāstuka.
66. Vāstu-vikraya;
   Sīmā-vivāda;
   Maryādā-sthāpana;
   Bādhā-bādhika.

AMŚUMAT-(KAŚYAPIYA) — On architecture and sculpture.

(Taylor’s Catalogue Raisonné, I. 314.)

AMŚUMAD-BHEDĀGAMA—See under ĀGAMAS.

AMŚUMĀNA-KALPA—On architecture.

(Aufrecht, ibid., part I, p. 1.)

ĀGAMAS—Of the 28 Mahā-āgamas\(^1\), the following have special reference to architecture and cognate arts:

I. Amśumad-bheda (paṭala or chapter):

(There is another Amśumad-bheda by Kāśyapa, account of which is given elsewhere.)

II. Kāmikāgama (paṭala or chapters):
   15. Saṅku-sthāpana-vidhi.
   17. Pāda-vinyāsa.
   18. Śūtra-nirmāṇa.
   20. Grāmādi-lakṣaṇa.
   22. Āyādi-lakṣaṇa.

   2. Yogāgama.
   3. Chintyāgama.
   5. Ajitāgama.
   6. Diptāgama.
   7. Sukshmāgama.
   8. Sahasrāgama.
   10. Suprabhedāgama.
   11. Vijayaśāgama.

   16. Rauravāgama.
   17. Makutāgama.
   18. Vimalāgama.
   22. Laliṭāgama.
   23. Siddhāgama, also called Vaikhānasāgama.
   24. Śāntvanāgama.
   25. Sarvottāgama.
   27. Kiraṇāgama.
   28. Vātulāgama.

\(^1\)(See Sūkshmāgama, British Museum, 14033, aa, 26.)

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24. Daṇḍika-vidhi (dealing with doors and gateways).
32. Bāla-sthāpana-vidhi.
33. Grāma-griha-vinyāsa.
34. Vāstu-sānti-vidhi.
35. Śālā-lakṣaṇa-vidhi.
36. Viśesha-lakṣaṇa-vidhi.
38. Chatuḥ-śālā-lakṣaṇa-vidhi.
40. Varta (?dha)māna-śālā-lakṣaṇa.
41. Nandyāvarta-vidhi.
42. Svastika-vidhi.
43. Paksha-śālādi-vidhi.
44. (H)asti-śālā-vidhi.
45. Mālikā-lakṣaṇa vidhi.
46. Lāṅgala-mālikā-vidhi.
47. Maulika-mālikā-vidhi.
49. Nāgarādi-vibheda.
50. Bhūmi-lakṣaṇa-vidhi.
51. Ādyesktākā-vidhāna-vidhi.
52. Upapīṭha-vidhi.
53. Pāda-māna-vidhi.
54. Prastāra-vidhi.
55. Prāśada-bhūshaṇa-vidhi.
56. Kaṇṭha-lakṣaṇa-vidhi.
57. Śikhara-lakṣaṇa-vidhi.
58. Stūpika-lakṣaṇa-vidhi.
60. Eka-bhumyādi-vidhi.
62. Liṅga-lakṣaṇa-vidhi.
63. Aṅkurārpaṇa-vidhi.
64. Liṅga-pratishṭhā-vidhi.
65. Pratimā-lakṣaṇa-vidhi.
67. Devatā-sthāpana-vidhi.
68. Pratimā-pratishṭhā-vidhi.
69. Vimāna-sthāpana-vidhi.
70. Maṇḍapa-sthāpana-vidhi.
71. Prakāra-lakṣaṇa-vidhi.
72. Parivāra-sthāpana-vidhi.

It should be noticed that out of 75 chapters of the Kālikāgama, more
than 60 deal with architecture and sculpture. This Āgama is in fact another
Vāstu-śāstra under a different name.

III. Kāraṇāgama:

Part I (paṭalā or chapters):
3. Vāstu-vinyāsa.
4. Ādyeshṭaka-vidhi.
5. Adhishṭhāna-vidhi.
10. Mūrdhniṣṭhakā-lakṣaṇa.
17. Aṅkurāpaṇa-vidhi.
18. Mahābhisheka-vidhi.
24. Parivāra-bali.
27. Mrīt-saṃgrahaṇa (cf. 19).

Part II, chapters:
5. Gopura-lakṣaṇa.
7. Pīṭha-lakṣaṇa.
8. Śakti-lakṣaṇa.
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12. Āṅkurārpaṇa.
15. Nayanonmilana.
18. Bimba-śuddhi (cf. II. 13).
19. Śayanāropana.
21. Śiva-liṅga-sthāpana.
98. Maṭha-pratishṭhā.

IV. Vaikhānasāgama (paṭala or chapters):
22. Pratimā-lakshaṇa.
43. Uttama-daśa-tāla.

V. Suprabhedāgama (paṭala or chapters):
22. Karanādhiṅkāra-lakshaṇa, deals with Ushnīsha (crowns, head-gears), Āsana (chair, seats), Paryāṅka (bedsteads, couches, etc.)
Śirbhāsana (thrones), Raṅga (court-yards, theatres), Stambha (columns, pillars), etc.
27. Prāśada-vāstu-vidhi.
28. Ādyeshtakā-vidhi.
31. Prāśada-lakshaṇa-vidhi.
32. Mūrdhniṣṭhṭaka-vidhi.
33. Liṅga-lakshaṇa.
34. Sakala-lakshaṇa-vidhi.
35. Āṅkurārpaṇa-vidhi.
36. Liṅga-pratishṭhā-vidhi.
37. Sakala(image, idol)-pratishṭhā.
38. Śakti-pratishṭhā-vidhi.
40. Vṛishabha-sthāpana-vidhi.

ĀGASTYA-SAKALĀDHIKĀRA (manuscript)—
(Aufrecht, part I, p. 683, see Taylor, i, 72.)

Chapters:
1. Māna-saṅgraha.
2. Uttama-daśa-tāla.

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5. Pratimā-lakṣaṇa.
10. Mṛit-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 manuscript (see under Śilpa-saṃgraha) which is an anonymous compilation. The following chapters of it are ascribed to Agastya:

1. Māna-saṃgraha-viśesha.
2. Uttama-daśa-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. Tripūrāntaka-lakṣaṇa.
12. Čaṇḍeśānugraha-lakṣaṇa.

The following found in another portion of the compilation are indifferently numbered as shown on the right parallel column:

20. (3) Upāpiṭha-vidhāna.
21. (9) Śūla-māna-vidhāna.
23. (11) Vārṇa-saṃskāra.

ĀGĀRA-VINODA—On the construction of houses.

(Aufrecht. ibid., part 1, p. 2.)

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KĀŚYAPIYA

ĀYA-TATTVA—by Maṇḍana Sūtradhāra.

(See Vāstu-sāstra, by Rājavallabha Maṇḍana.)

ĀYĀDI-LAKSHAṆA—On architectural and sculptural measurement.

(Aufrecht, part 1, 62.)

ĀRĀMĀDI-PRATISHṬHĀ-PADDHATI—On the construction of gardens, etc.

(Aufrecht, part 1, p. 53.)

K

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 constructions and measurements of images.1 Kāśyapa is said to have learnt this science from Śiva (paṭāla 1, verses 1–5).

The contents are divided into eighty-three paṭalas which are classified in an overlapping manner into the following headings:

1. Karshaṇa.
2. Prāśāda-vāstu.
3. Vāstu-homa.
4. Prathameshṭaka-vidhi.
5. Upaṭṭha-vidhāna.
6. Adhishṭhāna-vidhi.
8. Stambha-lakṣaṇa.
12. Ta(o)raṇa-lakṣaṇa.

1 South Indian Bronzes, by Gangooli.
17. Dvāra-lakshaṇa.
20. Gala-vidhāna.
22. Nāsikā-lakshaṇa.
23. Mānopakaraṇa.
27. Eka-tala-vidhāna.
41. Shodasa-bhūmi-vidhāna.
42. Mūrdhanishṭaka-vidhāna.
43. Prākāra-lakshaṇa.
44. Manṭa(-da)pa-lakshaṇa.
45. Gopura-lakshaṇa.
46. Sapta-māṭrika-lakshaṇa.
47. Vīnāyaka-lakshaṇa.
48. Parivāra-vidhī.
49. Liṅga-lakshaṇoddhāra.
50. Uttama-daśa-tāla-purusha-māṇa.
51. Madhyama-daśa-tāla-purusha-māṇa.
52. Uttama-nava-tāla.
53. Madhyama-nava-tāla.
54. Adhama-nava-tāla.
55. Ashta-tāla.
56. Sapta-tāla.
57. Pitha-lakshaṇoddhāra.
58. Sakala-sthāpana-vidhī.
59-60. Sukhāsana.
63. Nṛitta-mūrti-lakshaṇa.
64. Gaṅgādhara-mūrti-lakshaṇa.
65. Trī-pura-mūrti-lakshaṇa.
68. Gajaḥa-mūrti-lakshaṇa.
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69. Paśupati-mūrti-lakṣaṇa.
70. Kaṅkāla-mūrti-lakṣaṇa.
71. Hāry-ardha-hara-lakṣaṇa.
72. Bhikṣhāṭana-mūrti-lakṣaṇa.
73. Chaṇḍesāṇugraha.
74. Dakshiṇā-mūrti-lakṣaṇa.
75. Kālaha-mūrti-lakṣaṇa.
76. Līṅgodbhava-lakṣaṇa.
77. Vṛīksha-saṅgṛahaṇa.
78. Śūla-lakṣaṇa.
79. Śūla-pāṇi-lakṣaṇa.
80. Rajju-bandha-lakṣaṇa.
81. Mṛīt-saṁskāra-lakṣaṇa.
82. Kalka-saṁskāra-lakṣaṇa.
83. Varṇa-saṁskāra-lakṣaṇa.
84. Varṇa-lepana-medhya-lakṣaṇa.
85. Grāmādi-lakṣaṇa.
86. Grāmā-lakṣaṇa.

KUPĀDI-JALA-STHĀNA-LAKSHAṆA—On the construction of wells, etc.


KAUTUKA-LAKSHAṆA—On architecture.

(Oppert's List of Sanskrit MSS., ibid., Vol. II, p. 258.)

KRIYĀ-SAMGRĀHA-PAṆJIKĀ—A catalogue of rituals by Kula-datta. It contains among other things instructions for the selection of site for the construction of a Nihāra and also rules for building a dwelling house.

(The Sanskrit and Buddhist Literature of Nepal, by Rajendra Lal Mitra, 1882, p. 105.)

KSHĪRĀRVĀVA—Attributed to Viśvakarman, on architecture, etc.

(Aufrecht, ibid., part II, pp. 26, 138.)

KSHETRA-NIRMĀṆA-VIDHI—On the preparation of ground with a view to construction of buildings thereupon.


623
GARUḍA-PURĀṆA—See under Purāṇas.

GĀRGYA-SAMHITĀ—(MSS. R. 15, 96, in Trinity College, Cambridge; it contains 108 leaves, in oblong folio; Indian paper; Devanāgarī character; copied in 1814). It deals with the following architectural subjects:

Dvāra-nirdeśa 1 (fol. 51a, chap. 3).
Dvāra-pramāṇa-vidhi 1 (fol. 57b).
Gārgiyāyāṁ vāstu-vidyāyāṁ chatuḥ-śāla-dvi-trī-śālaika-śāla-vidhi 1 (fol. 58a).
Vāstu-vidyāyāṁ chatur-bhāga-trī-bhāga-prati-bhāga, etc. (fol. 60a).
Dvāra-stambhochhraya-vidhi. 1 (fol. 60b).
Vāstu-vidyāyāṁ prathamo'dyāyah 1 (fol. 67a).
" " dvitiyo'dhyaśah 1 (fol. 67b).
" " dvāra-pramāṇa nirdeśam 1 (fol. 68a).
Gṛiha-praveśam 1 (fol. 68b).

GṛIHA-NIRŪPAṆA-SAMKSHEPA—A summary-work on house-building.

(Aufrecht, ibid., part i, p. 157.)

GṛIHA-NIRMĀṆA-VIDHĪ—On rules for the erection of houses, temples, and other edifices.

(Wilson’s Mackenzie Collection, p. 304.)

GṛIHA-PĪṬHIKA—On the construction of houses.

(Oppert’s List of Sanskrit MSS. in Private Libraries of South India, Vol. i, p. 545.)

GṛIHA-VĀSTU-PRADĪPA—(Lucknow, 1901)—Contains 87 pages deals mostly with astronomical and ritualistic matters in connection with the building of houses.

GṛIHĀRAMBHA—by Śrīpati.

(Cf. Vāstu-sāraṇī.)

GOPURA-VIMĀṆĀDI-LAKSHAṆA—On gate-houses and temples, etc.

(Oppert’s List of Sanskrit MSS., ibid., Vol. ii, p. 259, no. 4009.)

GṛAMA-NIRÑAYA—by Nārāyaṇa.

(Cf. Vāstu-sāraṇī.)
GH

GHAT̄TOTSARGA-SŪCHANIKĀ—On the erection of steps on the bank of a river.

(Aufrecht, ibid., part iii, p. 37.)

CH

CHAKRA-ŚĀSTRA—On architecture and cognate arts.

(Oppert’s List of Sanskrit MSS., ibid., Vol. ii, p. 200.)

CHITRA-KARMA-ŚILPA-ŚĀSTRA—On painting.

(Aufrecht, ibid., part i, p. 187.)

CHITRA-PATĀ—On painting.

(Oppert’s List of Sanskrit MSS., ibid., Vol. i, p. 440.)

CHITRA-LAKSHAṆA—(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-SŪTRA—On painting (mentioned in Kaṭṭani-mata, 22).

(Aufrecht, ibid., part i, p. 187.)

J

JAYA-MĀDHAVA-MĀNASOLLĀSA—Attributed to one Jayasimhadeva—On architecture.

(Aufrecht, ibid., part i, p. 201.)

JĀLĀRGALA—Attributed to Varāhamihira—On door-bars and latticed windows.

(Oppert’s List of Sanskrit MSS., ibid., Vol. ii, no. 3146, p. 217.)

JĀLĀRGALA-YANTRA—On the architectural instruments and machines.

(Oppert’s List of Sanskrit MSS., ibid., Vol. ii, no. 3147, p. 217.)

JṆĀNA-RATNA-KOSHA—Attributed to Viśvakarman—On architecture.

TACHCHU-ŚĀSTRA

TACHCHU-ŚĀSTRA—Same as Manushyālaya-chandrikā (see below).

TĀRĀ-LAKSHAṆA—On sculpture (image of the goddess Tārā).

(Aufrecht, part 1, p. 229.)

D

DAŚA-TĀLA-NYAGRODHĀ-PARIMAṆDA-LAKSHAṆA-BUDDHA-PRA-
TIMĀ-LAKSHAṆA—On the ten-tāla measure of Buddha images, 
exists in Tibetan translation; the original Sanskrit version is appa-
rently missing.

DAŚĀ-PRAKĀRA—Attributed to Vasishṭha—On architectural 
defects.

(See Vāstu-sāraṇi, by Maṭri-prasāda-Pande, Benares, 1909.)

DIK-SĀDHANA—Attributed to Bhāskara—On architecture.

(See Vāstu-sāraṇi.)

DĪRGHA-VISTĀRA-PRAKĀRA—Attributed to Nārada—On 
arithmetic measurement.

(See Vāstu-sāraṇi.)

DEVATĀ-SĪLPA—On sculpture, dealing specially with the images 
of deities.

(A classified catalogue of Sanskrit works in 
the Sarasvati Bhāndāram Library of 
His Highness the Mahārājā 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. 1, p. 470.)

DVĀRA-LAKSHAṆA-PĀṬALA—On the construction of doors.

(Ibid., no. 6003, p. 470.)

DH

DHRUVAṆI-SHOḌAṆA-GEHĀṆI—Attributed to Gaṇapati—On 
the architectural arrangement of buildings.

(See Vāstu-sāraṇi.)

626
NÄRADA-PURĀÑA—See under Purāṇas.

NÄRADA-SAMHITĀ—deals with the following subjects:

(1) Sura-pratishṭhā (20 verses).

(2) Vāstu-vidhāna (62 verses, describing briefly Bhūparīksha, Dvāra-sthāna, Śāṅku-sthāpana, Pada-nyāsa, and Gṛiha-nyāsa).

(3) Vāstu-lakṣaṇa—describes ceremonies of Gṛiha-praveśa.

NĀVĀ-SAŚTRA—'On ship-building and navigation.' But the work is chiefly astrological. Some directions are, however, given respecting the materials and dimensions of vessels.

(Taylor’s Catalogue Raisonnée, Vol. iii, p. 6.)

In Taylor’s Catalogue Raisonnée, there is mentioned another Manuscript 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.)

P

PAKSHI-MANUSHYĀLAYA-LAKSHAṆA—On the construction of human dwellings and aviaries.

(Oppert’s List of Sanskrit MSS., ibid., Vol. i, p. 471.)

PAṆCHA-RĀTRA-(PRA)DĪPIKĀ—(also called Mantra-dīpika)—It professes to form a part of the Padma-tantra of the Nārada-Paṅchāraṭra. It has a Telugu commentary by Peḍḍanāḍhārya. It deals with images and consists of the following five chapters:

1. Śilā-saṃgraha-lakṣaṇa.
2. Dāru-saṃgrahaṇa.
3. Pratimā-lakṣaṇa.
4. ... nāma-trītiyo’dhyāya.
5. Pratimā-saṃgraha jalādhivāsana-asḥamo’dhyāya.

(See Egg. MSS., 3150, 2579, II, Mackenzie Collection.)

PINDA-PRAKAṆĀ—Attributed to Gopirāja—On architectural subjects.

(See Vāstu-sāraṇi.)

PĪṬHA-LAKSHAṆA—On pedestals.

(Oppert’s List of Sanskrit MSS., ibid., Vol. i, p. 472.)

627
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. Prāsāda-devatā-sthāpana.
   44. Vāsudevādi-pratimā-lakṣaṇa-vidhi.
   45. Pīṇḍikā-lakṣaṇa.
   46. Śālagraṃādi-mūrti-lakṣaṇa-kathana.
   49. Mātśyādi-daśāvatāra-kathana.
   51. Sūryādi-pratimā-lakṣaṇa.
   52. Devi-pratimā-lakṣaṇa (cf. 50).
   53. Liṅga-lakṣaṇa.
   54. Liṅga-mānādi-kathana.
   55. Pīṇḍikā-lakṣaṇa-kathana (cf. 45).
   60. Vāsudeva-pratishtā-vidhi (cf. 44).
   62. Lakṣmī-pratishtā-vidhi.
   104. Prāsāda-lakṣaṇa (cf. 42).
   105. Gṛihādi-vāstu-kathana.
   106. Nāgarādi-vāstu.

II. Garuḍa-Purāṇa:
   Chapters:
   45. Śālagraṃa-mūrti-lakṣaṇa.
   48. Devānām pratishtā-vidhi.

III. Nārada-Purāṇa:
   Part I, chapter:

IV. Brahmāṇḍa-Purāṇa:
   Chapter:

¹. Brahma.
2. Padma.
3. Viṣṇu.
4. Śiva.
5. Bhāgavata.
7. Mārkandeya.
8. Agni.

11. Liṅga.
12. Varāha.
13. Skanda (also called Kumāra).
15. Matsya.
17. Brahmāṇḍa.
18. Vāyu.

628
V. Bhavishya-Purāṇa:
   Chapters:
   130. Brahma-parvāṇi, Prāśāda-lakshaṇa-varṇana.
   131. Mūrta-sthāna, deals with the materials, etc., of which
   images are made.
   132. Pratimā-māna, deals with the measurement of images.

VI. Matsya-Purāṇa:
   Chapters:
   252. Deals with the introduction of eighteen ancient architects—
   Bhrigu, Atri, Vasistha, Viśvakarmā, Maya, Nārada, Nagnajit,
   Viśālākṣa, Purandara, Brahma, Kumāra, Nandiśa, Śaunaka,
   Garga, Vāsudeva, Aniruddha, Śukra, and Bṛhaspati.
   255. Stambha-māna-vinirṇaya.
   257. Dārvāharāṇa.
   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-vinyāsa-kathana-pūrvakaṁ sarvāsāṁ devatānāṁ
   sthāpana-vidhi-nirūpaṇam, Prāsādārchāṇi-nirūpaṇam.

VIII. Vāyu-Purāṇa:
   Part I, Chapter:
   39. Śaila-sthita-vividha-devālaya-kīrtana.

IX. Skanda-Purāṇa:
   Chapters:
   24. Mahēṣvara-khaṇḍe-prathame—Himālayena sva-sutāyā vivā-
   hārtham Gargācārya-purohitam puraskṛitya Viśvakarma-dvārā
   pūrvamaṇḍapa-nirmāṇadī-varanam, Nāradād Viśvakarma-
   kṛita-vivāha-maṇḍapam chāturyena sarva-deva-pratikṛiti-chitra-
   vinyāsaṁ śrutvā sarvēśaṁ devānāṁ saṅkā-prāptih.
   Mahēṣvara-khaṇde dvitiye—svayam Viśvakarma-dvāra-nirmāpita
   Mahinagare sthāpana-varṇana.
   25. Vaishnava-khaṇḍe dvitiye—Nārada-liṅkha-sāhitya-sambhāva-
   saṁgraha-patraṁ śrutvā Indradumnājñāṇāy Padmanidhinā svarṇa-
   śāla-nirmāṇaṁ, Nāradājñāṇā Viśvakarmāṇa syandana-traya-nirmā-
   ṇaṁ, tasya ratnasya Nārada-kareṇa sthāpanaṁ, tat-prasaṁgana
   ratha-sthāpana-prakāra-vidhi-varṇana.

629
AN ENCYCLOPAEDIA OF

PRATIMĀ-DRAVYĀDI VACHĀNA

PRATIMĀ-DRAVYĀDI-VACHĀNA—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; Sylvian Levi reports that he has traced its original Sanskrit version in the Palace Library of Tibet.

PRATISHTHĀ-TATTVA—Also called MAYA-SAṂGRAHA—On architecture.

(Aufrecht, ibid., part III, p. 74.)

PRATISHTHĀ-TANTRA—On architecture in a dialogue form between Śiva and Pārvatī.

(Aufrecht, ibid., part III, p. 74.)

PRĀSĀDA-KALPA—On the construction of buildings.


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 Sūtra-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-kalasa.
2. Jagati-drishti-dosho āyatanādhikāra.
5. Rājyādi-prāsādādhi-kāra.

PRĀSĀDA-LAKSHAṆA—Attributed to Varāhamihira—On architecture.

(Oppert’s List of Sanskrit MSS., ibid., Vol. II, p. 208.)

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PRĀŚĀDA-LAKSHAṆA—On buildings.
(Oppert's List of Sanskrit MSS., ibid., Vol. i, p. 473.)

PRĀŚĀDA-LĀṆKĀRA-LAKSHAṆA—On the decoration (articles of furniture) of buildings.
(In possession of the Mahārājā of Travancore; Oppert's List of Sanskrit MSS., ibid., Vol. ii, p. 473.)

B

BIMBAMĀṆA—(MSS. British Museum, nos. 1. 559, 5291, foll. 33, 7 lines to a page; ii. 558, 5292, foll. 27, 9 lines to a page; written in Siṃhalese character, has a Siṃhalese 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-puṛā-srute Bimba-māṇam samāptam. The commentator explains this Bimbamāṇa-vidhi as the Sarvajña-pratimā-pramāṇa-vidhi.

BṚIHAT-SAMHITĀ—Of Varāhamihira—On architectural and sculptural matters.

Chapters:
53. Vāstu-vidyā.
56. Prāśāda-lakshaṇa.
57. Vajra-lepa.
58. Pratimā-lakshaṇa.
79. Śayyāsana-lakshaṇa.

BUDDHA-PRATIMĀ-LAKSHAṆA—On the tāla measure of Buddha-images; exists in Tibetan Translation; the original Sanskrit version is apparently missing.

BUDDHA-LAKSHAṆA—in Siamese, dealing with 'the more orthodox peculiarities of the characteristics of the body.' (M. G. Coedex, G. E. F. E. 1915). King Phra Nangklao thought of it as 'a work of merit to shorten the fingers of the statue of Sakyamuni' in Wat (temple) Sudas at Bangkok (capital of Siam). 'A paper about the attitudes of Buddha images in the Siamese monasteries was written by the Somtej Phra Paramanujit, the son of the King Phra Buddha Yot Fa (died in A.D. 1854).'

BRAHMĀṆDA-PURĀṆA—See under Purāṇas.

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BHAVISHYA-PURĀṆA—See under Purāṇas.

MATHA-PRATISHṬHĀ-TATTVA—Attributed to Raghunandana—Contains quotations from the Devī-purāṇa and the Deva-pratishṭhā-tattva, both of which deal with architectural and sculptural matters.

MATSYA-PURĀṆA—See under Purāṇas.

MANUSHYĀLAYA-CHANDRIKA—(Also called TACHCHU-ŚĀSTRA) —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 manuscript also bearing the same title.

(In possession of the Mahārāja of Travancore; Oppert’s List of Sanskrit MSS., ibid, Vol. 1, p. 475.)

MANUSHYĀLAYA-LAKSHAṆA—On the building of human dwellings.

MAṆJU-ŚRI-MŪLA-KALPA—A Tantra work (cf. Trivandrum Sanskrit Series), translated in Tibetan, deals with some architectural matters.

MANTRA-DIPIKĀ (see PAṆCHA-RĀTRA-PRADĪPIKĀ)—On architecture.

MAYAMATA—An oft quoted and well-known authority on architecture. There are several treatises attributed to Maya:

I. Mayamata, edited by Gaṇapati Śāstri, 1919, from three fragmentary and one incomplete (with a Tamil translation) manuscripts; it contains 34 chapters, and four more chapters are missing (see below).

There are some other manuscripts bearing the same title (Egg. 3150, 2575); one of them (in the Oriental Manuscripts Library, Madras), written in modern Telugu, on rough paper, contains five chapters with a short commentary by Gannamāchārya.

II. Mayamata-Śīlpa-śāstra-vidhāna (Egg. 3150, 2575, 3151, 2630, with Gannamāchārya’s Telugu commentary as noted above).

III. Maya-Śīlpa-śatika (another manuscript).

IV. Maya-Śīlpa, a few extracts from this have been translated into English by Rev. J. E. Kearns (see Indian Ant., Vol. v, pp. 230, 293).

There is also another English translation of Mayamata in the Mackenzie Collection (Translation, class x, Sanskrit, 2–6).
VII. A Sinhalese version of *Māyāmataya* manuscripts is referred to by A. K. Coomarswamy (*Medieval Sinhalese Art*, pp. 124–128). It also deals with a few architectural objects and is meant for ‘learned and skilful architects.’

Of these manuscripts no. 13034 is the largest, containing 390 pages of 13¼"×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 36 chapters:

1. Saṃgrahādhyāya.
2. Vāstu-prakāra.
5. Mānopakaraṇa.
7. Pada-devatā-vinyāsa.
11. Bhū-lamb(h)a-vidhāna.
13. Upapīṭha-vidhāna.
15. Pāda-pramāṇa-dravya-parigraha.
17. Sandhi-karma-vidhāna.
18. Śkhara-karaṇa-bhavana-samāpti-vidhāna.
25. Sabhā (maṇḍapa)-vidhāna.
27. Griha-mānādhikāra (elsewhere Chatur-griha-vidhāna).
29. Rāja-veśma-vidhāna.
30. Dvāra-vidhāna.
31. Yānādhikāra.
32. Yāna-sayanādghikāra.
33. Liṅga-lakṣaṇa.
34. Piṭha-lakṣaṇa (incomplete).
35. Anukarma-vidhāna.
36. Pratimā-lakṣaṇa.

Compare no. I, 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 six pages.
No. 13038 contains in 94 pages the following twelve chapters:
   1. Pratimā-vidhāna.
   2. Āya-lakṣaṇa.
   3. Liṅga-lakṣaṇa.
   5. Kuṇchita-vidhāna.
   8. Upapiṭha-vidhāna.
  10. Dvi-tāla-vidhāna.
  11. Tri-tāla-vidhāna.

Its colophon runs thus—’ iti Gannāchārya-virachitīyāṁ 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 Brahma 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.)
In regard to Maya the following note is of great interest:

'That the Maya culture of Central America was derived from Asia is demonstrated by Mr. J. Leslie Mitchell in his book *The Conquest of the Maya*. In reviewing the publication Mr. H. J. Massingham writes that the evidence for a succession of cultural waves from Asia is so overwhelming that "the impartial reader must wonder why the issue was ever a controversial one." It appears that it was India which contributed most to the development of Maya culture. Among the Maya sculptures are to be found representations of Hanuman, of Ganesa, and of Indra and the pictorial and ritualistic reminiscences of Buddhism. "All this suggests," says Mr. Massingham, "that the ancient mariners reached the American coast from A. D. 700 onwards not once but many times." The Hindu culture could not have been transported to Central America unless the Hindus had been a great sea-faring people."

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: "Ubaloj uxben uinoob," 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 downpours 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. o. o. o. 5 Aban 3 Chen. or 26 October, A. D. 333! 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 civilization of America, which was in many respects the highest civilization 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—
9 Bactuns (periods of 400 years, each of 360 days).
8 Katuns (periods of twenty years), O Tuns (years).
0 Unials (Maya months of twenty days).
0 Kins (days). It thus records the lapse of 3,760 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, A.D. 333.

This would, apparently, place the beginning of the Maya chronology in 3381. The British Museum Guide to the Maudsley collection of Maya Sculptures gives this Maya date 9. 8. 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 32 feet high. Its flat top, upon which there no doubt stood a wooden temple, long since perished, was 135 feet long and 64 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 12 to 15 feet thick at the base, and in the places where it has remained intact, it is 12 feet high; but for the most part the growth of luxurious vegetation has thrown the stones down and the ruins are only 3 or 4 feet above ground. The wall is a mile and a half long and forms a semi-circle 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 the 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 stalactities. 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 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 civilization 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 civilization is indigenous, and I should be inclined to hold that the temples 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 civilization spread eastwards the type of pyramids 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 civilization. Further there was no question but that Maya carvings represented Indian elephants and Indians with typical head-dresses.

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 civilization 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 archaeologists,' Professor Elliot Smith continues, 'is that we find a civilization 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 civilization.

Can different communities, such as the Indian, the Chinese and the American, build up a civilization independent of each other, or is it possible for a certain civilization to be spread about the world in the same way that a steam engine can be distributed?

This is the great problem of ethnology today, and the issue now centres in the problem as to how civilization 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.

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The Maya civilization rose and fell. It fell so soon as the energy of the driving force that inspired it declined. This 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 arrived. An archaeological issue has now been fairly raised. Did the Maya civilization arise from native American civilization, 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 civilization 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, 15, 1926.)

MAHĀ-NIRVĀṆA-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 Vāstu god, and so on (Chapter xiii, verses 22–286, see also chapters xiv and vi).

MAHĀBHĀRATA—(First Bombay edition; 2nd Calcutta edition Gild. Bibl. 93)—Sabhā-parvan, chapters:

1. Maya built a council hall (sabhā) for the Pāṇḍavas.
7. Indra-sabhā-varṇana.
8. Yama-sabhā-varṇana.

MĀNA-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.)
MĀNASA—(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 and compare the writer’s Summary of Mānasāra, Leiden, 1917, in the Indian Architecture according Mānasāra-Silpa-śāstra, 1927, and in Hindu Architecture in India and Abroad.

MĀNASOLLĀSA—(R. L. Mitra’s Notices of Sanskrit Manuscripts, Vol. iii, p. 182)—Attributed to the Chālukya king Someśvara. In two chapters, it deals with the following subjects:

1. Mandirārambahsa-muhūrta-kathana.
2. Shoḍaśa-prakāra-griha-lakṣaṇa.
3. Rāja-griha-lakṣaṇa.
5. Griha-praveśa-kathana.
15. Āsana-bhoga-kathana.
17. Anna-bhoga-kathana.
22. Śayā-bhoga-kathana.

This work should not be confounded with that of the same name in Taylor’s Catalogue Raisonné (Vol. i, p. 1) and its commentary, Mānasollāsa-vṛttaṇa-prakāśa (in Weber’s Berlin Catalogue, p. 179.)

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(In possession of Vīmaṇa-Āchārya, Benares, Weber's Berlin Catalogue, p. 179.)

MŪRTTI-DHYĀNA—On sculpture.

(Aufrecht, ibid., Part 1, p. 464.)

MŪRTTI-LAKSHAṆA—On idol-making.

(Ibid. p. 464.)

There is another manuscript bearing the same title which is stated to have been taken from the Garuḍa-saṁhitā.

MŪLA-STAMBHA-NIRNAYA—On architectural description of the main pillar of a house.


R

RATNA-DĪPIKĀ—(Attributed to Chandeśvara)—On architecture.

(Aufrecht, ibid., Part ii, pp. 36, 114.)

RATNA-MĀLĀ—of Śripati—Deals with astrological matters in connexion with the construction of houses and idols of deities under the following chapters:

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-ṬIKĀ—A commentary on Rājavallabha-Maṇḍana.

(Catalogue of Sanskrit MSS. in Private Libraries of Gujarat, etc., 1872, p. 276.)

RĀMĀYANA—(First 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, 5th Sarga, the description of the city of Ayodhyā.
Lauṅkāṇḍa, 3rd Sarga, the description of the fort of Lauṅkā.

(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-Sāraṇi.)

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RÜPA-MANḌANA

RÜPA-MANḌANA—(Attributed to Maṇḍana Sūtradhāra)—On architecture.

(Cf. Rājavallabha Maṇḍana.)

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LAKSHAṆA-SAMUCHCHAYA—On the features in images of deities, quoted by Hemādri in Dānakhaṇḍa (p. 823), in Muhūrtadipakā, and Parasūrāma-prakāśa.

(Aufrecht, ibid., part 1, p. 535.)

LAGHU-ŚILPA-JYOTISHA—On architecture.

(British Museum Catalogue, 20, E. 32.)

LAGHU-ŚILPA-JYOTIḤ-SĀRA—By Śivarāma, with a Gujarati commentary—This pamphlet deals mostly with astrological matters concerning architecture. The contents are indicated in the following verses:

Āya-rāśīs cha nakshatram vyayas tārāṅsakas tathā 1
Gṛaha-maitri rāśi-maitri nātivedha-gaćidendvāḥ II (3)
Ādhipatyam vāra-lagne tithy-uptattis tathaiva cha 1
Ādhipatyam varga-vairāṁ tathaiva yoni-vairakam II (4)
Riksha-vairāṁ sthītir nāsō lakṣhaṇāny eka-vimśatiḥ 1
Kathitāni muni-śrēṣṭhaṁ Śilpa-vidvadbhir grihādihau II (5)

LIṆGA-PURĀṆA—See under Purāṇas.

V

VALI-PĪṬHA-LAKSHAṆA—On architecture.

(Oppert's List of Sanskrit MSS., ibid., Vol. 1, p. 473.)

VĀYU-PURĀṆA—See under Purāṇas.

VĀSTU-CHAKRA—On architecture.

(Oppert's List of Sanskrit MSS., ibid., p. 538.)

VĀSTU-TATTVA—(By Gaṇapati Śishya, Lahore, 1853)—Consists of four chapters and deals largely with astrological matters concerning architecture.

VĀSTU-NIRṆAYA—On architecture, dealing specially with the classes of vāstu (see under Vāṣṭu).

(Aufrecht, ibid., part 1, p. 568.)

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VĀSTU-PURUŚA-LAṆKṢĀṆA—On architecture.

(Taylor's Catalogue Raisonné of Oriental MSS. in the Library of the late College of Fort St. George, Vol. i, p. 313.)

VĀSTU-PRAKĀŚĀ—(Attributed to Viśvakarman)—On architecture.


VĀSTU-PRADĪPA (cf. VĀSTU-SĀRĀṆI)—By Vāsudeva, on architecture.

(In possession of Umāśāṅkara-Śāstri, Azamgarh, Catalogue of Sanskrit MSS. in N. W. P., 1885, Part x, no. 1, p. 56.)


VĀSTU-MAṆJARĪ—(Attributed to Maṇḍana Sūtradhāra)—On architecture.

(Cf. Rājavallabha-Maṇḍana.)

VĀSTU-MAṆḌANA—(Attributed to Maṇḍana Sūtradhāra)—On architecture.

(Cf. Rājavallabha-Maṇḍana.)

VĀSTU-YOGA-TATTVA—(Attributed to Raghunandana)—Treats largely of offerings to Vāstu deity, and contains extracts from the Matsya-Purāṇa, Devī-Purāṇa, Rudra-yāmala, and Vaisīṣṭhya-saṃhitā.

VĀSTU-RATNA-PRADĪPA—On architecture.

(Cf. Vāstu-sāraṇī.)


(Burnell’s Classified Index to the Sanskrit MSS. in the Palace Library of Tanjore, p. 154.)
VASTU-RAJA-VALLABHA

Attributed to Manḍana Sūtradhāra, probably same as Vāstu-śāstra, otherwise called Šilpa-śāstra—On architecture.

(Catalogue of Sanskrit MSS. in N.W.P., ibid., p. 56.)

VASTU-LAKSHAṆA—On architecture.

(Oppert's List of Sanskrit MSS., ibid., Vol. 1, p. 480.)

VASTU-VICHĀRA—Attributed to Viśvakarman—A treatise on architecture, apparently old.

(In possession of Gaurinath Śastri, Benares, Catalogue of Sanskrit MSS. in N.W.P., 1885, ibid., p. 56, Aufrecht, part 1, p. 568.)

VASTU-VIDYA—(a manuscript, 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 Śastri, 1913)—Deals with materials, etc. for house building in the following sixteen chapters:

1. Sādhana-kathana.
2. Vasudhā-lakṣaṇa.
4. Vāstu-purusha-kathana.
5. Vedi-saṁsthāna.
8. Śālā-vidhāna.
10. Lupā-lakṣaṇa.
11. Lupā-karaṇa.
12. Dhūli-nirodhana.
15. Bhavana-parigraha.

VASTU-VIDHI—Attributed to Viśvakarman—On architecture.

(Aufrecht, ibid., part 1, p. 568.)

VASTU-ŚĀSTRA (see under SANAT-KUMĀRA)—On architecture.

(Oppert’s List of Sanskrit MSS., ibid, Vol. 1, p. 580.)

VASTU-ŚĀSTRA—(also called Šilpa-śāstra)—Attributed to Rājavallabhā Maṇḍana and Bhūpati-vallabhā (noticed in Egg. 3142, 1291): one of these manuscripts is published in Saṁvat 1947, at Anahila-

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 Mārābhai). 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 A.D. 1419 to 1469.' (Bhandarka's Report, 1882-83, p. 37.)

It contains the following fourteen chapters:
1. Miśraka-lakṣaṇa.
2. Vāstu-lakṣaṇa.
3. Āyādi-lakṣaṇa.
5. Rāja-ṛiha-niveśādi-lakṣaṇa (verse 28 of this chapter mentions the Maśya-Puṭāṇa as an authority).
10. (Māpita) kṣhetra-dvīpṛśa-lakṣaṇa.
14. Śakuna-lakṣaṇa.

Six other works are ascribed to Maṇḍana:
I. Rūpa-maṇḍana.
II. Vāstu-maṇḍana.
III. Prāśaḍa-maṇḍana.
VI. Āya-tattva.
V. Vāstu-mañjarī.
VI. Vāstu-sāra.

VĀSTU-ŚĀSTRA-SAMARĀNGANA-SŪTRADHĀRA—(Attributed to Bhojadeva)—On architecture.

(Aufrecht, ibid., part 1, p. 568.)
VĀSTU-ŚIROMANĪ—On architecture.

(Aufrecht, *ibid.*, part 1, p. 568.)

There is another manuscript of the same title, attributed to Mahārāja Śyāmasāha Śaṅkara.

VĀSTU-SAMUCHCHAYA—On architecture.

(Aufrecht, *ibid.*, part 1, p. 568.)

VĀSTU-SAMKHYĀ—On architecture, "an extract of Toḍarānanda, very rare, complete and incorrect."

(*Catalogue of Sanskrit MSS. in N. W. P.,* 1885, part ix, p. 56.)

VĀSTU-SAMGRAHA—(Attributed to Viśvakarman)—On architecture.

(Aufrecht, *ibid.*, part 1, 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 Dikshita, published by V. Rāma-svami Śāstralu and Sons, Madras, 1916.)

VĀSTU-SĀRA—(Attributed to Sūtradhāra Maṇḍana)—With a Gujarati commentary (Ahmedabad, 1878), it deals largely with astrological matters concerning architecture. There is also another manuscript of same title.

(Aufrecht, *ibid.*, part 1, p. 569.)

VĀSTU-SĀRAṆI—(by Māṭri Prasāda Pāṇḍe, Benares, 1909)—This is a manual of astrological details in connexion with the construction of a house, compiled from the following treatises:

I. Grāma-nirnaya, of Nārāyaṇa.
II. Rāśi-prakāra, of Garga.
III. Daśa-prakāra, of Vasishṭha.
IV. Dik-sādhana, of Bhāskara.
V. Sthala-subhāsubha-kathana, of Nārāyaṇa.
VI. Vāstu-pradīpa.
VII. Rāhu-mukha, by Rāma.
VIII. Viśvakarmā.
IX. Piṇḍa-prakāra, by Gopirāja.
X. Nārada.
XI. Dhruvādi-shoḍaśa-gehāni, by Gaṇpati.
XII. Giṛiḥārambha, by Śrīpati.
XIII. Vāstu-ratna-pradīpa.
XIV. Dikshu-vṛtikshāropana, by Gaṇpati.

VĀSTU-SāRA-SARVASVA-SAMGRAHA—(Bangalore, 1884, with a Canarese commentary)—A compilation on architecture.

VIMĀNA-LAKŚHAṆA—On architecture.

(In possession of Archaka Yogānanda Bhaṭṭa of Melkota; Oppert’s List of Sanskrit MSS., ibid., Vol. II, p. 266.)

VIŚVAKARMA-MATA—Quoted by Hemādri in Pariśesha-khaṇḍa (2, 817, 825, 827, 828).

(Aufrecht, ibid., part II, p. 138.)

There is another treatise ascribed to Viśvakarman (Rājendralala Mitra, Notices of Sanskrit MSS., Calcutta, 1871, Vol. II, no. 731, p. 142), fol. 63, English paper 9¼ × 7¼, copied 1872.

‘None of the manuscripts examined by Mr. Burnell is perfect or even tolerably correct.’

It is a treatise on the manual arts attributed to Viśvakarma, the divine architect, but apparently a compilation; it is written in the Tantric style, having Śiva for its narrator. The manuscript has been copied for Dr. Mitra from old codex in the Halakānāḍa character in the Library of the Rāja of Tanjore. The contents are classified under the following seventeen chapters:

3. Takshakasya garbhadhānādi-saṁskāra-kathanāṁ, garbhotpatti-kathanādi.
4. Śiva-liṅgādi-pratishṭhāarthāṁ sabhā-nirmāṇādi.
11. Lakshmi-Brahmi-Maheśvarya-dik-pala-graha-dik-
murti-nirmäna-prakāra.
14. Sthavarāthvara-sihaśana-nirmäna-prakāra, punar viśe-
śeṇa kirita-lalaṭa-pañjakādi-nirmäna-prakāra, Devatāya mandirasya
jirṇoddhāra-prakāra.
15. Liṅga-murti-mandira-dvāra-kathana.

VIŚVAKARMĀ-JÑĀNA—(edited by Kṛishṇa Śaṅkara Śāstri, the
real author is not known)—This pamphlet treats largely of ritualistic
matters, such as the sacrifices, etc., to Viśvakarman.

VIŚVAKARMĀ-PURĀṆA—The title here adopted is that given to
the volume on the fly-leaf. No colophon of any kind is met with
on the manuscript. It is very incorrect and illegible. It has a Telugu
commentary equally unintelligible. It deals with architectural
matters.

(Egg. MSS., 3153, 2614; Oppert’s List of
Sanskrit MSS., ibid., Vol. 1, p. 480.)

VIŚVAKARMĀ-PRAKĀŚA—(Egg. MSS., p. 112a) also called
Vāstu-śāstra—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 Brha-
ratha, Parāśara, and Śambhu.

The following editions of it are published :

I. This is published in the Śrīvenkaṭēvara Press, Bombay, by
Khemṛaja Śrī Kṛishṇadāsa, in Samvat 1952, Śaka 1817.

II. This is published without any commentary at Benares, in
1888.

III. This is a translation of Pāḷārāmvilāsa into Bhāṣā, by
Mukula Saktidhara Śarmā, Lucknow, 1896.

The topics treated of in the thirteen chapters are the following :

1. Maṅgalācharana.
5. Kahanā-vidhi.

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VIŚVAKARMIYA-ŚILPA-ŚASTRA—On architecture, dealing specially with a mythological account of the race of architects descended from Viśvakarman.

(Egg. MSS. iv, 3151, 2680.)

VIŚVAKARMIYA-ŚILPA-ŚASTRA—On architecture and cognate arts.

(Oriental Manuscripts Library, Madras, Catalogue, Vol. xxii, no. 13057, p. 8775, written on 100 pages of palm-leaf 11" × 1½"; copied by one Niṭla Sūrappa on Saturday, the 5th day of the bright fortnight of the Āśvija month in the year Jaya).

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The author acknowledges his debt to Brahma, Indra, Maya, Bhargava, Angirasa, Dhrva, Gautama, Gargeya, Manu, Vyas and Bhrgu. He also cites from Agastya.

The colophon runs thus—Visvakarma-sastre Visvakarma-mate, etc.

VIrVA-VYDrBHARANA—(Attributed to Basavacharya)—This is a treatise on the duties of artisans, especially members of carpenter (Rathakara) caste. Its scope is limited to the religious duties of the Rathakara, who claims Visvakarma, Visvarupa, and Tvashtri, as his divine guardians. It consists largely of quotations from the Puranas, the Epics, the Sutras, and other works. Of other authorities may be mentioned Rudradatta’s commentary on the Apastamba Sutra, the Shad-guru Bhashya on the Asvalayana-Samanukrama-manikia, the Vidyaranya, and the Sarasvati-vilasa with the commentary of Vijnanesvara.

(Egg. MSS., v, 3151, 2680; Aufrecht, ibid, part ii, p. 138.)

VEDANTA-SARA—by Gairapata Lakshanaçarya—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.

(VAIKHANASA—On architecture.

(VAIKHANASAGAMA—See under Agamas.

S

SAASTRA-JALADHI-RATNA—by Hari Prasada—On architecture.

(SILPA-KALADAIPAKA—On architecture.

(SILPA-GRANTHA—by Bhuwanadeva Acharya (Egg. MSS., 3152, 1603 b, written in modern Devanagari)—A short history of the work is given at the beginning. It is stated that God at the request of Aparajita reveals the theory of constructive art, from the creation of mundane egg to the erection of a town gate, and the measurements of banners, water pots, and bells in sanctuaries.

It is almost identical to (1) Aparajita-prichchha by Bhava (Bhuvana) deva, mentioned in Dr. Bhandarkar's Report (1883-1884, p. 276), and to (2) Aparajita-vastu-sastra ascribed to Visvakarma, mentioned in Dr. Bühler's Catalogue of Gujarat MSS. (iv. p. 276).
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ŚILPA-DIPAKA—by Gaṅgādhara (B. H. Catalogue, 15, G. 14, 14, B, 16)—On architecture, printed by Mahadeo Rāmchandra; second edition in 1908, with diagrams of instruments and houses, etc.

ŚILPA-NIGHĀNTU—by Aghore Śāstri—On architecture.

(Classified Catalogue of Sanskrit Works in the Sarasvati Bhaṇḍāra Library of Mysore, class xix, no. 533.)

ŚILPA-RATNA—by Śrīkumāra (Trivandrum Sanskrit Series, no. lxxv) under instructions from king Devanārāyaṇa of Ambalapuzha in Travancore—Deals with several architectural matters and painting in 46 chapters, compiled from Mānasāra and other treatises (see details in the writer’s Hindu Architecture in India and Abroad, pp. 176–177).

ŚILPA-LEKHA—On architecture, according to Rāya-mukuṭa quoted by Sarvadhara.

(Aufrecht, ibid., part 1, 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 manuscript at Masulipatam in 1832. It consists of extracts from various works on idols, shrines, etc. as stated in the following chapters:

5. Kāla-mūrti.
8. Gaṅgādhara-mūrti.
13. Pāṣupata-mūrti.

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Foll.
151. Ity-āgastye-sakalādhikāre mānasa-grāhya-viśeshaṇām pra-
thamo'dhyāya.
181. Iti pañcha-viṁśati-rūpa-bhedā.
251. Ity-aṁśumāna-bhede kāśyape tāla-bheda-paṭala.
266. Kāśyapa uttama-daśatāla-paṭala.

This chapter is incomplete: the work terminates abruptly at the end of the 14th verse.

In the Oriental Manuscripts Library, Madras, there are more than a dozen manuscripts bearing the title of 'Silpa-śāstra' (Catalogue, Vol. xxi, nos. 13046, 13047, 13048-13056, 13057). Of these two (nos. 13046, 13047) are attributed to Āgastya, 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, Viśvakarman, and Āgastya.

There is another manuscript bearing a slightly different title, 'Silpa', attributed to Viśvakarman. The details of this will be found under Viśvakarman.

There are four other manuscripts bearing the title of 'Silpa-śāstra' 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 manuscript bearing the title 'Silpa-śāstra'. It is attributed to Kāśyapa. It deals with the structure of Śaiva temples. (See the Catalogué Raisonné of Oriental Manuscripts 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, 'Silpa-śāstra-bhūshālaya.' (See the Classified Catalogue of Sanskrit Works in the Sarasvati Bhaṇḍāra Library of Mysore, class xix, no. 533.)

A Silpa-śāstra' by Myen (Maya) is also extant. (See Ind. Ant., Vol. v, pp. 230-293.)

Another 'Silpa-śāstra' containing no information regarding its author is mentioned. (See the List of Sanskrit Manuscripts in Private Libraries of South India, by Oppert, Vol. ii, no. 4187, p. 267.)

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ŚUKRA-NĪTI

ŚIŁPA-ŚĀSTRA-SĀRA-SAMGRAHA—(Compiled by a son of one Sivanārāyaṇa)—Consists of extracts from unspecified 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 Śiḷpa-dīpaka by Gangādhara with a Gujarati translation by Kalyāṇadāsa.

ŚIŁPA-SARVASVA-SAMGRAHA—A compilation on architecture.

(Aufrecht, ibid., part 1, p. 647.)

ŚIŁPA-SAMGRAHA—(a large manuscript covering 429 pages of 25 lines to a page of paper 13½ × 8”)—It deals with the construction of temples and images. It is a compilation from various sources notably Mānasāra, Mayamata, Viśvakarman, Āgastya, KāŚyapa, Paulastya, Nārada, Bhrigu, Sārasvata, Dīptisāra, Viśvasāra, Chitrāsāra, Chitrājñāna, Kapīṇjala-sanhitā, Brahma-yāmala, Chandrajñāna, Manohalya, Kaumudi, Nārāyaṇa and others.

ŚIŁPA-SĀRA—(An incomplete manuscript in the Oriental Manuscripts Library, Madras, Catalogue, Vol. xxii, no. 13059, p. 877), containing no information regarding its author—(Comprises 76 pages and deals with the descriptive features (dhyāna) of gods and goddesses, apparently intended to guide the artist in making images.

ŚIŁPĀRTHA-ŚĀSTRA—On architecture.

(Oppert’s List of Sanskrit MSS. in Private Libraries of South India, ibid, Vol. 1, no. 248, p. 26.)

ŚIŁPI-ŚĀSTRA—(Egg. MSS. 3149, 2578b)—covers 71 pages; the title is written on the fly-leaf in Telugu and Marathi, with ‘Vauṣtoo’ (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 Nāgarakhaṇḍa of the Skanda-Purāṇa, viz. Viśvakarmopākhyāna, and Viśvakarma-vaṁśanuvārṇana.

ŚUKRA-NĪTI—(ed. Jīvānanda Vidyāsāgara)—Deals with architecture, and sculpture (in chapter iv, sections 4, 6) and refers to the following matters:

1. Deva-mandirādi-nirmāṇa-vyavasthā.

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5. Sati (Śakti)-mūrTI-vyavasthā.
7. Saptta-tālādi-mūrTI-bhāvasya nirmāṇa-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 Vedas, the shape and the variations of the Agni, 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 those measurements. But in the Sūtras themselves the word ‘rajju’ is used to express a chord and not the ‘sūtra.’ A Śulva Adhyāya or Praśna or Śulva-pariṣṭhā belongs to all Kalpa-sūtras.

Among the treatises dealing with the measurement, etc., of the Vedis, the two most important are the Śulva-sūtras of Baudhāyana and of Āpastamba. Two smaller treatises, a Mānava Śulva-sūtra and a Maitrāyanīya 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-pariṣṭhā, 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 Paitrīkī-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 Taittirïya-samhitã (v. 4-11). Following this enumeration Baudhâyana and Āpastambha 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 constructed 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 square, 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 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

2(1) Chatur-asra-śyena-chit—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) Kańka-chit—in the form of a heron (cf. Burnell, Cat. 29, of a Carrion Kite), is the same as Śyena-chit 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 Udbhayataḥ Prauga-chit is made up of two such triangles joined with their bases.

(5) Ratha-chakra-chit—is in the form of a wheel, (a) a massive wheel without spokes, and (b) a wheel with sixteen spokes.

(6) Droṇa-chit—is like a vessel or tube, square or circular.

(7) Parichāyya-chit—has a circular outline and is equal to the Ratha-chakra-chit, differing in the arrangement of bricks which are to be placed in six concentric circles.

(8) Samuhya-chit—is circular in shape and made of loose earth and bricks.

(9) Kūrma-chit—resembles a tortoise and is of an angular or circular shape.

(Cf. J. A. S. B. 1875, part I, 'Śulva Sūtras' by G. Thibaut.)
squares, or equal to the difference 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, Vols. i and iv, 1882; Old Series, June, 1874, no. 97, Vols. ix and x, May, 1876. See also *Śūlva Sūtra* by G. Thibaut, Ph.D., *J. A. S. B.*, part 1, 1875) and in the writer’s *Hindu Architecture in India and Abroad* (Plates xx, a, b).

SH

**SHAṆ-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 MSS.*, *ibid.*, Vol. ii, p. 200.)*

S

**SAKALĀDHIKĀRA**—(Attributed to Agastya)—On sculpture, deals with image-making.

*(Aufrecht, *ibid.*, part r, p. 683; Taylor, *Vol. i*, p. 72.)*

**SANAT-KUMĀRA-VĀSTU-ŚĀSTRA**—Contains a brief Telugu commentary. The last colophon runs thus: iti Sanatkumāra-vāstu-śāstre sarvādhikāras samāptaḥ. It deals with a few architectural topics in eight chapters.

*(See details in the writer’s *Hindu Architecture in India and Abroad*, p. 172.)*

*(Egg. MSS., iii. 3151, 2680; see also the *List of Sanskrit MSS. in Private Libraries of South India*, by Oppert, Vol. i, no. 8239, p. 580.)*

In the Oriental Manuscripts 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. Gṛiha-saṁsthāpana.
2. Nakshatra-graha-yoga-vidhi.
4. Taru-tantra-vidhi.
5. Bhū-parikṣā-vidhi.

658
HINDU ARCHITECTURE

SAINT KUMĀRA acknowledges his debt to Brahman, Śakra, Yama, Bhār
gava, Aṅgirasa, Maya, Gautama, Garga, Manu, Vyāsa, Bhrigu, Viśva-
karman, 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-VIHĀRIYA-YANTRA—by Nārāyaṇa Dikshita—On archi-
tectural instruments, and machines.

(Aufricht, ibid., part 1, p. 702.)

SAMGRAHA-ŚIROMAṆI—by Saryu Prasad—As the title implies
it is a compilation on architecture and sculpture largely from Vasishṭha,
Nārada, Varāha, Vāstu-pradīpa, Viśvakarman, Māṇḍavya, Maya-
śāstra, Samarāṅgaṇa-Sūtradhāra, Sāṅgadhara and others.

SĀRASVATĪYA-ŚILPA-ŚĀSTRA—On architecture.

(Aufricht, ibid., part 1, p. 714.)

SUPRABHEDĀGAMA—See under ĀGAMAS.

SKANDA-PURĀṆA—See under Purāṇas.

STHALA-ŚUBHĀŚUBHA-KATHANA—by Nārāyaṇa—On archi-
tecture. It deals with auspicious and inauspicious sites for building.

(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

A

ACHYUTA—An architect of A.D. 882-917.

'A man of Kāmboja descent, the son of Rāma, whose famous name is Achyuta, was here the overseer, he who is an image of Dhanvari, 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 Dhanvati,' 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 Prāṣasti of the reign of Mahendrapala, v. 23, Ep., Ind., Vol. 1, p. 250, footnote 40.)

According to Vitruvius (Book i, chap. 1, Transl., by Gwilt, pp. 3, 4) the architect 'should be a good writer, a skilful draughtsman, 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.

Mindoa of Patana made, together with his brother Kalloja, a pillar, (kambha) of bell-metal (weight specified) for a lamp.

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 61, Transl. p. 61, Roman text, p.135.)

A

ĀSALA—An architect (A.D. 1215, V. S. 1272) who constructed the step-well.

(Manglana Stone Inscript., line 13, Ind. Ant., Vol. xiv, 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 like the Purāṇas, Epics, Kāvyas, etc., which are less historical than the Epigraphical records.
ÁHUKA—An architect who built the Śiva temple (A. D. 804).
(The first Praśasti of Baijnath, v. 35, Ep. Ind., Vol. 1, p. 107.)

I

IDAMORAKA (INDRAMAYŪRA)-AČHĀRYA—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 Inscript., line 2 f., Ind. Ant., Vol. xiv, p. 334, notes 20, 23.)

IMDARĀKA—Sūtradhāra or the carpenter who assisted the chief architect Pāhini, the builder of the Maṇḍapa, Akhasama, and Damā of the temple of Bhīmeśvara built with stones and bricks.
(The Chahamanas of Marwar, no. xiii, Sāṅderāv Stone Inscript. of Kelhanadeva, line 2 f., Ep. Ind., Vol. xi, p. 48.)

O

OʤEYAPPA—An architect (A.D. 1386).
‘This pillar (dīpamāle kambha) was made by Ačhāri Ponna-pille’s son Oʤeyappa.’
(Ep. Carnat., Vol. ix, Devanhalli Taluq, no. 40, Transl., p. 78.)

K

KALAYYA—An architect, son of Kalloja of Bānūr, by whom ‘the work of the (bhoga-)maṇṭapa 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 (śilpi), son of Visadru, who built ‘the fifth octagonal pillar’ on the face of which the inscription is recorded.
(Sharqi Arch. of Jaunpur, Inscript., no. xxvii
Arch. Surv., New Imp. Series, Vol. 1, p. 51.)

KĀMA-DEVA—Of Śīlāpaṭṭa-varmśa (Śīlāwat 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 Baṭihaḍīm.
(Batihaṛgṛh Stone Inscript., v. 12, Ep. Ind., Vol. xi, 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 (girī), titled (i.e., very eminent) sculptor, made the makaratoraṇa (or carved head-piece for the lintel).’

(Ep. Carnat., Vol. v, part 1, Supplement, Belur Taluq, no. 239, Transl., p.275.)

See also reference under BALLANṆA.

KĀLAKOJA—Son of the brazier Mārāla-Mindoja of Paṭaṇa, made together with his brother Anakoja a pillar (kambha) of bell-metal (weight specified) for a lamp (A.D. 1395).

(Ibid., 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).

(Ibid., Belur Taluq, no. 47, Roman text, p. 125, Transl., p.55.)

KETĀNA—A sculptor (see under BALLANṆA.)

KEDAROJA—A sculptor (see under BALLANṆA).

KEDĀROJA—A sculptor of Hoysala Narasimha Deva (A.D. 1140).

(Ibid., Supplement, Belur Taluq, no. 239, Transl., p.275.)

KUMĀRAM-ĀCHĀRI—The sculptor of the image no. 12, Belur temple (A.D. 1120).

(Ibid., Belur Taluq, no. 49, Roman text, p. 124, Transl., p. 55.)

G

GAṆGĀCHĀRI—An architect (A.D. 966).

‘The work of this temple was done by Gaṅgāchāri.’

(Ibid., Vol. ix, Magadi Taluq, no. 75, Roman text, p. 74, Transl., p. 60.)

GANṬEMADANA-BASAVANA—An architect (A.D. 1539).

‘Those who did the work (Devāmbudhi tank): Gaṇṭemadana-Basavana made the pillars, Komāraiya the ornamental work, the stone-Veṇḍa Chenne-Royi built the stones of the embankment.’

(Ibid., Vol. xii, Tumkur Taluq, no. 24, Transl., p. 8, para. 2.)
GUNDAN—An architect, who built the temple of the present god Virūpāksha, originally of Lokeshvara, as mentioned in the inscription for Loka-mahādevī, 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. He is stated to be the creator of many cities and houses; perfect and refined in conversation; houses, palaces, vehicles, seats, couches, his jewelled crown and crest-jewel.

(Sanskrit and Old Canarese Inscript., no. 99, also nos. 100, 101, and 115, Int. Ant., Vol. x, pp. 164, 163, 165, 166, 170-171.)

CHANDI-SIVA—The architect of the Harsha temple, 'the famed son of Virabhadra, 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.'

(Harsha Stone Inscript., vv. 43, 44. Ep. Ind., Vol. ii, pp. 123, 124, 128, note 72.)

Chahadadevapala son's grandson—Architect of the Qutb Minar.

(An historical memoir on Qutb, by J. A. Page, p. 43, Inscription no. 28.)

CHĀVANA—A son of Dāsoja, sculptor of the images, nos. 6, 11, 27; Belur temple (a.d. 1120).

(Ep. Carnat., Vol. v, part i, Belur Taluq, nos. 35, 39, 45, Roman text, pp. 124, 125, Transl., p. 55.)

CHIKHA-HAMPA—The sculptor of the image no. 3, Belur temple (a.d. 1120).

(Ibid., no. 33, Roman text, p. 123, Transl., p. 55.)

664
(SRI)-CHEŅGAMMA—A sculptor who ‘made this image’ (pratimā).

(Sanskrit and Old Canarese Inscript., no. cix, Ind. Ant., Vol. x, p. 168, c. 1.)

CHOLAJANA—The sculptor of the image no. 17, Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 42, Roman text, p. 124, Transl., p. 55.)

CHOUGA—A sculptor (see under BALLAṆṆA).

CHAUDEVA—A sculptor (see under MALLITAMMA).

CHH

CHHICHCHHA—An architect who built the temple of Pramathanaṭha, is called the Vijñāna-viśva-kartṛti-dharmadhāra-Sutradhāra (A.D. 1116).

(Khajuraho Inscript., no. iv, v. 60, Ep. Ind., Vol. i, p. 146.)

J

JAKANĀCHĀRYA—The architect of the temple at Halibid and Somanathpura.

Cf. ‘Jakanāchārya is the reputed architect of this magnificent building (Kait Iśvara 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 Madurā. Jakanāchārya was a prince who, having accidentally killed a Brāhmaṇ, employed twenty years of life, with the hope of washing away this great sin, in rebuilding temples between Kāśi and Rāmeśvara (Cape Comorin)—so says tradition.’

(Ind. Ant., Vol. i, p. 44, c. 2, para. 2.)

JAṆGAMAYA—An architect (A.D. 1538).

‘Chennema-Nāyaka-aya had the Yelayūr gate built with proper pillars by the hand of Mutas-Nāyaka’s disciple Jaṅgamaya.’

(Ep. Carnat., Vol. xi, Kumgal Taluq, no. 20, Transl., p. 35.)

JĀHAṆA—The mason (Śilāvata) who worked and shaped the stones for the step-well built by the architect Āsala (A.D. 1215).

(Manglaṇa Stone Inscript., lines 13-14, Ind. Ant., Vol. xli, pp. 88, 86, lines 9-10.)
THODHUKA

THODHUKA—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, vv. 36, 37, Ep. Ind., Vol. I, pp. 107, 111.)

N

NĀTAKA (NARTAKA)—An architect and sculptor, who made the cobra (nāga) on the slab on which the inscription is incised, a pupil of Āchārya (Sthapati) Idamoraka (Indramayūra).

(Banawasi Prakrit Inscript., line 2 f., Ind. Ant., Vol. xiv, p. 334, notes 20, 23.)

NANNAKA—A son of Kṛishṇa, most qualified architect of the temple of Śiva (Malava era 795, A.D. 738).

(Inscription from the Mahadeva temple, vv. 29, 30, 161, Ind. Ant., Vol. xiii, pp. 165, 163.)

T

TURAVĀŚĀRI-KALIYUGA-MEYYAN—An architect (A.D. 1331).

'Another grant, by the same man, of lands (specified) to Turavāśāri-Kaliyuga-meyyan, who built the temple.'

(Ep. Carnat., Vol. ix, Hoskote Taluq, no. 96, Transl., p. 99.)

TH

THĀLŪ—An architect of the temple, an account of which is given in the Behal inscription of Singhana (A.D. 1222–23).

(Ep. Ind., Vol. iii, pp. 111, 113.)

D

DĀSOJA—Of Balligrāma, sculptor of the images nos. 5, 7, 9 of the Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, nos. 24, 36, 37, Roman text, p. 124, Transl., p. 55.)

DIVĀKARA—The master architect of the famous Vishṇu temple, Angar Vat, constructed by King Parama Vishṇuloka of Camboj.

DEMOJA—An architect who 'made the frame of the eastern door' of the structure referred to in the inscription (A.D. 1240).

(Ibid., Supplement, Belur Taluq, no. 241, Transl., p. 275.)

666
DEVANĀGA—'Crest-jewel of sculptors, built the temple of Śiva.'
(Ratnapura Inscrip. of Prithvideva, v. 29,
Ep. Ind., Vol. 1, pp. 49, 52.)

DEVĀDITYA—'The son of Āhlādana (who became) the firm (professional, permanent, sthira) architect of the Vaidyacā, is famous among the first rank of masons.'
(Inscript. from Dabhoi, vv. 111, 112, Ep. Ind.,
Vol. 1, pp. 31, 24.)

DEVOJA—A sculptor (see under BALLANNA).

DHARMA-VANANA—Architect of the Qutb Minar.
(An historical memoir on Qutb, by J. A. Page,
p. 43, Inscription no. 29.)

N

NAṆJAYA—A sculptor (see under MALLITAMMA).

NANA-SALHA—Architect of the Qutb Minar.
(An historical memoir on Qutb, by J. A. Page,
p. 43, Inscription no. 28.)

NARA-ŚOBHA—An architect (of A.D. seventh or eighth century).
Jambu-dvīpāntare kaśchit vāstu-prāsāda-tadgataḥ
Nara-śobha-samo vidvān na bhūto na bhavishyaṇaḥ

'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-śobha.'
(Sanskrit and Old Canarese Inscript., no. LXXI,
Ind. Ant., Vol. IX, p. 74.)

NĀMDIKA—An architect.
Cf. 'Veyikā (Naṁ)dikena katam—the rail (the gift of . . . Koṭi) was made by Naṁdika.'
(Karle Cave Inscript., no. 18, Ep. Ind., Vol. VII, p. 64.)

NĀGĪ-DEVA—A sculptor.
Cf. 'This Śasana of King Harihar was engraved by his orders by the carpenter Śasanächārya Nāgīdeva, 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).
(Ibid., Vol. V, part 1, Belur Taluq, no. 51,
Roman text, p. 125, Transl., p. 55.)
NĀYAKA—The high-minded son of Āsika, who is at the head of the masons, came from Suṣarman'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).

(The first Praśasti of Baijnath, vv. 36, 37
Ep. Ind., Vol. i, pp. 107, 111.)

P

PĀTUMAN—Carpenter (Śūtradhāra), son of Vīsaihva, 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.)

PADARI-MALLOJA—The sculptor of the image no. 21 of the Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 43, Roman text, p. 125, Transl., p. 55.)

PADU-MĀṆṆA—A sculptor (see under MALLITAMMA).

PADUMAYA—A sculptor (see under MALLITAMMA).

PADUMAVI—An architect (Śūtradhāra), son of Sai-Śūtradhāra, who constructed the door, 'of the right jamb' on 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) Śrī-Vijayesvara. Pāka (was) the fashioner of the ornamentation (alarākāra-nirmāṇa-kāra) of these two pillars of Māṭibhodamma.'

(Sanskrit and Old Canarese Inscript., no. cxii, Ind. Ant., Vol. x, p. 170, c. 1.)

PĀHINI—Son of the Śūtradhāra Mahaḍūa and his wife Jasadevi, the architect who constructed the Maṇḍapa, Akṣhāsāma, and Đamā of the temple of Bhīmesvāra with stones and bricks.

He was assisted by the Śūtradhāra Mahidarā and Īndarāka.

(The Chahamanas of Marwar, no. xiii, Sāņḍera Stone Inscript. of Kelhanadeva, line 2, Ep. Ind., Vol. xi, p. 48.)
PITHE—'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 (vyākhyaṇa-śālā), and laid out that long line of gardens in two rows (adjoining) Śambhu’s temple' (A.D. 1155–56).


PAISSĀṆANARA-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*).

BALEYA—A sculptor (*see under Mallitamma*).

BALLANṆA—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:—Ballanṇa, Bochana, Chauga, Devoja, Harisha of Oḍeyagiri, Harisha of Tanagundur, Kālidāsi, Kedāroja, Ketāna, Mābalaki, Māchanṇa, Manibālaki, Masa, son of Kanimoja, and Revoja.


BIKKAHAPPĀ—The sculptor of the image no. 36, of the Belur temple (A.D. 1120).

(*Ibid.*, Belur Taluq, no. 50, Roman text, p. 125, Transl., p. 55.)

BĪRANAVA—The sculptor of the image no. 22, of the Belur temple (A.D. 1120).

(*Ibid.*, no. 44, Roman text, p. 125, Transl., p. 55.)

BOCHANA—A sculptor (*see under Ballanṇa*).
BHUTA-PALA — An architect.

Cf. This 'rock-mansion (selaghara), the most excellent one in Jambudvīpa, has been completed by the seṭṭhi Bhūtapāla from Vaijayanti.'

(Karle Cave Inscript., no. 1, Ep. Ind., Vol. vii, pp. 48, 49.)

BHOUJUKA — Of Śilāpaṭṭa-varṇa (Śilawaṭ caste, who are masons and found in the neighbourhood of Damoh), a Sutradhāra (carpenter) 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 Baṭihādīm.

(Batihagarh Stone Inscript., v. 12, Ep. Ind., Vol. xii, p. 45.)

M

MANI-BALAKI — A sculptor (see under BALLANNA).

MADANA — A scion of (the race of) Viśvakarman (? of the Brāhmaṇa caste, vipra), the builder of the wall of (glorious) Vaidyēśa, of the extensive temple, of the gates, of the wings, of the foundations.'

(Inscript. from Dabhoi, vv. 111, 112, Ep. Ind., Vol. i, pp. 31, 24.)

MANA — An architect, son of Vijala and grandson of Viṣāla; 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-prāśadaiḥ pariṃvitamati prāṃśu-kalaśaṁ giriśa-prāśadaṁ vyarachayad anūnair anucharaiḥ
Manākhyo vikhyātaḥ sakala-guṇavaṇ Vijala-sutaḥ sutah śilpi jāto guṇa-gaṇa-yuto Viṣāla iti
Vijalasya sutah śilpi Manākhyaiḥ sūtra-dhārakaḥ

(Chitrāgadh Inscript. of Mokala of Mewad, second part, v. 2, 3, Ep. Ind., Vol. ii, p. 421.)

MANYUKA — An architect who built the Śiva temple (A.D. 804).

(The first Praśasti of Baijnath, v. 35, Ep. Ind., Vol. i, p. 107.)

MAYINA — The sculptor of the image no. 31, of the Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 46, Roman text, p. 125, Transl., p. 55.)

670
MALAYA—A sculptor (see under MALLITAMMA).

MALI—A sculptor (see under MALLITAMMA).

MALLI-TAMMA—An architect (A.D. 1196).

'A newly discovered inscription on a rock at Sravaṇa-Belgola, mentions a sculptor named Bidigoja, with the honorary prefix Śrīmart, somewhere about A.D. 900 (Mysore Archaeological Report, 1908-9, 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, 1912-3, p. 32).

'The earliest records of the Hoysala sculptors seem to be those on the Amrīteśvara temple at Amrītāpura, built in A.D. 1196. The 15 signatures comprise Mallitamma or Malitama, and Mali, each four times; and Padumana, Baluga, Majaya, Subujaga, Padumaya and Muhaṇa, each once. The last named signs in Nāgāri 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, Baleyela, Lohita, Yalamasaya, and Bamaya, all from Somnāthpur.'

(V. A. Smith, Architecture and Sculpture in Mysore, Ind. Ant., Vol. xliv, p. 94, paras. 3, 4; p. 95, para. 1.)

MALLIYANA—The sculptor of the image no. 10, Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part i, Belur Taluq, no. 38, Roman text, p. 124, Transl., p. 55.)

MALLOJA—An architect who built the central shrine (garbhagriha) of the temple described in the inscription (A.D. 1167).

(Ibid., Vol. vii, Shimoga Taluq, no. 55, Transl., p. 21, line 3.)

MASA—A sculptor (see under BALLANNA).

MASADA—The sculptor of the image no. 33, of the Belur temple (A.D. 1120).

(Ibid., Vol. v, part i, Belur Taluq, no. 48, Roman text, p. 125, Transl., p. 55.)

MASANI-TAMMA—A sculptor (see under MALLITAMMA).

MAHI-DHARA—An architect, son of the chief of artisans (Śūtradhāra).

(Bheraghat Inscrip. of Alhanadevi, v. 37, Ep. Ind., Vol. ii, pp. 13, 17.)

671
MAHID(H)ARĀ—An architect (Sūtradhāra), who assisted Pāhiṇi, the chief architect of the Maṇḍapa, Akhasāma, and Ḍamā of the temple of Bhīmeśvara which was constructed with stones and bricks.

(The Chahamanas of Marvar, no. xiii, Sāndērav Stone Inscrip. of Kelhanadeva, line 2, Ep. Ind., Vol. xi, p. 48.)

MĀCHĀṆṆṆA—A sculptor (see under BALLANṆA).

MĀCHOJA—A sculptor and architect (A.D. 1142).

‘The sculptor Māchoja, the Āchārya of Kalukuni-nāḍ, the Viśvakarmāman of the Kali-yuga, built it’ (Jinālaya).

(Ep. Carnat., Vol. iv, Nāgamaṅgala Taluq, no. 95, Transl., p. 138, Roman text, p. 239.)

MĀBALAKI—A sculptor (see under BALLANṆA).

MĀMARIYAṆCHI-TAMMA—A son of the goldsmith Bandiyojia; ‘he repaired and roofed a bīra-gal, which was made by Alibhanu-Āchāri (A.D. 1242).’

(Ibid., Vol. iii, Maṇḍya Taluq, no. 85, Transl., p. 48.)

MUDDOJA—A son of Tipaji, a stone mason, ‘who built these (described in the inscription) temples (A.D. 1408).’

(Ibid., Vol. x, Garibidnur Taluq, no. 59, Transl., p. 226, last para.)

MULANṆA—A sculptor (see under MALLITAMMA).

MODHAKIN—(also called Podhakin)—An architect, son of Vara (of the seventh or eighth century).

(Further Pabhosa Inscrip. no. 1, Ep. Ind., Vol. ii, pp. 480–481.)

Y

YAYYA—(otherwise called Jajja)—An architect.

(Further Pabhosa Inscrip. no. 1, Ep. Ind., Vol. ii, pp. 480–481.)

YALAMASAYA—A sculptor (see under MALLITAMMA).

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R

RÄGHAVA—An artizan (sculptor), son of artizan (sculptor) Viṁ-
jhadeva, who carved the Verawal image (Valabhi Saṁvat, 927).

(Verawal Image Inscript., line 5, Ep. Ind., Vol. iii, pp. 303, 304.)

RÄMA-DEVÄ—Silpin (artist), son of Rūpa-kāra (sculptor), the
engraver of the famous Dhar praśasti (panegyric) of Arjuna-
varman.

(Dhara Praśasti of Arjuna-varman, v. 76
Ep. Ind., Vol. viii, pp. 117, 98.)

REVADI-OVAJJA—Of the Sarvasiddhi Āchāryas, versed in the
secrets of Kanarese stone masons, probably the builder of the
Papanatha temple.

(Inscription on Papanatha Temple.)

REVOJA—A sculptor (see under BALLANṆA).

L

LAKSHMI-DHARA—An architect (A.D. 1104).

(Nagpur Stone Inscript., v. 56, Ep. Ind., Vol. ii, pp. 188, 194.)

LASE—The sculptor of the image no. 35, of the Belur temple
(A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 49,
Roman text, p. 125, Transl., p. 55.)

LOHITA—A sculptor (see under MALLITAMMA).

V

VÄMA-DEVÄ—'Famous for having built the temple of the Sun
called Mula-sthāna.'

(Inscript. from Dabhof, vv. 111, 112, Ep. Ind.,
Vol. i, pp. 31, 29.)

VIRAṆĀCHĀRYA(1)—A carpenter (see under STHAPATI) (A.D.
1558).

'This copper Sāsana was composed by Sabhāpati Svayambhuth, and
engraved by Viranā's son, the carpenter Viranāchārya.'

(Ep. Carnat., Vol. ix, Channapatna Taluq,
no. 186, Transl., p. 179, last para.)

673
(ŚRI) VīRAṆĀCHĀRYA

(ŚRI) VĪRAṆĀCHĀRYA (2)—The architect (tvāśṭā), who engraved the copper plate.

(Krīṣṇapuram Plates of Śadāśivarāya, v. 107, Ep. Ind., Vol. ix, p. 339, see more details of this architect under Śthapati.)

VĪṢVĀKARMMĀCHĀRYA (1)—An artist and painter (A.D. 776).

‘By the abode of all arts, skilled in painting pictures (sarvva-kalādhāra-bhūta-chitra-kalābhijñena), was this Śāsana written?’

(Ep. Carnat., Vol. iv, Nāgamaṅgala Taluq, no. 86, Transl., p. 136, last para., Roman text, p. 235, last two lines.)

VĪṢVĀKARMMĀCHĀRYA (2)—A painter (A.D. 749).

‘Skilled in all arts including painting (sarvva-kalāntarpāti-chitra-kalābhijñena) wrote the Śāsana.’

(Ibid., Vol. vi, Mudgere Taluq, no. 36, last para., Transl., p. 67, Roman text, p. 153.)

VĪṢVA-NĀTHA—An architect (A.D. 1530).

‘Born in the family of Vīṣvakarma, the architect of the three worlds, Vīṣvanātha, the son of Basavāchāriya, who was the son of Voḍeyappayya, considered to be the Jagad-guru, engraved it.’

(Ibid., Vol. v, part 1, Channarayapatna Taluq, no. 187, Transl., p. 207.)

Ś

ŚĀMU—‘This must be the name of some writer on architecture.’

Śāmu-dṛṣṭīṁ anusṛitya nirmitā—‘constructed (the lofty temple of Śiva, by two architects, Nāyaka and Ṭhoḍhuka) in accordance with the opinion of Śāmu’ (A.D. 804).

(The first prāṣasti of Baijnath, v. 37, Ep. Ind., Vol. i, pp. 111, 107, footnote 72.)

ŚIVA-PĀLA—A mason, one of whose ancestor is a Śūtrakāra (carpenter, named Deuka) but another of the same family is Śṭhapati (architect, named Nāga).

(From this it would appear that both Śūtrakāra and Śṭhapati belong to the same caste and that these are professional titles and not caste-names.)

Cf. Āśichcha Nāga-sthapates tu Durggaḥ !
Durggaṛkkato Deuka-sūtra-dhāraḥ !
Asyāpi sūnuḥ Śiva-pāla-nāmā !
Yenokṛiteyaṁ suśubhā prāśastiḥ !

(Vasantgadh Inscrip. of Purnapala, v. 34, Ep. Ind., Vol. ix, p. 15.)

674
SUBHA-DEVA—(A.D. 754)—Of Śanḍilya-gotra, sculptor or architect (rūpakāra), ‘son’s son of the sculptor Śiva-vardhamaṇa, son of the sculptor Śiva; or rather (bhūyaḥ) 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-säsana, (and) who has come here (Paṭṭadakal, a village in the Bijāpur district, Bombay Presidency) from the Mrīgatānikā-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.)

(RĀNAKA) ŚULA-PĀΝI—The crest-jewel of the guild of Vārendra artists (Vārendraka-śilpi-goshti-ḍvāḍa-mañi), the son of Bṛhaspati, grandson of Manadāsa, and great-grandson of Dharmā (end of the eleventh century).

(Deopora 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, Kielhorn, Ind. Ant., Vol. xix, p. 62, note 53), selected by the goshti to see this work (the erection of the temple of the goddess Kshemāryā).

(Vasantagadh Inscript. of Varmalata, vv. 9, 8, Ep. Ind., Vol. ix, pp. 192, 189.)

SĀDEVA—An architect.

(Inscript. from Dabhoi, vv. 111, 112, Ep. Ind., Vol. i, pp. 31, 24.)

SĀMI(NA)—otherwise called Śyāmila, Svāmin-Vaḍhaki, (i.e., Vardhaki), carpenter or sculptor (Senart).

Śāminā . . . Vaḍhakinā . . . gharasa mughā kata—the opening (or door) was made by Sāmi, the Vardhakin.

(Karle Cave Inscript. no. 6, Ep. Ind., Vol. vii, p. 53.)

675
SĀMILA—also called Šyamila—a carpenter.

'Son of Veṇuvāsa, a carpenter, a native of Dheṇukākaṭa, made the doorway.'

(Karle Cave Inscript. no. 6, Arch. Surv., New Imp. Series, Vol. iv, p. 90.)

SĀMPULA—'The intelligent artisan,' engraver of the Ratnapura inscription of Prithvideva, the 'crest-jewel of sculptors,' built the temple of Śiva (A.D. 1189).

(Ratnapura Inscript. of Prithvideva, vv. 28, 29, Ep. Ind., Vol. i, pp. 49, 52.)

SIGGOJA—The sculptor, who made the sculpture mentioned in the inscription no. 525.

(Ep. Carnat., Vol. viii, part 1, Sorab Taluq, no. 525, Roman text, p. 168, Transl., p. 86.)

SIṆGAṆAHEBĀRUVA—The architect, who built 'the stone gateway of Śānti-grāma, ornamented with the tiger-face' (A.D. 1573).

(Ibid., Vol. v, part 1, Hassan Taluq, no. 117, Transl., p. 34.)

SIṆGĀYA-BHAṬṬA—Rudraya's son, hydraulic engineer (jala-sūtrada), master of ten sciences (dasa-vidyā-chakравartti), made (in A.D. 1388), at the order of the 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-vaidyē satya-bhāṣaśām
Rudraya-sīṅgari bhavataḥ sadriśaḥ ko vā mahī-tale śūraḥ

'In the science of hydraulics, in divination or telling omens from sounds, in medical treatment with mercury (if perhaps alchemy), in speaking the truth,—Rudraya's (son) Sīṅgari, what learned man is there in the world equal to you?'

(Ibid., Vol. x, Goribidnur Taluq, no. 6, Transl., p. 212, Roman text, p. 259, Preface, p. 2.)

SIṆGĀLI-KARGI—The son of Kali, a paṇḍita from the Nava-grāma-draṅga (watch-station near mountain passes, cf. Translation, Rāja-Taraṅgini, v. ii, p. 291), the sthapati (architect of the tank specified).

(Shawar Museum Inscript. of Vanhadaka, line 6, Ep. Ind., Vol. x, p. 80.)

676
SUBUJAGA—A sculptor (see under Mallitamma).

SKANDA-SĀDHU—The son of Śrī-kaṇṭha, a descendant of a family of architects (sthapatī-kula).

(Sholinghur Inscript. of Parantaka I, line 21, 
Ep. Ind., Vol. iv, pp. 224, 225.)

H

HARIDĀSA—An architect (Śūtradhāra), employed to repair the temple of Dakshināditya (A.D. 1373).

(Gaya Inscript. of Vikrama Samvat 1429, 
line 9, Ind. Ant., Vol. xx, pp. 315, 315.

HARISHA(1)—(of Tāna Guṇḍur)—A sculptor (see under Ballanṇa).

HARISHA (2)—(of Oḍeyagiri)—A sculptor (see under Ballanṇa).

HAROJA—A sculptor (A.D. 1243).

‘Haroja, son of Honnāchāryya, son of Boṭakāchāryya, the equal of Manu, Maya, and Viśvakarmma, beloved by all the people and farmers, set up an image of the sun.’

(Ep. Carnat., Vol. iv, Nagamangala Taluq, no. 55, 
Transl., p. 127, Roman text, p. 219.)

HALĀ—Of Śilāpaṭṭa-varmśa (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 Baṭihaḍīm.

(Batihagarh Stone Inscript., v. 12, 
Ep. Ind., Vol. xi, p. 43.)
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Eene Oud-indische stad Volgens het Epos, by Dr. J. K. de Cock, Gröningen, 1899.
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¹ 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, Cn., 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 folio 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  
(7) In Kannada characters  
(8) in Grantha and Tamil characters  
(9) in Arabic and Persian characters  
(10) Addenda et Corrigenda  
(11) Alphabetical list of towns and villages where the inscriptions were found  
(12) Index to Introduction  

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Fa-hien’s Travels
F.G.I.
Fergusson, Hist. of Ind. and East. Arch.

Gloss. Grecian Arch.

Gwilt, Encycl. (generally followed by the cardinal number of articles and occasionally by page).
H.S.I.I.
History of Ancient Java (Vols. I, II)
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By Legge.
Dr. Fleet’s Gupta Inscriptions.

South Indian Inscriptions, by Dr. Hultsch.
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This is not a solitary instance; compare also Vol. v, part I, which bears nine kinds of paging exclusive of the fly-leaf, names of Taluqs, and a plate; Vol. vii has ten 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 encyclopaedia 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 trouble 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, 530, 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 inscription the lines in both the places (which I have actually done in referring to the smaller inscriptions), but that would not save trouble to 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 has been given thus: Ep. Carnat., Vol. v, part I,—Chan-naraga-pattana Taluq 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 43, 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.

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† 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. 320, C. 1 or 2 (=column 1st or 2nd), para. 1 or 2 (where there is more than one), line, say, 7 (of the para., when it is followed by any, or simply lines to 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 footnotes 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 Praśastis of Nānāka, a court poet of Viśāladeva of Gujarata’ *(Ind. Ant., Vol. xi, contents, at the end of the volume).*

(2) ‘Sanskrit Grants and Inscriptions of Gujrat Kings, nos. m and iv; Praśastis of Nānāka, a court poet of King Viśāladeva of Gujrat’ (in the heading of the article, p. 98).

(3) Sanskrit Grants and Inscriptions (on the top of pages 99, 101, 103, 105, 107). I have generally referred to the last-named title, i.e. the one occurring on the top of the pages.

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AND

A DICTIONARY OF HINDU ARCHITECTURE

Published 1927

OPINIONS AND REVIEWS

ExTRACTS

Professor A. B. Keith, D.C.L., D.LITT.—Of auxiliary sciences architecture has at last received expert treatment from Professor Prasanna Kumar Acharya in his Dictionary of Hindu Architecture and Indian Architecture based on a new text and rendering of the Mānasāra, for which the period of A.D. 500–700 is suggested. Striking similarities between the prescriptions of the Mānasāra and Vitruvius are unquestionably established.

(History of Sanskrit Literature, 1928, Preface, p. xx.)

E. B. Havell, Esq.—"Let me congratulate you on the results of your monumental researches by which you have contributed so much valuable data to the study of this great subject. All students of Indian Architecture are deeply indebted to you . . . . I have read enough to appreciate your very thorough treatment of the subject."

Dr. Abanindra Nath Tagore, D.LITT., C.I.E.—There are people who assume the role of critics of Art without having previously read a single treatise on Art. Moreover, they consider themselves to be authorities on the subject of Art although they may not have acquired the least practical skill in it.

There are enough of such people who talk a good deal on matters connected with Indian Art. They have continued to disseminate both within as well as outside India, a thoroughly inaccurate account of our Indian Art being influenced by their own individual notions.

There are others who are keenly anxious to acquire a true knowledge of Art and pursue their subject with a heart full of enthusiasm, by making a study of paintings, images, treatises on Art and the history of the land. Our young friend Professor Prasanna Kumar Acharya belongs to the latter category. The two big volumes which he has published after infinite pains are in the nature of an encyclopaedia embracing all the existing treatises on Indian Art. He has herein presented before us all the information that so long lay hidden and scattered all over the world.

1A
There is a proverb ‘What is not contained in the Mahābhārata is not to be found anywhere.’ These two books may, on that analogy, be appropriately called the Mahābhārata of the literature on Indian Art, for, in them we find all that there is to know about Indian Art.

I may safely assert that these two volumes are just those that are fit to give a correct account of Indian Art to the world at large. Moreover, this much is certain that no two books of such magnitude and such merit as these, namely, *Indian Architecture* and *Dictionary of Hindu Architecture* have ever been published either in India or elsewhere on the subject of Indian Art, after such intensive study and infinite pains. As they are written in English it can be expected that a true knowledge of our Indian Art will now be conveyed to the four corners of the world.

Before one can acquire a thorough knowledge of Indian Art it is essential to make an acquaintance with the ancient books on the subject. Hitherto it has been extremely difficult to be able to read all the connected literature that is to be found in libraries whether in India or outside. Everyone of us does not know the language in which the treatises are written. Moreover, most of the original texts are preserved in distant lands. In the circumstances, a volume of this nature, written in English and containing as perfect a compendium as is possible, of all the existing treatises on Art, came to be a necessity, not only for us but for foreign artists as well. It really makes me feel proud that this stupendous task has been accomplished by our young friend, the author.

I cannot adequately express the extent to which I shall be able to make use of these two books and the profit which my pupils will derive from them. It is on all these grounds that I feel thankful to the author and wish an extensive circulation of his books.

We are expecting a few more such comprehensive volumes from the author on the subject of Indian Art written in the same beautiful style and including sketches of temples and other buildings, etc. in various parts. May the Goddess of Art be his guide in this great venture.

(Translated from Pravasi, April, 1928, by B. N. Lahiri, Esq., M.A., I.P.)

Mahamahopadhyaya Pandit Ganganatha Jha, M.A., D.LITT., LL.D., Vice-Chancellor, Allahabad University — These two books are the fruit of Dr. Acharya’s labour extending over several years and the learned Doctor deserves congratulations on having completed and—what is more—seeing through the Press, this monument of his industry and scholarship. The ideal that he set before himself is neatly expressed by the sentence appearing as a motto on the opening page—‘What the learned world demand of us in India is to be quite certain of our data, to place the monumental record before them exactly as it now exists, and to interpret it faithfully and literally.’ The Doctor has acted up to this ideal. There are many of us who have collected and presented before the scholars important data, but very few of us have succeeded in retaining the balance of mind needed for interpreting the data ‘faithfully and literally’; and Dr. Acharya appears to have been one of these few.
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The Dictionary is a book which is so well done that it appears to be no exaggeration to say that for many decades, it cannot be improved upon, unless, of course, the South reveals to us more hidden treasures. If there is anything to object to, it is the title of the book, which does less than justice to it; 'Encyclopedia' would be a fitter title. The term 'Dictionary' is associated in our minds with word-meanings; while Dr. Acharya's work is very much more than word-meaning. Each term is followed by its meanings, mostly technical, an exhaustive account of the subject, and references to standard works of a wide range of literature. Thus, it will be seen, the work deserves a better title than 'Dictionary.' In fact, Dr. Acharya himself suggested to the London University the compiling of 'An Encyclopædia of Hindu Architecture,' and it appears to have been a mere freak of fortune that when the University decided to entrust the learned Doctor with the work of compiling, they chose the term 'Dictionary'; they appear to have been led to do this by the nature of the usual run of work done by modern scholars who in many cases have the unhappy knack of shirking work; but in being led away by this prejudice, the University were unfair to their alumnus, who has, by this work, more than justified the title that he had himself suggested.

The Dictionary is based mainly upon the second work mentioned above. I have had occasion to deal with the Mānasāra myself on one or two occasions, and I know how hopelessly corrupt the available manuscripts of the work are; and on more than one occasion, I have had to give up the task as hopeless. As Dr. Acharya remarks, it is 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.' To the 'barbarism' of the Sanskrit of Mānasāra, I can bear personal testimony. I remember that when, about fifteen years ago, I was asked to make sense out of a few extracts from the work, I had to give up the task in disgust. Dr. Acharya deserves to be congratulated, therefore, for having succeeded not only in making some sort of sense out of the 'barbarous Sanskrit,' but evolving out of it a readable text and thereby undertaking and completing a work that deserves to be accepted as a standard treatise on Ancient Indian Architecture and to be placed on the shelves of every decent library in the country.

The general reader will be specially thankful for the second smaller volume which supplies full information on the main principles of Hindu Architecture. It is complete in itself, and should be useful to all such students as may not have the time or the inclination to take up the more voluminous Dictionary.

It is a matter of special gratification to us of the Allahabad University that we have at the head of our Sanskrit Department a scholar capable of doing work which, as a monument of industry and patience, compares favourably with the best of that class of scholarly work which has hitherto been regarded as 'German.'

(Indian Review, March, 1928.)

3A
Professor F. W. Thomas, C.I.E., M.A., Ph.D.—"The immense labour which you have undergone and your devotion to a literature so obscure and difficult will receive their due recognition. I admire your courage and perseverance and your independence in working in a field where you could not expect much assistance from others (except in so far as the materials exist in published books). You are now certainly better acquainted with the subject of Indian architecture in the literary side than any other scholar, and no doubt you will often be consulted as an authority on the subject. I hope that the Dictionary will become a recognized work of reference as it deserves to do."

Sir Claude de la Fosse, C.I.E., M.A., D.Litt., once D.P.I. and the first Vice-Chancellor of reconstructed Allahabad University.—"The patience, the labour and the scholarship which you have devoted to these studies through so many years of your life are at length rewarded by the publication of works of permanent value to scholars and archaeologists."

K. N. Dikshit, Esq., M.A. Deputy Director General of Archaeology.—"Your recent publication, the Dictionary of Hindu Architecture, is really a monumental work, the value of which can hardly be exaggerated. I have no doubt that indologists all over the world will acknowledge their indebtedness to you for placing in their hands such a comprehensive study of the elements of Hindu architecture."

Professor Dr. Sten Konow, Editor, 'Acta Orientalia,' Oslo, Norway.—"Many thanks for kindly sending me your two volumes. You are opening up a new branch of research, and the world of scholars will be thankful to you."

O. C. Gangoly, Esq., Editor, 'Rupam.'—"We have received your two books for review and I hasten to congratulate you on your remarkable and scholarly treatises which will remove one of the crying needs of the study of Indian Art."

Dr. Prasanna Kumar Acharya, who is Professor of Sanskrit at Allahabad University, has followed up his publication of the Sanskrit text and English translation of the Mānasāra by these two works on the same subject; and students of Indian architecture should be grateful to him for accomplishing with such thoroughness a task which has been long overdue, and which must have entailed a tremendous amount of patient and often uninteresting work, in a number of different languages. The Dictionary of Hindu Architecture contains all the architectural terms used in the Mānasāra and in the known Vāstu-sāstras, published inscriptions, and other archaeological records, with full references and explanations and Indian Architecture is, for the most part, an introduction to the text of the Mānasāra.

The Mānasāra is universally recognized as the standard Hindu treatise on architecture, and is the most complete and probably the oldest one extant, though
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no doubt it had many predecessors. This being so, it is rather surprising that no serious attempt has hitherto been made by modern scholars to edit and elucidate it. It has never before been translated into English, and most writers on Indian architecture disregard it or scarcely mention it. Eighty years ago indeed Ram Raz examined a portion of it in his excellent Essay on the Architecture of the Hindus; but it has never hitherto received comprehensive treatment. Scholars were no doubt shy of its technical terms or discouraged by its 'barbarous' Sanskrit, while it must be admitted that the Hindu tradition of presenting aesthetic principles as religious precepts and of embedding scientific matter in astrological formulas and mystic ritual is puzzling and disturbing to the non-Hindu. Nevertheless, the work deserves far more serious study than it has hitherto received, and not only from antiquaries, for Indian craftsmen of today still use the formulas of fifteen hundred years ago and the precepts of the Śilpa-sāstras are still the everpresent guides of the architect and the sculptor.

For the Mānasāra is, apart from its astrology, a practical craftsman’s handbook, none the less so because its directions are regarded as ritual rules and its classifications seem often arbitrary and fantastic. In it, as always in India, art is a practical affair, a means to a definite end, never unrelated to life and worship. Mānasāra means 'the essence of measurement'; and what would now be considered the practical part of the work consists of explicit directions regarding town-planning and the selection of sites, and more especially of minute statements of the mathematical proportions of every kind of building and image. This is not the place to examine the principles on which these proportions are worked out, nor are they always easy to follow without plans. The Essay of Ram Raz was illustrated, and it would have been a great help if Dr. Acharya could have rounded off his work with the addition of a series of well-executed plates. These would have been of especial value in examining what is perhaps the most interesting chapter of Indian Architecture, that in which the treatise of Vitruvius and the Mānasāra are compared. All that need be said here is that the two works, with all their essential differences, have so many striking affinities (in their classification, for instance, of the orders and mouldings) that we can hardly doubt that the standard Indian treatise was somehow or other influenced by the Roman architect who lived five hundred years or more earlier. Exactly how is another question, the solution of which would establish some important conclusions in architectural history.

(The Times' Literary Supplement, May 31, 1928.)

These two volumes are a valuable addition to the few English books dealing with the little understood principles of Indian architecture and architectural terms as practised and used by the salāts who built the fine old shrines whose ruins remain to display their skill in construction and taste in details. Professor Acharya is to be congratulated upon the result of his labours in the very great amount of careful and painstaking search and the digging out of so much useful material from the vast amount of Indian literature he has consulted. The printers, however, have not turned out the books so well as the subject matter
deserves. The numerous and lengthy quotations in the Dictionary would have
been better in smaller type; and that of the Mānasāra is by no means clean. The
paper is poor.

The author may not be averse to a few suggestions in the event of a second
edition being produced. As ancient Hindu architecture, in its modes of con-
struction, designs, and details, is more or less strange compared with anything a
would-be student has been familiar with, it would be a very great help if the Dic-
tionary were well illustrated with small vignette insertions, showing, for in-
cstance, the different types of pillars, mouldings, etc.

The Mānasāra, or “essence of measurement” probably written between A. D.
500 and 700, which is one of the Śilpa-sāstras dealing with architecture does not
confine itself wholly to that art, but, like the others, busies itself with many other
things, such as the planning of towns, villages, and forts, the orientation of
buildings, the classification of kings and their ceremonial rites, the manufacture
of couches, cars and chariots, ornaments, jewels, etc.

The title would have been better “Hindu Architecture,” since “Indian”
as now used, includes Muhammadan. Measurements are laid down for every
detail both in architecture and sculpture so it is not to be wondered at that we
find such sameness, stiffness and oft-repeated conventional forms in the old
temples which are still standing, especially in mediaeval work. The advance
of Islam gradually influenced later work and brought into it much that is not
Hindu. Of civil buildings very few now remain, and it is on the ancient temples,
with a few tanks and wells, that the student has to depend for his practical
acquaintance with Hindu architecture. The “essence of measurement”
is brought out in all its scrupulous exactitude where every measurement in a
building must be regulated upon one measure—that of the side of the shrine
and nothing is left to the salaṭ to express his own individuality. And the measure
of the side of the shrine depended upon the length of the blocks that could be
obtained from the quarry, for the shaft of every pillar was always a single stone
from the top of the base to the neck of the capital: it was never built, as a rule,
of more than one stone.

Professor Acharya does not confine himself to a description and summary
of the contents of the Mānasāra, but gives us references to architecture in the
ancient epics, the Purāṇas and other works and a résumé of the contents of many
other Śilpa-sāstras. He also ventures upon a long discussion about the similarity
between the Mānasāra and Vitruvius, which he appears to think had some con-
nexion the one with the other.

The index, which is practically a glossary, is good and full.

H. C.

(J. R. A. S., October, 1928.)

Dr. Acharya in this book (Indian Architecture) gives us a compact and interest-
ing, though somewhat technical, treatise upon Indian Architecture in the litera-
ture of India. The standard work upon the subject is the Mānasāra, and a de-
scription of that work forms the kernel, so to speak, of Dr. Acharya’s book.
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The author begins with a general survey of the references to architecture in literature, dealing first with Vedic and Buddhist works, then with the Purānas, Āgamas, and other works. In his second section he summarizes the Mānasāra and gives shorter accounts in turn of the following works: the Mayamata, the Amśumad-Rheda of Kaśyapa, the Viśvakārmīyāśilpa, the Agastya, the Samgraha, and one or two others. Section III deals with the Position of the Mānasāra in Literature. Here, types of buildings are discussed, measurements, the five orders and the three styles.

In Section IV, Dr. Acharya discusses the possible relationship between the Mānasāra and the well-known treatise of Vitruvius. He deals at length with the similarities not only in contents and treatment, but also in style, between the two works, and declines 'to attribute all these affinities to mere chance.' This is a particularly interesting chapter.

Section V, Age of the Mānasāra, deals with various indications by which the date of the Mānasāra may be approximately fixed, and decides that it must have been written somewhere between A.D. 500 and 700. An appendix treats of certain features characteristic of the language of Mānasāra.

The book has an excellent index.

A work like this (A Dictionary of Hindu Architecture) which treats of 'Sanskrit architectural terms, with illustrative quotations from Śilpa-śāstras, general literature and archaeological records' will appeal probably to a comparatively small circle of students, but to them its value will be very great. Hitherto, there have been no dictionaries, even in Sanskrit, which have fully treated architectural terms, so that the present work, which has entailed enormous labour—the author tells us that he has gone through 50,000 pages of archaeological material—breaks entirely new ground. Dr. Achārya's work has been the greater since, for his purposes, the term, 'architecture' must include everything built or constructed, from a royal palace to a sewer, or a garden to a bird's nest.

The work is based primarily on the Mānasāra, but its sources include all the architectural treatises of the Vāstu-śāstras, and those portions of the Āgamas and Purānas, etc., which deal with architecture. In addition, all the inscriptions published in such collections as Epigraphia Indica, the Indian Antiquary, and Epigraphia Carnatica, etc. have been taken into account.

Dr. Acharya has arranged his dictionary according to the Sanskrit alphabet. He gives, in English, a concise explanation of each term, followed by quotations sufficiently long to make clear the exact connotation of that term in its various uses. Not only are precise references given to passages in such works as the Indian Antiquary, when they have a bearing on the subject, but long and adequate quotations are given. The work is tremendously detailed: the entry Stambha, for example, occupying sixty pages. There are two appendices, the first of which gives a sketch of Sanskrit treatises on Architecture, and the second, a list of architects. Finally there is an index arranged according to the English meanings of the Sanskrit terms.

(Asiatica, June-July, 1929.)
A number of Sanskrit works have recently been published, and it had now become necessary to explain the expressions and terms to Europeans who have of late taken an interest in Hindu architecture. A number of European works have appeared but none has existed so far which elucidates these difficult terms. The work (A Dictionary of Hindu Architecture) is conscientiously carried out, as is shown by the fact that the author is not satisfied with merely giving the English terms, but quotes from the Sanskrit contexts in which the words occur.

As regards the second work—Indian Architecture according to the Mānasāra-Silpa-śāstra—the author intended to issue it as an Introduction to his edition of the Sanskrit text and English translation which are in preparation. But in studying his subject he found the material increased considerably, and he has now produced a volume in crown 4to size of 268 pages. It is most gratifying that Indian scholars adopt the great care generally exhibited by European professors, and Mr. P. K. Acharya is one of them. The work is well divided; it gives a general survey of architecture from the most ancient times onward; it provides a summary of the various treatises on architecture, and finally subjects the Mānasāra to examination. Full references are also provided, and the index alone, beginning on page 215, is a most painstaking performance.

Both volumes will be welcomed by the increasing number of workers in and lovers of Indian art.

(Asiatic Review, April, 1928.)

The indigenous Indian literature on architecture has not received much attention so far. Ram Raz has published an Essay on the Architecture of the Hindus (London, 1834), which I am afraid, is very difficult of access, and some works were edited by Ganapati Sastri in Trivandrum Sanskrit Series. Besides that, we knew the portions dealing with architecture in the Purānas.

Now Prof. Acharya has been working on the subject for several years and has paid special attention to the principal work, the Mānasāra. In 1918, he graduated at Leyden with a thesis on this work whereafter he published in the Allahabad University Journal, a paper on its relation to Vitruvius. Now there comes a comprehensive treatise together with a Dictionary of the architectural terms and a survey of the literature, and an edition and translation of the Mānasāra are promised for a near future.

These works are to be greatly welcomed, making as they do, accessible for research a new province of Indian literature.

The author tries to prove that the Mānasāra in many respects is similar to the classical science of architecture as we know it from Vitruvius. Though his demonstration cannot yet be said to be definitive, yet he has succeeded to show so many coincidences that a connexion can hardly be doubted any longer. How this connexion has come about, the author has not tried to show, and perhaps, too, he has not thought it necessary. For, it is well known long since that classical architecture and fine arts have exercised a lasting influence on the development in North-West India. In that corner, Greeks and their half-breeds had
settled for centuries, and it seems that in an Indian inscription of the second century there is even mentioned an architect (Navakarmika) with a Greek name, viz. the ‘dasa Agisala’ of the relic casket of the Kaniska Stupa near Peshawar.

On the whole, it is only the edition that will enable us to form an opinion about these many questions raised by the author. But even now we are very much indebted to him, and particularly his Dictionary will be very welcome. It gives not only a copious list of technical terms of architecture more especially those to be found in the Mānasāra, but also circumstantial references to the literature as well as a survey of the indigenous Indian literature relative to the matter, which is for the greatest part only available in MSS.

Yet with pioneer work completeness must not be insisted upon, and what is being given to us we shall accept with sincere gratitude.

(Deutsche Literaturzeitung, 1928 14 Heft 660—Extracts translated from the original German by Dr. Ludwig Alsdorf, Ph.D.)

Dr. A. K. Coomaraswamy.—"These two volumes, the latter (Dictionary) especially, are monumental works, and will be indispensable to every student of Indian architecture and realia. Only those who work along these lines will realize 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-sāstra has been too long delayed, and a warm welcome may be extended to the Professor’s undertaking. . . .

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.”


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 the author’s private use when he found it indispensable after struggling for two and a half years to edit for 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 connexion there arose an occasion for the author to express to the University the opinion that an Encyclopaedia 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 Śilpa-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 the author as the person most immediately concerned and entrusted him with the task suggesting that he 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.' 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. To form even a faint idea of the herculean labour involved in bringing out this colossal work a perusal of the preface is necessary. This the first volume published embraces 882 pages, one more volume Indian Architecture according to Mānasāra Śīlpa-śāstras has been published and two other volumes to complete the dictionary are in the Press. This dictionary is a veritable Encyclopaedia of Hindu architecture. It deals with some 3,000 terms, relating to architecture, sculpture and cognate arts, and covers a vast number of topics. Under each term is brought together useful information in the form of a short article, illustrated, with quotations from Śīlpa-śāstras, general literature and archaeological records. It is a pioneer work. It is hoped that it may be instrumental in explaining many things hitherto left obscure in inscriptions and general literature. Two appendices enhance the utility of the work: in one appendix is given a sketch of the literature on the subject, while the other contains histories of ancient Indian architects, together with a short description of their works. Great has been the labour of the erudite author and he is to be congratulated on its successful issue, so also the publishers for the volume as regards its printing and general get-up is all that can be desired.

It (Indian Architecture) is a handbook of Indian architecture, sculpture and cognate arts. The author, Dr. Prasanna Kumar Acharya, i.e.s., is an Indian Sanskrit scholar who has been trained in Europe in scientific methods of criticism and who has given the substance of a number of printed works and manuscripts, belonging to libraries in India and Europe which have been visited by him. The book gives an account of the architecture of the Vedic, the Buddhist and the classical periods of India up to the Muhammadan age. An interesting feature is the comparison drawn between the Indian standard work Mānasāra and the European standard work of the Roman architect, Vitruvius. Striking similarities are shown to exist between Greco-Roman and Indian architecture.

(Indian Engineering, January 21 and 28, 1928.)

Dr. Kalidas Nag, M.A., D.LITT.—While Hindu Painting and Decorative art were hovering between hope and despair as to the chance of gaining occidental recognition (the only recognition that carried weight!) Hindu architecture attracted the notice of all experts by its undeniable grandeur and originality. Ever since the publication of the Essay on the Architecture of the Hindus by Ram Raz, published in London (1834), there was a steady increase in the appreciation of
the Hindu style and of the stone epics of India. The monumental studies of Rajendralal Mitra on Orissan architecture, followed by the work of Manomohan Ganguli, have demonstrated that the interest in the subject was growing. The enormous documentation of Cunningham, Burgess, and others of the Archaeological survey challenged the attention of artists and archaeologists all over the world. But the indigenous tradition of India with regard to the science and art of Architecture did not receive the serious examination long overdue, before Dr. Acharya came forward to devote years of his academic studies to the elucidation of the problems of the Hindu Śilpa-śāstras. Accidentally coming across a copy of Mānasāra he plunged deeper and deeper into the intricacies of Hindu constructional science: the more baffling were the problems of the texts preserved in the 'most barbarous Sanskrit,' the more intense became his zeal which ultimately led to the development of this splendid Dictionary—the first of its kind—of Hindu architecture. Thanks to the comprehensiveness of Hindu masters of the science, Architecture in the work has been treated in its broadcast sense, implying practically everything that is constructed,—from buildings religious and secular to town-planning, laying out of gardens, making of roads, bridges, tanks, drains, moats, etc., as well as the furniture and conveyances. Thus the Dictionary of Dr. Acharya gives us for the first time in a handy volume a rich vocabulary hitherto unknown or only vaguely known. Dr. Acharya has earned the permanent gratitude of all Indologists by collating and collecting not only manuscripts (largely unpublished) but also the epigraphic data scattered in the bewildering documents of Indian inscriptions which have given a sureness of touch and a precision of connotation that are admirable. Dr. Acharya has spared no pains to put the meaning of the terms as much beyond doubt as possible, for he has placed the terms invariably in their organic context by quoting in extenso from the generally inaccessible texts. Thus the Dictionary will not only react in a wholesome way on our accepted notions of Hindu art and archaeology but also on the future compilation of a comparative lexicon of the Hindu technical terms—our future Paribhāshendu-śekhara.

As a pioneer work, it will hold its place high amongst the recent publications of Indology. As a pioneer work again the author, let us hope, will take constant note of friendly suggestions with a view to enhance the scientific value of this lexicon. While comparisons with European treatises on Architecture (e.g. Vitruvius) are interesting it is more useful to make each term shine indubitably out of a comprehensive juxtaposition of pertinent texts found, published or noticed anywhere in India, with a special eye on local peculiarities and their correlation with regional style. Rich materials are still lying idle in the latest publications of the Trivandrum Sanskrit Series (e.g. Mañjuśrī-mūla-kalpa or Tantra, translated into Tibetan) and in the Gaekwad Sanskrit Series (e.g. Samarangana-Sūtradhara and Mānasollāsa, etc.). So Laufer's Monograph on Chitrakalaskhaṇa seems not to have been utilized. But the more serious omission is perceptible in another field which has furnished some of the noblest specimen of Indian architecture. I mean the field of Greater India where we meet even today Borobudur proclaiming
the titanic architechtonic genius of the Sailendra sovereign of Srivijaya (Sumatra, Java) and Angkor Vat, the soaring Vīmāna of Vishnū constructed by King Paramavishnuloka of Camboj and designed by the master Architect Divākara. Let us hope that in his next edition Dr. Acharya will enrich his lexicon by incorporating the data imbedded in the epigraphic and monumental documents of Greater India.

Two appendices containing enumerations of the important Sanskrit treatises on Architecture and of historical architects, enhance the value of the book. May we request the learned lexicographer to add a special appendix of the technical terms and names scattered in the various living vernaculars of India where we find, as in Orissa (cf. Nirmal Bose: Konarak), native architects still constructing according to their vernacular Vāstu-sāstras or even conserving a rich tradition in bhasā vocabulary (oral or textual).

This volume (Indian Architecture) incorporates the general problems, historical as well as textual, that form the introduction to Dr. Acharya’s Dictionary. In the first 30 pages the author gives a tantalising survey of the popularity of Architecture evinced by the Vedic, the Buddhist and the classical literature. We hope that the author will make the treatment more exhaustive. The next hundred pages are devoted to a very useful summarizing of the contents of the outstanding Śilpa-sāstras, e.g. Mānasāra, Mayamata, and such manuals ascribed to Viśvakarmā, Agastya, Kāśyapa, Mandana and others. The comparison instituted between Mānasāra and Vitruvius may or may not lead to a discovery of the order of that of a Romaka Siddhānta and Hora-sāstra, yet the similarities are striking. But the most important sections are the author’s discussions, relating to the three styles or orders of architecture—Nāgara, Vesāra and Drāvida—representing the three geographical divisions of India. We recommend the books of Dr. Acharya to all Indologists and expect eagerly the publication of the two supplementary volumes now in Press.

(The Modern Review, February, 1928.)

(London Correspondent)

The two books recently written under instructions from the Government of India on Hindu architecture and published by the Oxford University Press, ought to be valuable not only to the student of architecture, but also to the student of peoples of the world, for architecture expresses almost more than anything else the ideals and ideas a people hold at any given time. For the scholar these two books should be invaluable, as they help to elucidate in architectural terms details of the distant past, that have hitherto been clothed in mystery. The texts of the Vāstu-sāstra have, as the author states in his preface, been waiting for hundreds of years to be unearthed from manuscripts, which are quite inaccessible without the guidance of a special dictionary. This is the task to which the author set himself, and those who are competent to express an opinion agree that he has amply fulfilled his mission and has brought to light many new things hitherto unexplained in inscriptions and general literature.
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The second book is a handbook of Indian architecture and deals with the Vedic, Buddhist and classical periods up to the Muhammadan times.

Today there is in Great Britain an ever-increasing number of people to whom such books appeal, probably because of the work of the India Society and kindred bodies who have stimulated thought in this direction by persistent effort. It is, therefore, likely that the present books will find a considerable reading public here as well as in the East.

(The Leader, February 24, 1928.)

Dr. Beni Prasad, M.A., Ph.D., D.Sc.—Dr. P. K. Acharya attempts to offer the results of his twelve years' study of Hindu architecture in four volumes, two of which have just been published while the other two may soon be expected to see the light. They are based on Mānasāra, the standard authority, on a number of minor works and a host of chapters or references, legal, religious, and general literature, as well as inscriptions. The Dictionary, in particular, a pioneer work, is a monument of diligent research and systematic arrangement. In words quoted in the preface, '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 single-handed, 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 coat, till reams upon reams of paper have been filled, putting the eyesight, patience and temper to a severe trial.' The series is addressed to scholars and advanced students but all interested in the scientific study of Hindu culture or in that of fine arts in general will find it instructive.

The Hindu Śilpa-śāstra or Vāstu-śāstra is a comprehensive but by no means unsystematic study. It deals with all kinds of buildings, town-planning, gardens, and market-places, ports and harbours, roads, bridges, gateways, etc., wells, tanks, trenches, drains, sewers, moats, walls, embankments, dams, railings, etc., furniture like bedsteads, couches, tables, chairs, baskets, cages, nests, mills, conveyances, lamps, etc., and even dresses and ornaments such as chains, crowns, headgear and foot- and arm-wear. The dominant topic, however, is architecture—the plan and erection of religious, residential and military edifices and their auxiliary members and component mouldings. The science which like the Dharma-śāstra, Aṣṭā-śāstra and Kāma-śāstra, professes to derive its first origins from Brahmā himself, developed in the course of centuries and reached its culmination about the sixth century A.D. in the great treatise called Mānasāra probably after the name of its author.

Here as elsewhere in the domain of Hindu history it is difficult to determine how far the theoretical descriptions in literature correspond with the practical realities of life. A close comparison of architectural precepts with the details of
archaeological finds and the narratives of foreign visitors like Yuan Chaung (seventh century A.D.) suggests that the former, while not literally true to facts, are largely based on practice. It is interesting to infer that in ancient India in spite of all the other worldliness of philosophers and spiritualists, those who could afford maintained a high standard of living. Thus from a passage in the Buddhist work Chullavagga, VI, 4, 10, we learn that houses comprised dwelling-rooms, retiring-rooms, store-rooms, service-halls, halls with fire-places, closets and cloisters, halls for exercise, wells and ponds, sheds for wells and open-roofed sheds, bath-rooms and halls attached to them. Of hot-air baths the following description was given by the late T.W. Rhys Davids on the basis of the Vinaya Texts III, 105–110, 297. 'They were built on an elevated basement faced with brick or stone with stone stairs leading up to it, and a railing round the verandah. The roof and walls were of wood, covered first with skins and then with plaster, the lower part only of the wall being faced with bricks. There was an ante-chamber and a hot-room and a pool to bathe in. Seats were arranged round a fire-place in the middle of the hot-room and to induce perspiration hot water was poured from the leathers.' Again, as we learn from the Dīgha Nikāya, there were open air bathing tanks, with flights of steps leading to the water, faced entirely with stone and ornamented with flowers and carvings. It is needless here to enter into the details of domestic furniture but it is interesting to note, inter alia, that benches were made long enough to accommodate three persons, that couches were covered with canopies, and that there were several types of Asandis, such as sofas, armed chairs and cushioned chairs.

The plan of a village, outlined in the ninth chapter of Mānasāra, is theoretical for its details do not tally with any of the realistic descriptions by Greek, Chinese or Arab visitors. None the less, it is instructive. A village, we are told, should be surrounded by a wall or stone pierced by four main gates which should be connected by roads. The villages should thus be divided say into four principal blocks. A highway should also run round the village and public buildings be located on it. The whole inhabited area should be well-supplied by ponds and tanks. Caste which influenced all life and thought in ancient India did not leave town-planning untouched. It is proposed that the best quarters should be reserved for the Brahmans and that the Chandālas should live outside the limits of the village.

In the interests of sanitation and decency it is laid down that the temples of fearful deities and places for cremation should be situated outside the walls. Everywhere drains should follow the slope. The tenth chapter of Mānasāra sketches, plans for towns on similar lines, making special mention of parks, common shops, exchanges, temples, guest-houses, colleges, etc. and giving elaborate direction for their construction. It is impossible even barely to touch the fringe of the vast subject in the course of a short review. Those interested in this highly important aspect of ancient Indian culture will do well to consult Dr. Acharya’s detailed, well-documented and scholarly productions.

(The Leader, December 4, 1927.)

14A
HINDU ARCHITECTURE

Notable publications by the United Provinces Government

All students of Indian Art in England, and a good many in India, should be grateful to the U. P. Government for these excellent books. They contain the fruits of the labour of an Indian Educational Service officer, who has spent about 12 years on these works which, to say the least, are stupendous.

Except for an essay on the Architecture of the Hindus by Ram Raz published in 1834, no attempt till now was made to present the Ancient Indian Architecture in a scientific, clear, and methodic way. To Professor Acharya, therefore, goes the credit of exploring this field of knowledge like a pioneer worker, and of bringing to light a branch of ancient Indian culture which contains interesting, even rather fascinating, materials.

A Wise Term

Śilpa-śāstra or Vāstu-śāstra, which is conveyed by the term ‘architecture,’ is much wider than the English term. ’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, ghats, 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.’

Professor Acharya has divided his Indian Architecture into five parts which give us a very clear idea of the subject, its authorities and all that is generally required for a quick apprehension of the subject.

General Survey

In Part I Professor Acharya gives a general survey of the whole range of ancient Indian literature and bears out ‘that the authors of the Vedic literature were not ignorant of stone-forts, walled cities, stone-houses, carve.1stones, and brick edifices.’ The relics of Mahenjo-daro and Harappa unearthed by the Archaeological Department under the able guidance of Sir John Marshall give the same evidence of a time much earlier than the earliest Veda. The Buddhist and Jain literature is replete with reference to buildings, furniture and sculpture of a very high order, The classical Sanskrit literature bears the testimony of a very well-developed art in all these respects; several Purānas have an elaborate description of Śilpa and some of the Āgamas whose main objects is ‘to inculcate the mystical worship of Śiva and Śakti’ devote considerable attention to architecture.

The Mānasāra

In Part II he gives a very detailed summary of the Mānasāra which is his main study as also brief accounts of several other works of well-known authorities but which lie buried still in manuscript form. The Mānasāra contains seventy chapters, ‘the first eight are introductory, the next forty-two deal with architectural matter, and the last twenty are devoted to sculpture.’
Here we have what claims to have taken the whole manifestation of architectural art as its subject. It is up to the present moment, perhaps the most ambitious effort of the kind, and the author has spared no pains to make his work as complete and as illustrative as possible.

Part III described the position of Mānasāra in Hindu literature and gives certain interesting facts. The styles are fully described and discussed. We are told that, according to Mānasāra there are three of them, Nagarā, Vasara and Drāvida, and that they apply both to architecture and sculpture.

Comparison

Part IV compares Mānasāra with the well-known treatise of Vitruvius on architecture which belongs to the first century before Christ. Professor Acharya has been trained in scientific methods of criticism in Europe and in this part of the work we find a considerable scope for this training. The comparison is thoughtful, reasoned and balanced. The conclusions are cautious and well-supported. The author has clearly shown 'that there are undeniable similarities between the two standard works and that their affinities do not seem to be accidental.' He has wisely left the question of the debt of one author to the other or of both to some common source, quite open. In the present resources of our knowledge it is impossible to arrive at a more definite conclusion.

In Part V he collaborates in a scholarly way both the internal and external evidence for arriving at correct age of Mānasāra. Here we have ample evidence of Professor Acharya's unrivalled grasp of the subject, his critical acumen and of his indefatigable industry and enthusiasm in having ransacked the whole of the ancient Indian literature covering thousands of pages in print and in manuscript. 'The evidence submitted above would warrant the extent of the period of the Mānasāra from A.D. 500 to 700'—by no means an unwarranted conclusion.

Defective Language

It is regrettable that the language in which this important work has been found is very defective and faulty and has been termed 'barbarous Sanskrit' by authorities like Dr. Bühler and Dr. Sir Ram Krishna Bhandarkar. It is all the more creditable for Professor Acharya to have taken pains and construed the text correctly. In the appendix the learned author has given us some idea of the defective language by collecting together the irregularities.

Professor Acharya's Dictionary of Hindu Architecture is a monumental work, the first of its kind. It deals with three thousand words relating to architecture and sculpture and cognate arts. Under each term is brought together all the necessary informations in the form of a short article illustrated with copious quotations from the ancient printed books as well as manuscripts, the general literature and the archaeological records. And this has been done with a thoroughness and accuracy which are the author's own. Full quotations for bringing out each and every shade of the meaning of a word are given, in effect the Dictionary becomes more of an Encyclopaedia rather than a Dictionary. The learned author has laid the scholars and the general public under the deep debt of obligation by removing a long-felt want.

(The Pioneer, February 13, 1928.)
HINDU ARCHITECTURE

(London correspondent)

Dr. Prasanna Kumar Acharya, i.e.s., Professor of Sanskrit in the University of Allahabad, is now recognized as one of the leading Indian authorities on his special subject, particularly in its relation to ancient architecture. He has recently written, under instructions from the Government of the United Provinces, two books that should be of considerable value to students, namely A Dictionary of Hindu Architecture and Indian Architecture according to Manasāra Śilpa-jāstra—both published by the Oxford University Press. The U. P. Government have borne the expenses of both publications, which will be regarded by scholars as a contribution of permanent importance in the elucidation of the subjects discussed.

This is not the place in which to give a lengthy review of these two volumes the first of which runs to 861 pages. This book is a monument of erudition and patient industry. A man who can produce works of this order must be wholly immersed in his subjects. Existing dictionaries, in Sanskrit, English, or any other language, do not elucidate the architectural terms of a long distant past, and without such a survey as Dr. Acharya has undertaken there could be no proper appreciation of the ancient genius. The texts of the Vāstu-jāstra have, as the author stated in his preface, been waiting for hundreds of years to be unearthed from manuscripts which are quite inaccessible without the guidance of a special dictionary. This is the task to which the author has addressed himself, and those who are competent to express an opinion will agree that he has brought to light new things hitherto left unexplained in inscriptions and general literature.

The other work which is somewhat less voluminous, is a Handbook of Indian Architecture, Sculpture and Cognate Arts. It gives an account of the architecture of the Vedic, the Buddhist, and the classical periods of India up to the Muhammadan age. Such a work should be of great interest to those in this country, as well as in the East whose attention has been drawn to these subjects by the publication of the India Society and kindred bodies. There is quite a large constituency nowadays to which works of this character, dealing with the ancient arts of India, afford a real attraction. An interesting feature of Dr. Acharya’s present study is the comparison which he draws between the Indian standard work, Manasāra, and the European standard work of the Roman architect, Vitruvius. The book might have made a more popular appeal if the text had been interspersed with a few illustrative reconstructions in plans or drawings, of the architectural features described. This, however, was not the purpose of the author. Rather it was to provide a fount of information from which future seekers may gain knowledge of an art which can never entirely lose its place in human records. What the learned world demands from India is certainty of data in these matters, and this has been undoubtedly supplied by Dr. Acharya’s researches. In these volumes, and in others that are still in the press, he has illumined a comparatively unknown branch of Sanskrit study, and the fruit of his long and arduous labours will assuredly be of abiding value to scholars everywhere.

(The Hindu, Madras, February 23, 1928;
The Tribune, Lahore, February, 28, 1928;
The Hindustan Review, April, 1928.)

17A
Extract from the *Annual Bibliography of Indian Archaeology*, 1928, p. 61.


Reviewed: *Rāpam*, nos. 35—36, July-Oct. 1928, pp. 39—44, by Akhay Kumar Maitra. *FRAS*, 1928, pp. 943f., by H. C.: "... a valuable addition... careful and painstaking search... The printers, however, have not turned out the books so well as the subject matter deserves."

The * Asiatic Review*, 1928, p. 349: "The work is conscientiously carried out..." *Ind. Art. & L.*, vol. II, pp. 96f., by E. B. Havell: "... a monument of patient research which will be of invaluable help for the student."

*Dische Lit. Ztg.*, 1928, columns 659—661, by Sten Konow: "Bei Pionier-Arbeiten draff man... auf Vollständigkeit nicht Anspruch machen, und was uns gegeben wird, werden wir mit aufrichtiger Dankbarkeit entgehennehmen."

*RAA*, 1928, pp. 56f., by Jean Buhot: "... ouvrage teis digne d'éloges: en mame temps il n'est pas douteux qu'une edition ulteriorie ne l'amidore."


The *Asiatic Review*, 1928, p. 349: "It is most gratifying that Indian scholars adopt the great care generally exhibited by European professors, and Mr. P. K. Acharya is one of them."


*RAA*, 1928, p. 57, by Jean Buhot: "... ouvrage tres conscien-
cieux."
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