AN

ENCYCLOPAEDIA

OF

HINDU ARCHITECTURE
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BY
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MĀNASĀRA SERIES


Volume II—Indian Architecture according to Mānasāra Silpā-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, shouldering 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 rackless 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 settle 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-sāstras (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

1 Mahāmahopādhyāya Dr. Sir Ganganatha Jha, Indian Review, March, 1928.
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-śāstras, 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 Pravāsi, 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 publica-
tions 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
Raṅga) and Svastika symbol, etc., contain all information which is at
present available. Articles on fine arts (under Kalā) 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 demon-
stration, the result of which is elaborated in the Preface of Volume VI (Hindu Archi-
tecture in India and Abroad).

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The original plan and scope as well as the ideal and general method followed in the Dictionary have been retained in this Encyclopaedia also.

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 'Śilpa-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 architectural 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 (encyclopaedia) owes its name to the University of London.\(^1\) 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,\(^2\) 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.'\(^3\) In this connexion there arose an occasion for me 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 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.'\(^4\)

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

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\(^1\) 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 'Encyclopaedia.'

\(^2\) Grantha, Tamil, Telugu, Malayalam, and Nagari.

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.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.

Extent of architectural terms comprehended—In the 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, 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).

Principal sources and arrangement of materials—The sources drawn upon in this compilation may be classified under two divisions, namely, literary and archaeological. The former includes all the known Vāstu-śāstras, mostly in manuscript, which are avowedly architectural treatises, such as the Mānasāra, etc.; architectural

¹ See the Foreword for a reference to the further additional terms discovered since 1928 and incorporated in this volume.
portions of the Agamas, and the Purāṇas, cognate portions of the Vedic and classical literature, such as the Brāhmaṇas, the Sūtras, the Epics, Kāvya, 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. Hultzsch, late Rai Bahadur V. Venkayya, and Rao Sahib H. Kṛishna Śastri (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), [Serinda, 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; Scriitores 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.
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-sāstras.

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 Bṛhat-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 researches, in two important points. First, the *St. Petersburg Dictionary* does not, for obvious reasons, give in all cases the full context of the passages quoted therein. For instance, from the illustrations like ‘prāsādārūḍha’ and ‘prāsādaṅgana’ (see *St. Pet. Dict.*, under *Prāsāda*), it is difficult to see whether ‘prāsāda’ implies a temple, or a palace, or an ordinary residential building, or the assembly room and confessional hall of the Buddhist priesthood. In spite of some tremendous difficulties, I found it 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 *liṅga*, etc.; these different shades of meanings cannot be made clear by such quotations as ‘piṭhopari’ or ‘piṭham ashtāṅgulam.’ 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 Sanskrit alphabet with regard to the number of characters, especially
the vowels and the phonetical arrangement of them, seemed unsuitable for the terms which are included in this dictionary (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 copies¹ 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 'vaṃśa,' and 'sāṅku' are given not before 'vakra' and 'saka' (as in the St. Pet. Dict., M. W. Dictionary and the Vedic Index), but after 'vahana' and 'śashpa.' The anusvāra is derived from at least four nasal characters of the Sanskrit alphabet (ṅ, ŋ, n, m). Logically the anusvāra should follow the order of the original letters: 'sāṅku' should be where 'sāṅku' would be placed; but this is an extremely confusing arrangement (see Apte's Dictionary). There is no reason why 'sāṅku' should be read before 'saka,' there is also no reason for its being placed after 'śashpa,' although one should be quite justified in doing so when he is following the order of a particular alphabet, and does not hesitate to read in another alphabet e after d, i after h, o after n, and u after t, or l after k, h after g, and so forth.

In transliteration I have followed the system of the Archaeological Survey of India. But I have not made any distinction between e and 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,'

¹Four 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 Sāṅkhāyana Śrauta-sūtra is quoted in the St. Petersburg Dictionary, but the full context is given in our encyclopaedia, and it is stated thus: Sāṅkhāyana Śrauta-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-saṃgrahaḥ Śivanārayaṇātmaṇe prāchīna-granthṛbhyaḥ sāram uddhṛtya prakāśitaḥ—Silpa-sāstra-sāra-saṃgraha, compiled by collecting essential portions of the ancient treatises by a son of Śivanārayaṇa; again, Viśvakarma-jñāna, corrected (ṣaṃśodhita) by Krishṇa-śāṅkara-śāstrī; 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 Mānasāra, 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.

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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 interliningating “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.

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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. Ph. Vogel, Ph.D., of Leiden University, for helping me with all necessary books during my stay there. To Mr. E. L. G. den Dooren de Jong and Miss Ch. L. Du Ry van Beest Holle of 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, ą; i, ĭ; u, ų; įi, įį; e, ai; o, au;
k, kh; g, gh; Ĳ; ch, chh; j, jh; įń;
t, th; d, dh; Ĳ; t, th; d, dh; n;
p, ph; b, bh; m; y, r, l, v;
š, sh, s; h; ritable; įh.
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AN ENCYCLOPAEDIA OF HINDU ARCHITECTURE

A

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

(1) The base of a column:

Athavākṣaṁ (=adhishṭhānam) navāṁśoḥchāṁ janma chaīkena kārayet  (Mānasāra, xiv, 17, note.)

(2) The eye:

Asyāyāmaṁ tri-mātraṁ syād vistāraṁ chaika-mātrakaṁ
Akshāyāmārdha-mātraṁ syād vistāraṁ yuktito nyaset

(M., lx, 29-30)

(3) A die:

Akṣaiḥ sphaṭika-saṁyuktair tula-bhājanam eva cha!

(M., lxviii, 28.)

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

Purataḥ prīṣṭhato madhye parva(darpa)ṇaṁ bhadra-saṁyutaṁ
Pārśvavār vā(dvā)raṇaṁ kuryāt tasyādho'kṣaṁ susaṁyutaṁ

(M., l, 165-166)

Tasyādhaṁ karṇanaṁ kuryād akshotsedhārdham eva cha!

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


Akṣaiḥ pāda-stambhayor upari-nivishṭa-tulādхаra-paṭṭaḥ
Akṣāgra-kīḷa
Pushkarākṣha (see Pānini, 5, 4, 76).
Dhārābhīr 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-deśe tu chhidram syād aksha-bhāre rathāntakam!
Chhidre praveśayet kilam yuktyā cha paṭṭayojitam!

(M., xlii, 51-53.)
AKSHI-REKHÄ—The eye-lines.
Akshi-rekhāṁ samālikhya savye’kshi kṛṣṇa-maṇḍalam i
(M., lxx, 69.)

AKSHI-SUTRA—The line of the eyes.

Mukhāyāmaṁ tridhā bhavet ।
Akshi-sūtra-vaśānaṁ cha tasyādhas tat-padāntakam ।
Hīkkā-sūtrād adho bāhu-dirgham ōkṣhāṅgulaṁ bhavet ।
(M., lxv, 12-13.)

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

Chatur-dikṣu chatuṣṭh-koṇe māhā-dvāraṁ prakalpayet ।
Pūrva-dvāraṁ athaiaśāne chāgni-dvāraṁ tu dakshīṇe ।
Pitur-dvāraṁ tu tat-pratyaṅg vāyau dvāraṁ tathottaram ।
(M., ix, 292, 294-295.)

AGRAHĀRA—A village inhabited by the Brāhmaṇas.

Viprai rudvadbhir ābhogyaṁ maṅgalaṁ cheti kṛtītāṁ ।
Agrahāras tad evam uktāṁ viprendrāḥ Kāmikāgam i
(Kāmikāgama, xx, 3.)
Agrahāraṁ vināyeshu śṭhānyādīshu vāstushu ।
Prāg-ādīshu chatur-dikṣu vāyau iśe śivālayaḥ ॥
(ibid., xxvi, 32.)

NILAKANTI, 16, 3—(Pet. Dict.):
Agrāmaḥ brāhmaṇa-bhojanam tad-arthaṁ hriyeṇte rāja-dhanat prīthak
kṛiyante te agrahāraḥ kṣetradayaḥ ।
Chatur-bhuja (ibid ; comm. Mbh.) : Agrahāra—śāsana.

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

Ghanān-čāpy aghanāncaiva vinyāsam atha vakṣyaṇe ।
(Vistārāyāma-sobhādi-pūrvavad-gopuraṇtakam) ।
Yāṁ mānaṁ bahir anycena chūlikā-māna-saṁmitam ।
(M., xxxiii, 290-292, see also 293-309.)

Referring to windows (or rather window-post):

Tad-vistiśa-ghanāṁ sarvāṁ kuryād vai śilpi(a)viṭ-tamāḥ ।
Gopure kūṭa-koshtubhādi-grive pādantare tathā ।
Ghanān vāpy aghanā nāvī yathā vātāyanair-yutam ।—(ibid., 592-594.)

Cf. Vistiśaṁ cha dvi-mātraṁ syād agraṁ ekāṅgulaṁ bhavet ।
Ghanāṁ ekāṅgulaṁ chaiva ।
(M., lx, 17-18.)

Referring to the image of a bull:

Ghanān vāpy aghanāṁ vāpy kuryāttu śilpi(a)-viṭ-tamāḥ ।
(M., lxii, 17.)
AGHANA-MĀNA (see Ghana)—Measurement by the interior of a structure.

Evaṁ tat(d) ghana-mānam uktaṁ aghanam vakshyate' dhunā 
Vistārāyāma-bhaktiḥ syād uktavat(d)yuktita nyasēt 
Dvi-trībhāga-viśāle tu āyataṁ tat prakalpayat 
Bhakti-trī-bhāgam ekāṁśaṁ bhītī-vidāraṁ eva cha 
Śeṣaṁ tad garbha ghasaṁ tu madhya-bhāge tu veśanam!

(M., xxxiii, 331–335.)

ĀNKA(GA)ṆA (see Prāṅgaṇa)—Same as Aṅgaṇa, a court, a courtyard.

Yathā madhyeś’ākanaṁ kuryat paṁcha-bhāgena vistṛitam!

(M., xxxiv, 143.)

Kalpa-drumasya purato bahir āṅkanam syāt 
Athātaḥ sampravakshye’ham āṅgasaṁsa tu lakṣaṇaṁ 
Aṅgaṇam dhvaja-yonīḥ syān mukhyāmaṁbhisaṁyutam 
Pādūkānāṁ bahir-bhāgam āṅgaṇaṁ tat vidur budhahl!
Dhvajah sarvatra sampanna iti śāstra-nidaraṁanam!

(Vāstuvidyā, ed. Ganapati Śastri, vi, 1–2.)

Madhye tu prāṅgaṇaṁ kāryaṁ viśālenaika-paṁktaṁ!
Ardha-paṁkta-vivṛdhyā tu triṁśat paṁkty antam iṣhyate!
Āyame chaika-paṁkty ādi tri-uropean viśālata!
Evaṁ brahmaṅgaṇaṁ kāryaṁ jala-pāta-yutaṁ navā!
Madhyamaṁ chāṅgaṇa-sthānaṁ maṇḍapena yutaṁ tu vā
Prāṅ āṅgaṇaṁ pradhānaṁ syāt prāṅgavāṅgaṇaṁ jvaraḥ!

(Kāmikāgama, xxxv, 40, 41, 66, 131.)

Ujatāṅgaṇa-bhūmishu!—(Raghuvaṁśa, ed. Cal. 1, 52, Pet. Dict.).
Vimānaṁ haṁsa-yuktam etat tīṣṭhati te’ṅgaṁe!

(Devimaḥāṃya, ed. Cal. 5, 50.)

Nṛpaṅgaṇa—(Kāya chandrikā, 166, 15 ibid.).
Nṛpaṅgaṇa—(dental n, Bhārtṛhari, 2, 46, ibid.).
Mahārājāṅgaṇaṁ sūrāḥ praviśāntu mahodayam!

(Rāmāyaṇa, II, 3, 19, ibid.)

Matsya-tīrthada sannidhāṇadali Lingaṇa bagitinda doḍha-asvāthada balige aṅgaṇa 12 māḍida sēvā—’Linggaṇa 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-dūshāṇa—The defects of the limbs; the penalties for a defective construction.

Mānasāra, Chap. lxix, 1–73:

The chapter is named Aṅgadūśāṇa 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 hinādhikyaṁ bhaved yadi

Rāja-rāśṭrādi-kartṛmāṁ dosha-prāptim(-r)ihochyate (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-samprāptiḥ śilpidrīṣṭiḥ nīvarayet (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 architectural or sculptural object is divided for proportional measurement.

(1) Mānasāra, Chap. ii:

The definition of paramāṇu or atom:

Munīnāṁ nayanodvikśya(s) tat paramāṇur udāḥritam (40).

Cf. Brihat-Samhitā (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 Vāḷāgra (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 Angulas = 1 Vitasti (span).
2 Spans or 24 angulas = 1 Kishku-hasta (smallest cubit).
25 Angulas = 1 Prājāpatya-hasta.
26 = 1 Dhanur-mushṭi-hasta.
27 = 1 Dhanur-graha-hasta.
4 Cubits = 1 Dhanuḥ or danda (bow or rod).
8 Đañḍas (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 angulas, buildings in general (vimāna) in the cubit of 25 angulas, the ground or land (vāstu) in the cubit of 26 angulas, and the villages, etc. in the cubit of 27 angulas. The cubit of 24 angulas can, however, be employed, as stated in measuring all these objects.

Chap. LV:
Three kinds of the aṅgula-measure:
Mātrāṅgula-gataṁ proktam aṅgulaṁ tri-vidham bhavet (53).
The mānāṅgula is the standard measure; it is equal to 8 barley corns:
Yava-tārāśṭa-mātraṁ syān mānāṅgulaṁ iti śrītām (56).
The mātrāṅgula is the measure taken in the middle finger of the master:
Kartur dakshiṇa-hastaṁ madhyāṅgulaṁ madhyame (57-58).
The details of the deha-labhāṅgula are left out; but this measure is frequently referred to:
Trayas-triṁśaṁ chhatāṁ syād deha-labhāṅgulena vā (64).
The deha-labhāṅgula is to be understood as the measure, which is equal to one of the equal parts, into which the whole height of a statue is divided for sculptural measurement. This alone should otherwise be called aṁśa (part); but the term (aṁśa) is indiscriminately used for all the three aṅgula-measures, as well as for the term mātra. Compare, for example, Chap. LXV:
Mūrdh(n)ādi-pāda-paryantāṁ tuṅga-mānaṁ praśasyate (2).
Chatur-viṁśaṁ-chhataṁ kṛtvā tathaivaṁśena mānayet (3).
Uṣṇiṣhaṁ keṣa-paryantāṁ chatur-mātraṁ praśasyate (4).
Ardhāṁśaṁ gala-mānaṁ syād vedāṁśaṁ gala-tuṅgakāṁ (6).
Sa yava-triṁśaṁchaṁ chaivāṁśaṁ kāyāṁ ishyate (26).
Medhāṁṇaṁ āru-dṛghaṁ syāt sapta-viṁśaṅgulaṁ bhavet (9).
The deha-labhāṅgula is also called the bera- (idol) aṅgula and the liṅga- (phallus) aṅgula, Chap. LXIV, 49-53:
Aṁśakaṁ mānaṁ evoktaṁ aṅgulaṁ mānaṁ uchyate (1).
Yal-liṅga-tuṅgaṁ saṁgrāhīya chatur-viṁśaṁ-chhatoṁ (1).
Liṅgaṅgulaṁ iti proktam beraṁ tālavaśād apī (1).
Kṛtvā beraṅgulaṁ proktam mānaṅgulaṁ ihochyate (1).
Yava-tārāśṭa-mātraṁ syād devānāṁ aṅgulaṁ bhavet (1).
The deva- (god's) āṅgula mentioned in the last line (53) is apparently the māna- (standard) āṅgula.

(2) Brihat-Saṁhitā, LVIII, 1–2:
Jālāntarage bhānau yad-anūtaraṁ darśanaṁ rajo yāti
tad vindyāt paramāṇum prathamam tad-dhī pramāṇānāṁ
Paramāṇu-rajo-vālāgra-liṅkā-yūkā yavoṅgulaṁ cheti
Ashta-guṇāṁ yathottaram āṅgulaṁ ekaṁ bhavati mātra
Commentary quotes a parallel passage, the former stanza of which recurs in Manu, viii, 132 (cf. below), whereas the latter wholly differs:
Tathā cha jālāntara-gate bhānau yat sūkṣmaṁ dṛṣṭyate rajaḥ
Prathamam tat pramāṇānāṁ trasa-reṇuṁ prachakshate
Tasmād rajaḥ kachāgram cha liṅkā yukā yavoṅgulam
Kramād ashta-guṇāṁ jñeyaṁ jina-saṁkhyāṅgulaṁ samāṁ
From an unknown author are the verses quoted by

(3) Bapu-Deva in his edition of the Siddhānta-śiromāṇi, p. 52:
Veśmāntaṁ patiteshu bhāskara-kareshvālokyate yad-rajaḥ
Sa proktāḥ paramāṇur ashta guṇitais tair eva reṇu bhavet
Tair vālāgram athāśūtābhīḥ kachā-mukhair liṅkā cha yūkṣāśūtābhīḥ
Syāt tribhīṣchā tadāṅgulaṁ cha yavośṛṣṭābhīṣ cha tair āṅgulaṁ
‘Digit (āṅgula) has here (B.S., LVIII, 4) no absolute, but a relative value; it is the module and equal to \(\frac{1}{7}\) of the whole height of the idol, or \(\frac{1}{9}\) of idol and seat together.’

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

<table>
<thead>
<tr>
<th>Āṅgula</th>
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<tr>
<td>1 Āṅgula = mātrā.</td>
<td>11 Āṅgulas = go-karṇa.</td>
</tr>
<tr>
<td>2 Āṅgulas = kalā.</td>
<td>12 &quot; = vitasti (span).</td>
</tr>
<tr>
<td>3 &quot; = parvan.</td>
<td>14 &quot; = anāha-pada.</td>
</tr>
<tr>
<td>4 &quot; = mushti.</td>
<td>21 &quot; = ratni.</td>
</tr>
<tr>
<td>5 &quot; = tala.</td>
<td>24 &quot; = aratni.</td>
</tr>
<tr>
<td>6 &quot; = kara-pāda.</td>
<td>42 &quot; = kishku.</td>
</tr>
<tr>
<td>7 &quot; = dṛishṭi.</td>
<td>84 &quot; = purusha</td>
</tr>
<tr>
<td>8 &quot; = tūṇi.</td>
<td>(height of a man).</td>
</tr>
<tr>
<td>9 &quot; = prādeśa.</td>
<td>96 &quot; = dhanus.</td>
</tr>
<tr>
<td>10 &quot; = saya-tāla.</td>
<td>106 &quot; = danda.</td>
</tr>
</tbody>
</table>

This is apparently taken from the Brahmāṇḍa-Purāṇa (see below).
(5) **Brahmaṇḍa-Purāṇa**, Chap. vii (Vāyu-prokte pūrva-bhāge dvitiye anuśaṅga-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 (śītopaṇā-vāraṇāt). Then they built khetas (towns), puras (houses), grāmas (villages) and nagaras (cities). And to measure their length, breadth, and the intermediate distance between two settlements (sanniveśa) the people instinctively (yathā-jñānām) 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-pradesāṁ trīn hastāḥ kishkum dhanūṁshi cha
Daśatvaṅgula-parvāṇi prādeśa iti samjñātaḥ ॥ (96).
Aṅgushṭhasya pradesinyā vyāsa(ḥ) prādeśa uchayate ॥
Tālāḥ smṛito madhyamayā gokarṇaḥ chāpyanāmyā ॥ (97).
Kānīṣṭhyāya vītasī tu dvādāsaṅgula uchayate ॥
Ratnir aṅgula-parvāṇi sarīkhyayā tvekaviṁśatīḥ ॥ (98).
Chatvāri-viṁśatī chaiva hastāḥ syād aṅgulāni tu ॥
Kishkuḥ smṛito dviratnas tu dvi-chatvāriṁśad aṅgulāḥ ॥ (99).
Chatur hasta dhanur daṇḍo nālikā yugam eva cha ॥
Dhanuḥ sahasre dve tatra gavyūtis taṁ kṛitā tadā ॥ (100).
Ashṭau dhanuḥ sahasrāṁ yojanaṁ tair vibhāvitam ॥
Etena jojaneneha sannivesās tataḥ kṛitāḥ ॥ (101).

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

Jālāṇṭara-pravishṭāṁ bhāṇūnāṁ yad rajāḥ sphaṭam ॥
Trasa-reṇuḥ sa vijñeyo vālāgraṁ tair athāśṭabhiḥ ॥ (17).
Tad-ashṭakena tu likhyātu yūkā likhyāṣṭakair matāḥ ॥
Javo yūkāṣṭakaṁ tad-vasaḥ asṭabhās tais tad aṅgulaṁ ॥ (18).
Svaktṛyāṅguli-māṇena mukham syād dvādāsaṅgulum ॥
Mukha-māṇena kartavyā sarvāvayaya-kalpanā ॥ (19).

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

Tatrādau saṁpravakṣhīyāṁ sarveshaṁ māṇa-sādhanam ॥
Māṅeṇāvākhyāṁ loke vastu saṁsādhyate yataḥ ॥
Paramāṇuḥ kramād vriddho māṇāṅgula iti smṛitaḥ ॥
Paramāṇuḥ iti proktā yoṣīnāṁ drīṣṭi-gocharaḥ ॥
Paramāṇuḥ asṭabhās trasa-reṇuḥ iti smṛitaḥ ॥
Trasa-reṇuḥ cha romāgram likhā-yūkā-yavās tathā ॥
and so forth (see Mānasāra).
The objects measured in the three kinds of angulas:

Prāśāda-maṇḍāpāṁś chaiva prākārān gopurān api (6).
Grāmādyā-kṣetra-gānyeshu mānāṅgula-vidhānataḥ (sic) (7).
Āchārya-dakshāṅgulaṁ jñeyāṁ dehā-labdhamāṅgulaṁ śṛiṇu (8).
Pratimāyāṁ tathātadyāde tālā-gaṇyena bhājite (9).

Then follow the technical names of the āṅgulas (vv. 10–16):

One āṅgula is called bindu, moksha.
Two āṅgulas are kalā (elsewhere it is the name of one āṅgula), kolaka, padma, akshi, āsvini.
Three rūdrākshi, agni, guṇa, śūla (and) vidyā.
Four yuga (and) bhāga, veda, and turtiya.
Five rudrānana, indriya, bhūta, and vāṇa.
Six karman, aṅga, ayana, and rasa.
Seven pāṭāla, muni, dhātu, and abdhi.
Eight basu, lokesa, and mūrti.
Nine dvāra, sutra, graha, and śakti.
Ten diś, nādi, āyuḍha, and prādurbhāva.
Twenty trishu (and) vishku.
Thirty gati.
Forty trijagat (?)..
Fifty śakvari.
Sixty atīśakvari.
Seventy angulas are called yashti.
Eighty "", "", atyashti.
Ninety "", "", dhriti.
Hundred "", "", atidhriti.

The cardinal numbers are described (vv. 17-20):
- Ekaṁ dasāṁ sataṁ chaiva sahasram ayutaṁ punaḥ II (17).
- Niyutan prayutan chaiva koṭiṁ chaiva yathārbdam.
- Brindaṁ kharvan nikhvanaṁ cha sāṅkhaṁ padmam ataṁ param II (18).
- Samudra-madhyaṁtarākhyam aparav tathā.
- Parārdham evākhyātaṁ daśa-vṛtt(-ddh)yuttarottaram II (19).
- Evam etāṁ choktāṁ saṅkhyaṁ-sthānaṁ viniśati.

Three kinds of the vitasi (span), which is equal to 12 angulas, are distinguished by their technical names:
- Tālaṁ yamaṁ tri-bhāgaṁ cha shaṭ-kalāś cha vitastakam II (20).
- Shaṭ-kolakhaṁ mukhaṁ chaiva dvādaśāṅgula-saṁjñākam.
- Aṅgusṭhā-tarjani-yuktāṁ prādeśāṁ itī kīrtitam II (21).
- (Madhyamāṅgusṭhā-saṁyuktaṁ tāla-māṇam itī śrītām)
- Aṅgusṭhānāmikā-yuktāṁ vītatitāṁ itī chokyate II (22).
- Kanishṭāṅgusṭhāyor yuktāṁ go-kāraṇāṁ itī saṁjñākam.

The correct reading of the last two lines should be:
- Aṅgusṭhānāmikā-yuktāṁ go-kāraṇāṁ itī saṁjñākam II (22).
- Kanishṭāṅgusṭhāyor yuktāṁ(-tā) vītatitāṁ itī chokyate I

_Cf. Brahmaṇḍa-Purāṇa, i, vii, 97, 98._

*(See under GOKARNA AND VITASTH)*

Prādeaśa cha vitasti śa gokarṇaṁ cha ime trayaḥ II (23).

The two kinds of the measure by the fist:
- Jajnadike prayoktavyaḥ prāśadādaṇau na māpayet.
- Ratnaṁ saṁvrita-muṣṭiṁ syād arataṁ prāśritāṅgulaṁ.

_Different kinds of the hasta or cubit measures:_
- Kishkuḥ cha prājāpatayaḥ cha dhanur-muṣṭi-dhanur(r)graḥau I
- Aṅgulas tu chatur-viṁśat kishkur ityuchyate budhaiḥ II (25).
- Paṇcha-viṁśatibhiḥ chaiva prājāpatyam udāḥritam.
- Shad-viṁśati-dhanur-muṣṭiḥ sapta-viṁśad-dhanur(r)graḥau II (26).

The objects measured in these cubits:
- Kishku-hastadi-chatvāri-mānāṅgula-vaśat-tamaḥ (?) I
- Ebhir hasta-pramāpaṁ tu prāśadādīṁ kārayet II (27).
- Sayanaṁ chāsanaṁ chaiva kishku-māna-vaśat kuru.
- Lingaṁ cha pinḍikāṁ chaiva prāśadaṁ gopuraṁ tathā II (28).
- Prākāra-maṇḍapam chaiva prājāpatya-kareṇa tu I

*9*
The higher measures:

- Dhanu(r) grahaś chatushkaṁ yad daṇḍa-mānaṁ prakīrtitam 11 (29).
- Sahasra-daṇḍa-mānena krośa-mātraṁ vidhiyate 11.
- Gavyūṭir dvi-guṇaṁ jīneyaṁ tad-dhi(dvi)-guṇaṁ cha ghātakaṁ 11 (30).
- Ghātakasya chatushkaṁ tu yojanā parikīrtitā 11 (31).

(10) *Manu-Saṁhitā*, viii, 271 (cf. under *Bṛihat-Saṁhitā* above):

Nikshepyo'yomayah Sarikur jvalannasye dasaiigulah 11

(11) *Rāmāyana*, vi, 20, 22:

Na hyaviddhamt ayor gatreh babhuvāṅgulam antaram 11

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

(13) 'Prādeśa frequently occurs in the Brāhmaṇas (Vedic Index ii, 152), (Aitareya, viii, 5: *Satapatha*, iii, 5, 4, 5, Chhândogya Upanishad, v. 18, 1, etc.,) as a measure of length, a span' (ibid., ii, 50).

(14) The *Satapatha-Brāhmaṇa*, 10, 2, 1, 2: Tasyaish-avama mātra yad āṅgulayah, 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 āngulas. But the *Sulvasūtra* of Baudhāyana defines it as equal to 2 prādeśa, each of 12 āngulas, and so agrees in making it equal to 24 āngulas. In any case, our present point is that the *Kauṭiliya-Artha-sāstra* gives its value as 24 āngulas.' (Fleet, *J.R.A.S.*, 1912, p. 231, notes 1, 2.)

Compare also *ibid.*, pp. 231, 232, 233.

(16) 'Like some of the other Hindu tables, it (Kauṭiliya-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-madhya, or 8 barley-corins 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.

'In 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 āṅgulas).'

'Now the āṅgula 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 āṅgulas. 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 3 inch as the value of the āṅgula.'

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 caṅghri-tuṅgaṁ syād ckaṁśaṁ prastarāṇvitam

(M., xii, 35.)

Chatush-pādam tri-pādam cha dvī-pādaikāṅghrim eva vā

(M., lxvii, 8.)

Tatra hiṁādhikāṁ chet pāda-sthānāṅghrikāśrayam

Sarveshāṁ bhitti-māneshu tatra dosho na vidyate —(M., lxix, 60-61.)

As a synonym of the pillar:

Jaṅghā cha caraṇaṁ chaiva sthali stambhamaṅghrikam

(M., xv, 4.)

As a pillar of the first floor:

Tadurdhve'ṅghri sarāṁśaṁ syāt —(M., xx, 16.)

Adri-sopāṇa-pārśve tu na kuryāt pārśvayor aṅghrikam

(M., xxx, 163.)

As a dwarf pillar placed upon a larger column:

Athaṁ sapta-saptāṁśaṁ vibhajet tritalodaye

Chatur-bhāgaṁ adhishṭhānaṁ tad-dvayaṁ pāda-tuṅgakam

Adhishṭhānaṁ-samaṁ maṁchaṁ maṅchordhve'ṛdhena vapra-yuk

Sa-tribāda-śaḍaṁśena chordhve pādodayaṁ bhavet

Tadurdhve prastarottuṅgaṁ sa-trī-pādam tri-pādam

Tadurdhve'ṛdhena vaprāṁ syāt tadurdhve'ṅghri śaḍ-aṁśakam

(M., xxi, 12-17.)
A subordinate pillar:
Mūla-pāda-viśālaṁ vā tat-trī-pāda-viśālakam
Etat kumbhāṇghrikaṁ proktamantarālaṁ cha yojayet
(M., xv, 228-29.)

ANGHRRIKA-VĀRI—A moulding of the lamp-post (dīpa-dāṇḍa) of the shape of a water-pot, a rope, a trap, a cover, or a band.
Agra cha phalākāntam cha tāṭikādyair vibhūṣhitam
Athavāāṇghrika-vārīṁ syādūṛdhve cha kuṭṭaṁlāṁvītam
(M., l, 78-79.)

ACHALA-SOPĀNA (see SOPĀNA)—A flight of stationary or immovable steps.
Achalāṁ cha chalaṁ chaiva dvidhā sopānam īritam—(M., xxx, 90.)
See the contents of lines 93-124 under SOPĀNA.
Cf: Evarā tu chala-sopānam achalāṁ tat pravakshyate (151)
Then follows the measurement (152-54).

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

(1) Kaṇṭiliya-Artha-śāstra:
Vishkambha-chaturaśram aṭṭālakam utsedha-saṃśāvakshēpa-sopānam kārayet.
Trīmśad-dāṇḍāntaram cha dvayor aṭṭālakayor madhye sa-harmyā. dvi-tālāṁ dvaryāḥāmāṁ pratoliṁ kārayet.
Aṭṭālaka-pratoli-madhye trī-dhānushkaḍhishṭānaṁ sāpīdīhāna-chchhindra-phalaka-saṁḥatam itindraṅkaṁ kārayet.—(Chap. xxiv, 52.)

(2) Kāmikāgama, xxxv:
Agrato'lindakopetam aṭṭālāṁ sālakāntare
gopurasya tu . . . 11 (126).

(3) Rājatarāṅgini:
I. 274: prākārāṭṭāla-maṇḍalāṁ . . . kinnara-puram
I. 301: nagaryāḥ . . . trūtyāḥ aṭṭāla-mekhalāḥ

(4) Mahābhārata (Cock):
II. 80, 30: prākārāṭṭālakeshu
III. 15, 16: purī . . . sāṭṭālakagopurā
III. 160, 30: Vaiśravaṇāvāsam . . . prākāreṇa parhshiptam
.III. 173, 3: puram . . . gopurāṭṭālakopetam
III. 207, 7: Mithilām . . . gopurāṭṭālakavatisu
XV. 5, 16: puram aṭṭālaka-saṁbāḍham (with very high storey).
XVI. 6, 24: nagaram . . . prākārāṭṭālakopetām
ANOHRA

AFLHURIKA-VARI

HALF PLAN Looking-up
HALF PLAN Looking-down.

ANGHRika-VARI

ANOHRI.
HINDU ARCHITECTURE

ATI-BHAŃGA

(5) Rāmāyaṇa:

I. 5, 11: Uchchāṭṭāla-dhvaja-vatim śataghni-sāṭa-saṅkulām
Commentary: aṭṭāla upari griham (lit. house at the top).

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

V. 3, 33: laṅkām ... sāṭṭa-prākāra-toraṇāṁ
V. 37, 39: sāṭṭa-prākāra-toraṇāṁ laṅkām
V. 55, 32: laṅkā sāṭṭa-prākāra-toraṇā
V. 51, 36: purīṁ sāṭṭa-pratolikām
V. 58, 158: purīṁ sāṭṭa-gopurām
V. 2, 17: laṅkām ... aṭṭālaka-satākīrṇāṁ
V. 2, 21: purīṁ ... vapra-prākāra-jaghanām
śataghni-śula-keśāntām aṭṭālakāvataṃśakām

VI. 75, 6: gopurāṭṭa-pratolishu chāryāsu cha vividhāsu cha

(6) Turrets:


ANDA—A cupola.


Śobhanaṁpatra-vallibhir aṇḍakahai śa vibhūshitaḥ

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

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

Sarvesham deva-devināṁ bhaṅga-mānam ihochyate
Ābhaṅgaṁ sama-bhaṅgaṁ cha ati-bhaṅgaṁ tridhā bhavet

(M., lxvii, 95-96.)

Evam tu sama-bhaṅgaṁ syād ati-bhaṅgaṁ ihochyate
Parshnyantaram sarāṅgulyām tat-pādāṅgushṭhayor antare
Tad dvayor madhyame viṁśad aṅgulaṁ dvyaṇtaraṁ bhavet
Tāj-jānu-dvayor madhye dvyaṇtaraṁ dvādaśaṅgulam
Ūru-mīla-dvayor madhye sārdha-dvāṅgula-kāntakam
Evam ati-bhaṅgaṁ syād etāni yuktito nyaset

(ībīd., 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:

Pañchadhotsedham utkriṣṭaṁ mānāt pañcha-vidhāṁ nāma
Sāntikaṁ paushṭikāṁ śresthāṁ pārśhnikāṁ (also, jayadam)
madhya-māne tu
Hinām tu dvayaṁ ta(d)-dvi-guṇoṁ chādbhutaṁ kathitam
Karā(samā)dhikodayam-harmye sarvakāmikam udīritam

(M., xi, 20–22.)

Śaṁtikaṁ paushṭikāṁ jayadāṁ chādbhutaṁ uttunγuṁ sarvakāmikam—(M., xi, 76).

A clear statement of the rule:

Tad-vistāra-samottungaṁ sapādārdaṁ tu tuṅgakam
Tri-pāḍāhikam utsedhaṁ vistāraṁ dvi-guṇodontayam
Prathamaṁ śaṁtikotsedham dvitiyaṁ paushṭikodayam
Tritiyaṁ jayadottungaṁ chaturthāṁ dhanadodayam (i.e. sarvakāmikam)
Pañchamaṁ chādbhutoṭsedhaṁ janmādi-stupikāntakam

(M., xxxv, 21–25.)

(2) Kāmikāgama, L, 24–28:

A measurement of the height:

Śaṁtikaṁ pushti-jayadam adbhutaṁ sarvakāmikam
Utsedhe dvi-guṇa-vyāsaḥ pāḍāḍhikyaṁ cha sammatam
Vistāra-dvi-guṇād ashtāṁśāḥdikam vādhiyojayet
Kshudrāṅgam evam uddiṣṭaṁ kanishṭhānam athocyate
Saptāṁśe tu kṛte vyāse saptāṁśaṁ vā śaḍaṁśaṁ
Vistārād adhikaṁ tuṅgo madhya-mānaṁ athocchyate
Vistārāṁ pūrvaṁ kṛtvā chatusṭhaṁ pānchaḍhikāṁ tu yat
Madhyā-mānam idāṁ proktam uttamaṁ āṁśaṁ trayāṁśaṁ
Pūrvaṁ uddesa-mānaṁ syād etaṁ nirdesa-mānaṁ
Eka-dvi-tri-klaryoṁ yuktāṁ māna-hinaṁ tu vādhiyaṁ
Utsedham kalpayed dhīmān sarvesham api sadmaṁ

(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 anghrikaṁ

(M., xxx, 163.)

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

Kṣudra-devālayaṁ sarvaṁ pūrvvaj janmādima uditam ।
Maṇḍapaṁ nava-talaṁ kuryād bhāvanam anya(madhya)-raṅgam
vādhipaṇḍapākāram—(M., xβ, 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 :

Yajamāṇasya jānvantaṁ nāvyantam hṛdayāvadhi ।
Galāvadhī śiro'ntarā cha pādārdhaṁ vā tri-bhāgikāṁ ॥ (22).
Tri(trā)yādi-shoḍaśa-bhāgānāṁ adhikāṁ vokta-māṅataḥ ।
Adhishṭhānasya māṇam syāt . . . ॥ (23).
Talādhishṭhāna-pādebhaṁ kiṃchid-una-pramāṇakāṁ ॥ (114).
Mūla-dhāma-talottuṅgādhishthāna-tala-saṁyutam ।
Tad-vihīna-talaṁ vāpi sama-sthala-yutaṁ tu vā ॥ (116).
Adhishṭhānādi saḍ-vaṇgaṁ tan-māṇam upapiṭhaṁ ।
Dvāroṭsedhāya dātavyāṁ samāṁ vāpyadhikāṁ tu vā ॥ (122).

Ibid., LV, 202 :

Maṣṭurakam adhishṭhānaṁ vastvādhāraṁ dharātalam ।
Talaṁ kuṭṭimādyāṅgam adhishṭhānasya kṛttakāṁ ॥
These are stated to be the synonyms of adhishṭhāna. But they appear as the component parts of it.

(2) Sutrābhedaṅgama, xxxi :

Tato jāṅgala-bhūmiṁ ched adhishṭhānaṁ prakalpayet ।
Tach-chatur-vidham ākhyātam iha śaśtre viśeṣhataḥ ॥ (16).
Padma-bandhaṁ chāru-bandhaṁ pāda-bandhaṁ prati-kramam ।
Vistārasya chaturthāṁśam adhishṭhānochchhrayaṁ bhavet ॥ (17).
(See the mouldings of these four bases under those terms.)
Pāḍāyāmam adhishṭhānaṁ dvi-guṇam sarva-sammatam ॥ (28).
(3) *Mānasāra*, Chap. xiv (named Adhisṭhāna, 1–412):

Twelve kinds of heights (from one large span to four large cubits) to be employed in twelve storeys, one above the other:

- Trayodāsāṅgulam ārabhya śat-śad-āṅgula-vardhanāt
- Chatur-hastāvasānāṁ syāt kuṭṭima (≡ adhisṭhāna)-dvā-daśonnam
- Eka-dvā-daśa-bhumyantam harmyāntāṁ tat kramāt nyaset

These heights vary in buildings of the different castes and ranks:

- Viprāṇāṁ tu chatur-hastaṁ bhū-patāṁ tri-hastakam
- Sārdha-dvi-hastam utsedhaṁ yuva-rājasya harmyake
- Dvi-hastaṁ tu viśāṁ proktam eka-hastaṁ tu śūdrake

These heights are stated to be proportionate to the heights of the buildings:

- Harmya-tuṅga-vasāṁ proktam tasya māsu(ū)rakonnatam
- Janmādi-vajanāntaṁ syat kuṭṭimodayam īritam

The comparative heights of the base, pedestal and shaft or pillar:

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

According to Rām Rāz, 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 *Mānasāra* (xxi, 13, see below) and the *Suprabhedāgama* (xxx, quoted above) the base is half of the pillar (pāda). The *Kāmikāgama* does not give exact proportion, but says (xxxv, 114, see above) that the tala (the lowest part, or the pedestal and the base) is a little less (kīṃchid ūna) than the pillar or shaft (pāḍa).

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

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

Pāḍāyāmāvasānāṁ cha adhisṭhānodayena cha

(M., xv, 9.)

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Further comparative measurement of the base:

Athavā sapta-saptāṁśaṁ vibhajet tṛi-talodaye
Chatur-bhāgam adhīṣṭhānaṁ tad-dvayaṁ pāda-tuṅgakam
Adhīṣṭhāna-saṁaṁmaṅchaṁ maṅchodhriveśrdhena vaprayuk

(M., xxi, 12-14.)

Adhīṣṭhāna implying the basement of a building:

Garbhāvaṭasya (of the foundation pit) nimnaṁ syād
adhīṣṭhāna(m)-saṁonnatam
Ishṭakair api pāśaṁais chaturaśraṁ saṁaṁ bhavet

(M., xii, 6-7.)

The employment of various bases recommended, referring to the building of three storeys:

Nānādhisṭhāna-saṁyuktāṁ nānā-pādaṁ alaṅkṛitam
Nānā-gopāna-saṁyuktāṁ kṣudra-nāsaiṁ vibhūṣitam

(M., xx, 65-66.)

The penalty for having a disproportionate base:

Adhīṣṭhānottunṭiga-hīnāṁ syāt sthāna-nāsaiṁ dhana-kṣhayam

(M., lxix, 20.)

The 64 types of bases:

Evaṁ chatuḥ-śaṣṭi-maṅgarāṇi (= adhīṣṭhānam) sāstroktamānena vibhājitāṁ
Jñātvā prakurvann iha śilpi-varyas tad vāstu-bhartuḥ pradadāti saṁpat
— (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. Karna (ear) .. .. .. .. .. 3
5. Kampa (fillet) .. .. .. .. .. 1
6. Paṭṭika (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) Karṇa (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

18
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. Dhārā-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 viśehataḥ, 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 (Kumbhāntāṁ pūrvavat sordhve):

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

The rest should be as before.

(d) 24 parts:

1. Kampana (fillet) (upper and lower) 1 each
2. Antara(rāta) (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:

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</tbody>
</table>

(b) 27 parts (paṭṭikc tu viśeśhataḥ):

|-------------------------------------------|---------------------|---------------------|-------------------|---------------------|-----------------------------|---------------------|------------------|------------------|------------------|
|                                           |                     |                     |                   |                     |                             |                     |                  |                  |                  | 20

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:

|-------------------------------------------|---------------------|---------------------|-------------------|---------------------|-----------------------------|---------------------|------------------|------------------|------------------|
|                                           |                     |                     |                   |                     |                             |                     |                  |                  |                  | 20
HINDU ARCHITECTURE

ADHISHTHĀNA

(10) Kampa (fillet) .. .. .. \( \frac{1}{2} \)
(11) Padma (cyma) .. .. .. \( \frac{1}{2} \)
(12) Paṭṭika (band) .. .. .. 2
(13) Padma (cyma) .. .. .. 1
(14) Kampa (fillet) .. .. .. 1

(b) 19 parts:
(1) Janman (plinth) .. .. .. 1 \( \frac{1}{2} \)
(2) Kampa (fillet) .. .. .. \( \frac{1}{2} \)
The rest should be as before.

(c) 19 parts:
(1) Janman (plinth) .. .. .. 1
(2) Padma (cyma) .. .. .. \( \frac{1}{2} \)
The rest should be as before.

(d) 19 parts:
In this last sort of this base, there is a slight difference (kiñchit śeshaṁ viśesatah). 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
(2) Vājana (fillet) .. .. .. 1
(3) Mahā-padma (large cyma) .. .. .. 7
(4) Karna (ear) .. .. .. 1
(5) Ambuja (cyma) .. .. .. 1
(6) Kumbha (pitcher) .. .. .. 4
(7) Padma (cyma) .. .. .. 1
(8) Kampa (fillet) .. .. .. 1
(9) Gala (dado) .. .. .. 3
(10) Kampa (fillet) .. .. .. 1
(11) Gala (dado) .. .. .. 1
(12) Gopāna (beam) .. .. .. 4
(13) Āliūga (fillet) .. .. .. 1
(14) Antarita (fillet) .. .. .. 1
(15) Prati-mukha (a face-like ornament) .. .. .. 2
(16) Vājana (fillet) .. .. .. 1

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

21
(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)  
2. Mahāmbuja (large cyma)  
The rest should be as before.

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

(a) 26 parts:

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

(b) 26 parts:

1. Janman (plinth)  
2. Pratika (=Prati-vaktra, a face-like ornament)  
The rest should be as before.

(c) 26 parts:

1. Kshepana (above Janman or plinth) (projection)  
2. Gopāna (beam)  
3. Āliṅga (fillet)  
4. Antarita (fillet)  
5. Prati-vaktra (a face-like ornament)  
6. Ardha-vājana (half fillet)  
The rest should be as before.

(d) 26 parts:

1. Janman (plinth)  
2. Abjaka (small cyma)  
3. Kampa (fillet)  
The rest should be as before.
VIII.—Mañcha-bandha (for temples and palaces) (123-143):

(a) 26 parts:

1. Janman (plinth) ........ 2
2. Padma (cyma) ........ 2
3. Kampa (fillet) ........ 2
4. Kampa (fillet) ........ 2
5. Vapra (cavetto) ....... 6
6. Kumbha (pitcher) ..... 4
7. Kampa (fillet) ........ 1
8. Kandhara (dado) ...... 2
9. Kampa (fillet) ........ 1
10. Paṭṭa (band) ........ 1
11. Kshepaṇa (projection) ........ 1
12. Ālinga (fillet) ........ 1
13. Kampa (fillet) ........ 1
14. Prati (fillet) ........ 1
15. Vājana (fillet) ....... 1

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

(b) 26 parts:

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

(c) 26 parts:

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

(d) 26 parts:

1. Paṭṭika (fillet) same as before;
2. Kandhara (dado) ........ 1

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

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

(a) 18 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>1½</td>
<td>Kshudra-kampa (small fillet)</td>
</tr>
<tr>
<td>5</td>
<td>Mahāmbuja (large cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Abja (cyma)</td>
</tr>
<tr>
<td>3</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Āliṅga (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Vājana (fillet)</td>
</tr>
<tr>
<td>2</td>
<td>Prati (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Vājana (fillet)</td>
</tr>
</tbody>
</table>

(b) 22 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>1½</td>
<td>Kshudra-kshepaṇa (small projection)</td>
</tr>
<tr>
<td>4½</td>
<td>Ambuja (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Abjaka (small cyma)</td>
</tr>
<tr>
<td>3</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Kshepaṇa (projection)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>2</td>
<td>Paṭṭikā (band)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Vājana (fillet)</td>
</tr>
</tbody>
</table>

(c) 23 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2½</td>
<td>Pāḍuka (plinth)</td>
</tr>
<tr>
<td>1½</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>5</td>
<td>Mahāmbuja (large cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>3</td>
<td>Kumuda (astragal)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
</tbody>
</table>
### HINDU ARCHITECTURE

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
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<tbody>
<tr>
<td>(8)</td>
<td>Kampa (fillet)</td>
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<tr>
<td>(9)</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>(10)</td>
<td>Vājana (fillet)</td>
</tr>
<tr>
<td>(11)</td>
<td>Antarita (fillet)</td>
</tr>
<tr>
<td>(12)</td>
<td>Pratī (fillet)</td>
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<tr>
<td>(13)</td>
<td>Vājana (fillet)</td>
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<tr>
<td>(d)</td>
<td>24 parts:</td>
</tr>
<tr>
<td></td>
<td>(1) Janman (plinth)</td>
</tr>
<tr>
<td></td>
<td>(2) Kshudra-padma (small cyma)</td>
</tr>
<tr>
<td></td>
<td>(3) Vājana (fillet)</td>
</tr>
<tr>
<td></td>
<td>(4) Mahā-padma (large cyma)</td>
</tr>
<tr>
<td></td>
<td>(5) Dala (petal)</td>
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<tr>
<td></td>
<td>The rest as before.</td>
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<td></td>
<td>These are decorated with lions, etc. (174).</td>
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X.—Padma-bandha (for the temples of gods and goddesses) (170-194):

(a) 21 parts:

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<th>Description</th>
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<tbody>
<tr>
<td>(1)</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>(2)</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>(3)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(4)</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>(5)</td>
<td>Kshepana (projection)</td>
</tr>
<tr>
<td>(6)</td>
<td>Adhah-padma (lower cyma)</td>
</tr>
<tr>
<td>(7)</td>
<td>Karna (ear)</td>
</tr>
<tr>
<td>(8)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(9)</td>
<td>Patikā (band)</td>
</tr>
<tr>
<td>(10)</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>(11)</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>(12)</td>
<td>Patṭa (band)</td>
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(b) 21 parts:

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<tbody>
<tr>
<td>(1)</td>
<td>Upāna (plinth)</td>
</tr>
<tr>
<td>(2)</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>(3)</td>
<td>Kumuda (astragal)</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>Gala (dado)</td>
</tr>
<tr>
<td>(8)</td>
<td>Kshepana (projection)</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>Kampa (fillet)</td>
</tr>
</tbody>
</table>
(c) 21 parts:

1. Abja (cyma) as before;
2. Kampa (fillet)
3. Karṇa (ear)
4. Kampa (fillet)
5. Antarita (fillet)
6. Prati (fillet)
7. Vājana (fillet)

The rest as before.

(d) 19 parts:

1. Janman (plinth)
2. Padma (cyma)
3. Kandhara (dado)
4. Padma (cyma)
5. Kumbha (pitcher)
6. Padma (cyma)
7. Kampa (fillet)
8. Karṇa (ear)
9. Padma (cyma)
10. Kapota (dove-cot)
11. Āliṅga (fillet)
12. Antarita (fillet)
13. Prati-vājana (fillet)

These are discreetly adorned with grāhas (sharks), lions, etc. (203).

XI.—Kumbha-bandha (195-239):

(a) 24 parts:

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

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<tr>
<th>Parts</th>
<th>Description</th>
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<tbody>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1/2</td>
<td>Nimnaka (drip)</td>
</tr>
<tr>
<td>2</td>
<td>Janman (plinth)</td>
</tr>
<tr>
<td>2</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
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<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna</td>
</tr>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>1</td>
<td>Kshepana (projection)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>1</td>
<td>Prati (fillet)</td>
</tr>
</tbody>
</table>

**(c)** 24 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>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>1</td>
<td>Kshudra-patā (small band)</td>
</tr>
<tr>
<td>1</td>
<td>Abja (cyma)</td>
</tr>
<tr>
<td>2</td>
<td>Kapota (dove-cot)</td>
</tr>
<tr>
<td>1</td>
<td>Kshepana (projection)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>3</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1</td>
<td>Adhah-padma (lower cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1 1/2</td>
<td>Kshudrabja (small cyma)</td>
</tr>
<tr>
<td>2 (?)</td>
<td>Kapota (dove-cot)</td>
</tr>
<tr>
<td>1</td>
<td>Prati-vājana (fillet), the remainder.</td>
</tr>
</tbody>
</table>
(d) 26 parts:

<table>
<thead>
<tr>
<th>No.</th>
<th>Part 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>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Patṭikā (band)</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Ālīṅga (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Kumbha (pitcher)</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Kendra (central part)</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Abja (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Kapota (dove cot)</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Kampa (fillet)</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>No.</th>
<th>Part 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>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>3</td>
<td>Padma (cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>4</td>
<td>Vājana (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>5</td>
<td>Vapra (cavetto)</td>
<td>3½</td>
</tr>
<tr>
<td>6</td>
<td>Padma (cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>7</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Patṭikā (band)</td>
<td>½</td>
</tr>
<tr>
<td>12</td>
<td>Padma (cyma)</td>
<td>½</td>
</tr>
</tbody>
</table>

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HINDU ARCHITECTURE

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(13) Vājana (fillet) ........................................... ½
(14) Karṇa (car) ........................................... 4
(15) Kshepaṇa (projection) ........................................... 1
(16) Ambuja (cyma) ........................................... ½
(17) Kapota (dove-cot) ........................................... 2
(18) Prati-vājana (fillet) ........................................... 1

XIII.—Vajra-bandha (249–259):

(a) 31 parts:

(1) Janman (plinth) ........................................... 1
(2) Kampa (fillet) ........................................... ½
(3) Padma (cyma) ........................................... 1½
(4) Kampa (fillet) ........................................... ½
(5) Kandhara (dado) ........................................... ½
(6) Kampa (fillet) ........................................... ½
(7) Padma (cyma) ........................................... ½
(8) Vajra-kumbha (round pitcher) ........................................... 2
(9) Saro-ruha (cyma) ........................................... ½
(10) Kampa (fillet) ........................................... ½
(11) Karṇa (car) ........................................... 1
(12) Kampa (fillet) ........................................... ½
(13) Ambuja (cyma) ........................................... ½
(14) Kapota (dove cot) ........................................... 2
(15) Prati-vājana (fillet) ........................................... 1
(16) Kandhara (dado) ........................................... 2
(17) Kampa-padma (fillet and cyma) ........................................... 1
(18) Vajra-patā (round band) ........................................... 2
(19) Padma-kampa (cyma and fillet) ........................................... 1

XIV.—Śrī-bhoga (260–280):

(a) 27 parts:

(1) Janman (plinth) ........................................... 2½
(2) Kshudra-kampa (small fillet) ........................................... ½
(3) Ambuja (cyma) ........................................... 3
(4) Kshudra-padma (small cyma) (it is attached to the small karṇa, line 275);

(5) Karṇa (car) ........................................... 1
(6) Kampa (fillet) ........................................... ½
(7) Kshudrabja (small cyma) ........................................... 3(?)½
(8) Kumuda (astragal) ........................................... 3
(9) Padma (cyma) ........................................... ½
<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Kshepana (projection)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>11</td>
<td>Karna (ear)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Kampa (fillet)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>13</td>
<td>Padma (cyma)</td>
<td>$\frac{1}{2}$?</td>
</tr>
<tr>
<td>14</td>
<td>Patṭikā (band)</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Padma (cyma)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>16</td>
<td>Kampa (fillet)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>17</td>
<td>Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>18</td>
<td>Kampa padma (fillet and cyma)</td>
<td>1($1 + 1$)</td>
</tr>
<tr>
<td>19</td>
<td>Kapotaka (dove-cot)</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>Āliṅga (fillet)</td>
<td>2</td>
</tr>
</tbody>
</table>

For the 27 parts:

<table>
<thead>
<tr>
<th>Number</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>Kshudropāna (small plinth)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Kshudra-paṅkaja (small cyma)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>5</td>
<td>Kampa-karna (fillet and car)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>6</td>
<td>Kampa-padma (fillet and cyma)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>two Kapotas (dove-cots)</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>Gala (dado)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Prati-vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Gala (dado)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>11</td>
<td>Padma-kampa (cyma and fillet)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Patṭikā (band)</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>Gala (dado)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>14</td>
<td>Vājana (fillet)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>15</td>
<td>Kampa (fillet)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>16</td>
<td>Padma (cyma)</td>
<td>$2\frac{1}{2}$</td>
</tr>
<tr>
<td>17</td>
<td>Kapotaka (dove-cot)</td>
<td>$2\frac{1}{2}$</td>
</tr>
<tr>
<td>18</td>
<td>Pratima (fillet)</td>
<td>2</td>
</tr>
</tbody>
</table>

XV.—Ratna-bandha (281–296):

For the 26 parts:

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>$1\frac{1}{2}$</td>
</tr>
<tr>
<td>2</td>
<td>Kshudra-vājana (small fillet)</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>3</td>
<td>Vapra (cavetto)</td>
<td>$1(?3)$</td>
</tr>
<tr>
<td>4</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Āsana (seat)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Ratna-vapra (jewelled cavetto)</td>
<td>$4\frac{1}{2}$</td>
</tr>
<tr>
<td>7</td>
<td>Kampa (fillet)</td>
<td>$4\frac{1}{2}$</td>
</tr>
<tr>
<td>8</td>
<td>Nimna (drip)</td>
<td>$\frac{1}{2}$</td>
</tr>
</tbody>
</table>
HINDU ARCHITECTURE  ADHISHTHĀNA

(9) Kampa (fillet) ...
(10) Abja (cyma) ...
(11) Ratna-kampa (jewelled fillet) ...
(12) Kampa (fillet) ...
(13) Kampa (fillet) ...
(14) Kandhara (dado) ...
(15) Kampa padma (fillet and cyma) ...
(16) Ratna-paṭṭa (jewelled fillet) ...
(17) Padma-kampa (cyma and fillet) ...
(18) Karṇa (ear) ...
(19) Vājana (fillet) ...
(20) Abja (cyma) ...
(21) Kapota (dove-cot) ...
(22) Āliṅga (fillet) ...
(23) Prati-vājana (fillet), the remainder.

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

XVI.—Paṭṭa-bandha (297-304):

26 parts:

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

This is adorned with all ornaments (line 318).

XVII.—Kaksha-bandha (305-346):

(a) 18 parts:

(1) Janman (plinth) ...
(2) Kampa (fillet) ...
(3) Mahāmbuja (large cyma) ...
(4) Padma-kampa (cyma and fillet) ...
(5) Nimna (drip) ...

31
(6) Antarita (fillet) .... 1
(7) Prati (fillet) .... 1½
(8) Vājana (fillet) .... 1
(9) Kandhara (dado) .... 1
(10) Kampa-padma (fillet and cyma) .... 1
(11) Vṛttta-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) .... 1½
(16) Vājana (fillet) .... 1½

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

(b) 19 parts:

(1) Janman (plinth) .... 1
(2) Padma (cyma) .... 1½
(3) Kampa (fillet) .... 1½
(4) Mahāmbuja (large cyma) .... 2
(5) Padma-nimna (cyma and drip) .... 1
(6) Abja (cyma) .... 1½
(7) Kumuda (astragal) .... 1½
(8) Abja (cyma) .... 1½
(9) Karna (ear) .... ½
(10) Abja (cyma) .... ½
(11) Patṭikā (band) .... 1½
(12) Padma-kampa (cyma and fillet) .... 1
(13) Nimnaka (drip) .... 1½
(14) Antarita (fillet) .... ½
(15) Prati (fillet) .... 1
(16) Vājana (fillet) .... 1½
(17) Kandhara (dado) .... 1
(18) Kampa (fillet) .... 1½
(19) Padma (cyma) .... 1½
(20) Kapota (dove-cot) .... 1½
(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
(3) Kandhara (dado) .......... .......... 2
(4) Kampa (fillet) ................. .......... 1
(5) Padma (cyma) ................. .......... 1
(6) Kampa (fillet) ................. .......... 1
(7) Argala (bar) .......... .......... .......... 1
(8) Kampa (fillet) ................. .......... 1
(9) Padma (cyma) ................. .......... 1
(10) Kapota (dove-cot) ................. .......... 2
(11) Prati-vājana (fillet), the remainder.

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

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

(d) 24 parts :

(1) Janman (plinth) .......... .......... .......... 3
(2) Kampa (fillet) ................. .......... 1
(3) Nimna (drip) ................. .......... 1
(4) Bhadras (projecting ornaments) ................. 5(each)
(5) Kampa (fillet) ................. .......... 1
(6) Nimnaka (drip) ................. .......... 1
(7) Antarita (fillet) ................. .......... 1
(8) Prati (fillet) ................. .......... 1
(9) Kampa (fillet) ................. .......... 1
(10) Kandhara (dado) ................. .......... 1
(11) Kampa (fillet) ................. .......... 1
(12) Padma (cyma) ................. .......... 1
(13) Kapota (dove-cot) ................. .......... 3
(14) Kandhara (dado) ................. .......... 1
(15) Prati (fillet) ................. .......... 1
(16) Kumbha (pitcher) ................. .......... 8

(\? octangular).

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 :

(1) Tunga (elevation) ................. .......... 4
(2) Kshudra-upāna (small plinth) ................. .......... 1
(3) Mahābja (large cyma) ................. .......... 5
(4) Kshudrabja (small cyma) ................. .......... 1
(5) Kampa (fillet) ................. .......... 1

33
XIX.—Sri-kānta (359–372):

36 parts:

(1) Upāṇa (plinth) ........................................ 3
(2) Kshudropāṇa (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) ......................................... 4
(10) Kshudrābja (small cyma) ......................... 1
(11) Nimna (drip) ......................................... 1
(12) Padma (cyma) ......................................... 1
(13) Kumbha (pitcher) ................................... 3
(14) Kampa (fillet) ........................................ 1
(15) Kshepaṇa (projection) .............................. 1
(16) Kandhara (dado) ................................... 2
(17) Kampa (fillet) ........................................ 1
(18) Padma (cyma) ......................................... 1
(19) Kapota (dove-cot) .................................. 1
(20) Āṭiṅga (fillet) ........................................ 1
(21) Prati (fillet) .......................................... 1

Parts

34
This Śri-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 Viṣṇu (line 387).

Projections (lines 318-409):

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

Janmādi-vājanāntāṁ cha aṁśānāṁ tad viśesahastāḥ 1 (373)

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

Tat-samāṁ nirgamaṁ vāpi tri-pādam ardhārdham eva cha 1
Tad-eva kshepaṇaṁ sarve yathā-sobhaṁ tu kārayet 1
Upāna-tuṅga-samāṁ vāpi tat-pādana-vivardhanāt 1
Tvṅgena tv-vidhānām cha tv- pādam nirgamaṁ bhavet 1
Vaprochchaṁ tu samaṁ vāpi yāvat kumuda-nirgamaṁ 1
Kumudochchaṁ vapra-paṭṭantaṁ paṭṭikā-nirgamaṁ bhavet 1
Tat-samāṁ nirgamaṁ vāpi paṭṭaṁ gopāna-nirgamaṁ 1
Kshudra-paṅkaja-sarveshāṁ tatraṁ nirgamaṁ bhavet 1
Yathā-sobhaṁ balāt sarvam anānāṁ saḥito(-aṁ) nyaset 1

These general rules are illustrated by giving in daṇḍa (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, Encyl., Art. 2555):

Base of the column 12 parts:

<table>
<thead>
<tr>
<th></th>
<th>Projection from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Fillet</td>
<td>13(\frac{3}{4})</td>
</tr>
<tr>
<td>(2) Torus</td>
<td>16(\frac{1}{2})</td>
</tr>
<tr>
<td>(3) Plinth</td>
<td>16(\frac{1}{2})</td>
</tr>
</tbody>
</table>

II.—Doric order (Art. 2565):

Base of the column 12 parts:

<table>
<thead>
<tr>
<th></th>
<th>Projection</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Apophyge or congō</td>
<td>12</td>
</tr>
<tr>
<td>(2) Fillet</td>
<td>14</td>
</tr>
<tr>
<td>(3) Astragal</td>
<td>14(\frac{1}{4})</td>
</tr>
<tr>
<td>(4) Torus</td>
<td>17</td>
</tr>
<tr>
<td>(5) Plinth</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 19.5 parts, excluding apophyge 2 parts and projection 18:

<table>
<thead>
<tr>
<th></th>
<th>Projection in parts of a module from axis of the column</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Fillet</td>
</tr>
<tr>
<td>(2)</td>
<td>Torus</td>
</tr>
<tr>
<td>(3)</td>
<td>Fillet</td>
</tr>
<tr>
<td>(4)</td>
<td>Scotia</td>
</tr>
<tr>
<td>(5)</td>
<td>Fillet</td>
</tr>
<tr>
<td>(6)</td>
<td>Two beads</td>
</tr>
<tr>
<td>(7)</td>
<td>Fillet</td>
</tr>
<tr>
<td>(8)</td>
<td>Scotia</td>
</tr>
<tr>
<td>(9)</td>
<td>Fillet</td>
</tr>
<tr>
<td>(10)</td>
<td>Plinth</td>
</tr>
</tbody>
</table>

Grecian Ionic (art. 2581):
Base of the column 33.27 parts:

<table>
<thead>
<tr>
<th></th>
<th>Height in parts of a module</th>
<th>Projection in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Apophyge</td>
<td>1.080</td>
</tr>
<tr>
<td>(2)</td>
<td>Fillet</td>
<td>0.450</td>
</tr>
<tr>
<td>(3)</td>
<td>Bead</td>
<td>1.080</td>
</tr>
<tr>
<td>(4)</td>
<td>Torus (horizontally fluted)</td>
<td>6.120</td>
</tr>
<tr>
<td>(5)</td>
<td>Fillet</td>
<td>0.450</td>
</tr>
<tr>
<td>(6)</td>
<td>Scotia</td>
<td>6.000</td>
</tr>
<tr>
<td>(7)</td>
<td>Fillet</td>
<td>0.450</td>
</tr>
<tr>
<td>(8)</td>
<td>Torus</td>
<td>5.760</td>
</tr>
<tr>
<td>(9)</td>
<td>Plinth</td>
<td>11.880</td>
</tr>
</tbody>
</table>

IV.—Corinthian order (Art. 2582):
Base of the column 14.5 parts:

<table>
<thead>
<tr>
<th></th>
<th>Height in parts of a module</th>
<th>Projection in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Torus</td>
<td>3</td>
</tr>
<tr>
<td>(2)</td>
<td>Fillet</td>
<td>1/2</td>
</tr>
<tr>
<td>(3)</td>
<td>Scotia</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(4)</td>
<td>Fillet</td>
<td>1/4</td>
</tr>
<tr>
<td></td>
<td>Height in parts of a module</td>
<td>Projection in parts of a module</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5) Two beads</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>(6) Fillet</td>
<td>4</td>
<td>23</td>
</tr>
<tr>
<td>(7) Scotia</td>
<td>1 1/2</td>
<td>21 1/2</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>7</td>
<td>23</td>
</tr>
<tr>
<td>(9) Torus</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>(10) Plinth</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

V.—Composite order (Art. 2591):

The base of the column 18 parts:

<table>
<thead>
<tr>
<th></th>
<th>Height in parts of a module</th>
<th>Projection in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Congé</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>(2) Fillet</td>
<td>1 1/2</td>
<td>20</td>
</tr>
<tr>
<td>(3) Torus</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>(4) Fillet</td>
<td>1</td>
<td>20 1/2</td>
</tr>
<tr>
<td>(5) Scotia</td>
<td>1 1/2</td>
<td>20</td>
</tr>
<tr>
<td>(6) Fillet</td>
<td>1 1/2</td>
<td>21 1/2</td>
</tr>
<tr>
<td>(7) Bead</td>
<td>1 1/2</td>
<td>21 1/2</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>1</td>
<td>21</td>
</tr>
<tr>
<td>(9) Scotia</td>
<td>1</td>
<td>20 1/2</td>
</tr>
<tr>
<td>(10) Fillet</td>
<td>1</td>
<td>20 1/2</td>
</tr>
<tr>
<td>(11) Torus</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>(12) Plinth</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

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 gaganam cha vihāyasi ā
Anantaṁ cāntārikṣam cha prastaraṁ (? pushkalam) chāsh-
ṭadha lupāḥ ā—(M., xviii, 174-175.)

ANU-GRIHA—The roof of a house.

Cf. Karpa-kilayya-sambandho’nugriham setuḥ—'The fastening of the roof of a house to the transverse beam by means of iron bolts is called Setu.'—(Kautillya-Artha-sāstra, Chap. lxv, 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) Shodāśāṁśakāṁ ṛdhikyaṁ bhāgaṁ harmya-visālakam 1 (7)
Ekāṁśaṁ karṇa-kūṭaṁ syād dhārāntara(m) śivāṁśakam 1 (8)
Dvi-bhāgenānu-śālā cha tad-ardhaṁ chāntarālakam 1 (9)
Saptāṁśena mahā-śālā harmyaṁ etat tu vinyaset 1 (10)

(b) Athavāśāṁdaśāṁse tu kūta-hārā cha pūrvavat 16 (16)
Shaḍ-bhāgena mahā-śālā cha tuh-śālā tri-bhāgikam 1 (17)
Madhya-śālā yugāṁśena bhadra-śālā cha madhyame 1 (18)
Anuśālā cha madhye cha chaikā-bhāgena bhadram 1 (19)

(c) Ekona-viṁśad-amśena ashta-bhūmi-viśālakāṁ 1 (21)
Ekaikā-kūṭa-vistāram mahā-śālā sarāṁśakam 1 (22)
Anuśālā tri-bhāgā vā bhā(hā)rāntara(m) dvi-bhāgikām 1 (23)
Mahā-śālā tri-bhāgena bhadra-śālā viśālatā 1 (24)

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

Vedāśraṁ vasvaśrakaṁ vā vṛttam chaivaṁ proktāneka-liṅga-mūle 1
Ekānekān chokta-liṅge śivāṁše kuryād dhārā shodāśādi-dvayena 1
(M., lII, 128-129, 132-133.)

ANILA-BHADRAKA—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.

Shaḍ-amśaṁ chāntare karṇe uttarāṁśaṁ tad-ūrdhake 1
(M., xIII, 121.)

Purvottara-pradeṣe tu kampanaṁ chāntarāṁśakam 1
Dvimśaṁkam cha tri-paṭṭaṁ syāt tad-ūrdhve chāntaraṁ bhavet 1
(M., xIV, 59-60.)

ANTARĀLA(KA)—The intermediate space, the interior (=antarālaya), corridor.—(M., xxIII, 39.)

(1) Intercolumnation:
Mūla-pāda-viśālām vā tāt-tri-pāda-viśālakām 1
Etat kumbhāṅghrikām proktam antarālaṁ cha yojaṁ 1
(M., xv, 231-232.)
ANU-SALA

MADHYA-KOSHTHA.

HARA

ANU-SALA.

KUTA-SALA

HARA

ANU-SALA

SECTIOIN THRO.

BOSS STONE (ANGHRI.)

LONG SECTION.

ALAKSHA,

"NTARA OR SCOTIA

CEILING PLAN

ABJA
ELEVATION

PLAN

ANILA BHADRKA

COURT YARD

AMRITA-NANDANA.
(2) Referring to corridor of the fifth storey:
Tasmāt tri-mūla-harmyāntaṁ tad-dvayor mūla-deśake ।
Antarālaṁ prakurvita pārśve sopāna-sāmyutam ।
Sarva-pradakśhiṇaṁ kuryād yuktā dvāraṁ prakalpayet ।

(M., xxiii, 20–22, see also 23–39.)

(3) Interior parts of a building:
Gopurair maṇḍapādyaiś cha chāntarāle tvālindake ।

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

(4) 'The second maṇḍapa of a temple, between the ardha-maṇḍpa and the shrine, J. B.'
Cf. Gorakshakaṁ bhairavam āñjaneyaṁ Sarasvatīm Siddhi-viṇāyaṁ cha ।
Chākāra pañchāyanāntarāle bālendu-mauli-sthita-manaso yaḥ ।

(Cintra prāṣasti of the reign of Sarangadeva, v. 45, Ep. Indic., Vol. i, pp. 284, 276, note 15.)

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


(7) Antarāle yathā yuktā maṇḍapākāram vinyaset ।—(M., xxiii, 39.)

ANTARIKSHA—A quarter.
Jayante tat-pare saumye antarikshe'ka-pūrvake ।—(M., vii, 39.)
Mṛige chaivāntarikshe vā bhrīṅgarāja-mṛshe tathā ।—(M., ix, 357.)

A synonym of the lupā or pent-roof:
Ambaram cha vyayaṁ jyotir gaganam cha vihāyasi ।
Anantram cha antarikshaṁ cha pushkalam chāśhtadāh lupāḥ ।

(M., xviii, 174–175.)

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

(M., xxviii, 14–15, see under Prāsāda.)

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 ālinga and in pedestal with prati-vājana. In its office and situation it would resemble a fillet. Its synonyms are—vājana, kshepana, vetra, paṭṭa, uttara, paṭṭikā, kampa, dṛikka, and maṇḍa, etc.—(M., xvi, 46–47.)
A crowning moulding of the pedestal and the base:

(1) Tad-urdhve'ntaritaṁ chaṁśaṁ tat-samam prativājanam
Ekaṁ chāntaritaṁ chordhve sārdhāṁśaṁ prativājanam

(M., xiii, 58, 69, etc.)

Āliṅgam aṁśakaṁ chaiva tat-samāntaritaṁ tathā
Āliṅgam aṁśakaṁ chordhve aṁśenaṁntaritaṁ tathā

(M., xiv, 51, 101, etc.)

(2) The tenth moulding from the top of the entablature.—(See Kānik āgama, liv, 2, under Prāsāda.)

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

ANTAR-JANMAN—An inner plinth.
Antarjanma bahirjanma nimnonnatayā sthitam
Nirvarhāmeva tat sarvaṁ kartṛi-varhāṁ bhaved dhruvam

(M., lxix, 16, 17.)

ANTARITA-MANḌAPA—The ante-chamber in front of a shrine.

ANTAR-BHITTI—An inner wall, partition wall, etc.
Tan-māne tu sālānāṁ vinā-bhittim sabhittikam
Antar-bhittis tu chaivaṁ syād bahir-bhittis tu sarvadā

(M., xl, 51, 52.)

ANTAR-MANḌALA—The circular court in the interior of a compound.
Antar-manḍalam ārabhya mahāmaryādikantakam
Paṅcha-kut(d)yasya chotsedham pratyekaṁ paṅchadhā bhavet

(M., xxxi, 57–58.)

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

(M., xii, 216.)

ANTAR-VAPRA—The internal rampart, the internal side of the rampart.
Cf. Antar-vapraṁ bahir-bhittis cheshṭaṁ dirghaṁ cha chūlikā

(M., ix, 362.)

ANTAR-VĪTHĪ—Internal roads, lanes, in a village or town.
Antar-vīthi chaika-pakshā bāhya-vīthī dvi-pakshakā

(M., ix, 396.)

ANTAḤ-PURA—The female apartments.

40
(1) Rāmāyaṇa (Cock):

II. 3, 13: Antaḥ-purasya dvārāṇi sarvasya nagarasya cha.
II. 14, 29: Dadarśaṁtaḥ-puraṁ śrīmān nānā-dhvaja-gaṇāyutam.
II. 15, 18: Ityuktvāntaḥpura-dvāram ājagāma puruṇavītit.
V. 4, 30: Sa hema-jāmbu-nada-chakravālam mahārha-muktāmaṇī bhūṣhitāntam
Parārghya-kālāguru-chandanārham sa Ṛvaṇāntaḥpuraṁ pravivesa
II. 15, 47: Sanriddham antaḥpuraṁ āviveśa ha
Tatodr'ī-kīṭa-chala-megha-sannibham mahāvimāna-pama-veśma-saṁyutam.
VII. 42, 27: Pūrvāṅge dharma-kāryāṇī kṛitvā dharmaṇe dharma-vīvit.
Śeshaṁ divasa-bhāgārdham antaḥpura-gato bhavet.

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

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

Gatvā kanyāntaḥpūre . . . rāja-kanyām . . sapta-bhūmi-ka-prāsāda prānta-gatām . . . bhaja.
Iha rājñas tu tanayā Pāṭalīyastī kanyakā
Uparyantaḥ-pure śā cha ratnam ityabhirakshyate
Praviṣya so'drisṛṅgāgra-tuṅga-vāṭāyanena tāṁ
Antaḥpura dadaśātha suptāṁ rahasi Pāṭalīm
Pravrājakāśa cha gataiva vāṭāyanā-paṭhena saḥ
Praviṣyāntaḥ-puraṁ prāpa suptāṁ niśi nṛpātmajāṁ

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

ANTAH-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 Prakāra.)

ANTAH-SĀLĀ—Inner rooms, internal portions of a mansion.

Antaḥ-sālā yathā-dvāram dandaśakṣyoktavāt kuru—(M., xxxv, 281.)

ANTAH-SĀLĀ—Inner wall, internal partition.

Antaḥ-sālām-iti prāktam bāhya-sālām-ihochyate

(M., xl, 114, see also xxxvi, 79; xl, 44.)
ANTIKĀ—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-pañchāmsaṁ pādāyamaṁ tṛitīyakam | Antimāṁ cha dvi-bhāgaṁ syād vedikodayam īritam |

(M., xxxii, 226-227.)

ANYA-RAṆGA—The second court or theatre of a compound.

Maṇḍapam nava-talaṁ kuryāḥ bhavanam anya-raṅgaṁ vādhimaṇ-dāpakāram |—(M., xi, 144.)

ANVANTA—A synonym of maṅcha or a raised platform or couch.

(M., xvi, 43, see under Maṅcha.)

APACHCHHĀYĀ—A light shadow.

(See Avachchhāyā.)

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-vidham proktāṁ samchitaṁ chāpy-asamchitam upāpaṁ |—(Kāmikāgama, xlv, 6-7.)

Utsedhe mānaṁ grihyāṁ chet sthānakaṁ tat prakhyate | Vistāre mānaṁ sarikalpya chāsanaṁ tad udirītam |

Pariṇāhe pāde vāpi mānaṁ śayanaṁ īritam | Āsanaṁ samchitaṁ proktāṁ sthānakaṁ syād asamchitam |

Apasamchitaṁ śayanaṁ chet tat tri-vidha-harmyake |

(M., xix, 7-11.)

Samchitāśamchitānāṁ cha aṁśair āyādibhir yutam |

Apasamchita-harmyanam tithyantam jñātra grahīsyate |

(M., xxx, 173-174.)

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

ABJA (see PADMA)—A lotus, the cyma or 'a moulding taking its name from its contour resembling that of a wave, being hollow in its upper part and swelling below. Of this moulding there are two sorts, the cyma recta, just described; and the cyma reversa

42
wherein the upper part swells, whilst the lower is hollow. By the
workmen these are called "ogees."

Compare the lists of mouldings given under Adhisṭhāna and
Uparāṣṭhā.

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

(M., xxviii, 18, see under Prāśāda.)

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

Chatur-bhujaṁ tri-netraṁ cha jaṭā-mukūta-bhūṣhitam

Varadābhaya-saṁyuktam kṛishṇa-parāsū-dhāriṇam

(M., xii, 120-121.)

Abhayam dakšiṇe . . .—(M., vii, 159.)

Purse cha tvābhayaṃ . . .—(Ibid., 166.)

Varadām chābhayaṃ pūrve vāme tu dvāra-hastakam

(M., liv, 154.)

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

Varadābhaya-hāstam cha jaṭā-mukūta-maṇḍitam—(M., li, 30.)

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

Nyāpānam abhishekārthām maṇḍapam—(M., xxxiv, 38.)

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

ABHYAVAHĀRA-MANḌAPA—A dining-hall.

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

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

(Cousens: Somanath and other Medieval
Temple in Kathiavād, pp. 41, 45, 17.)

AMITATTADHĀMATA (see ANANTA)—The sky, one of the eight kinds of the lupā or pent-roof.

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

Cf. Lupākārādi jaḍānaṁ mānayaṁ mānavit-śaṁḥ

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

Cf. Tad-dvayam chambujam chordhve kapotochcham guñāṁśaka (M., xiii, 57.)

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

Araṅgam iti chaitāni harmyam uktaṁ purātanaiḥ—(M., iii, 8.)

ARATNI (see under ĀNGULA)—A measure.

1. A cubit of 24 angulas (Introduct., Rājavallabha Maṇḍana and Brah-
māṇḍana-Purāṇa, i, vii, 99, see under ĀNGULA).

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

2. A measure equal to the first with fully stretched fingers (Suprabhedā
gama, xxx, 24, see under ĀNGULA).

According to this Āgama 'ibid., v. 25) and the Mānasāra (ii, 49) a
measure of 24 angulas is called kishku (hasta).

This word (aratni), which primarily means "elbow," occurs fre-
quently from the Rig-Veda onwards. (R.-V., viii, 80, 8; A.-V., xix, 57,
6; Aitareya Brāhmaṇa, viii, 5; Ṣatapatha-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.)

Ṣatapatha-Brāhmaṇa also vii, i, 2, 6.

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

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

'Evarh tu vajra-kāntam syād arka-kāntam ihocye{ (Kavata-yugmam kartavyam kokilargala-sarhyutam)
Tad eva śalā-prānte tu pārśve chaikena saushtīkam (M., xxix, 25-34.)
Tad-dvayor antare deśe tat-saṁāṁ kshudra-hārayoḥ
Pūrvavat kūṭa-vistārāṇam śeṣaṁ hārāṁśa-paṁśaram
Tan-madhye tu tri-bhāgena kshudra-śalā-viśalatāḥ (tā)
Tat-pārśve tri-trī-bhāgena hāra-madhye sa-bhadrakam
Kshudra-sāḷā-trī-bhāgena madhye-bhadram samanvitam
Kshudra-hārā cha sarveshāṁ nāśikā-paṁjarānvitam
Madhye madhye māhānāśi netra-śāḷā cha pārśvayoh
Sarvālāṅkāra-saṁyuktam shaḍ-vidhaṁ (ekādaśa-talam) parikṛtītam

ARGALA—A bolt or pin for fastening a door.

Argalaṁ dakshīne bhāge vāma-bhāge tu talpakam
Kavāṭa-yugmaṁ kartavyaṁ kokilārgala-saṁyutam (Kānikāgama, lv, 49, 52.)
ARDHA-MANDAPA

A moulding of the base (see *Kakshabandha*, under *Adhishṭhāna*).

Kampam ekāṁ tad-ūrdhve cha ekenārgalam eva cha ā (M., xiv, 331, note.)

ARDHA-CHITRA (see *Ābhāsa*)—An image made in half or middle relief.

Ardhāṅga-dṛiṣīyamānaṁ cha tad ardha-chitram iti smṛitam ā (M., li, 10.)

Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgaṁ tridhochyate ā (M., li, 8.)

Sthāvaram jaṅgam vapi dāru-sailaṁ cha lohajam ā

Chitram vā chārdha-chitram cha chitrābhāsam athāpi vā ā (M., lv, 14–15.)

ARDHA-NĀRĪŚVARA—A name of Śiva, an image the right half of which is the representation of Śiva and the left half of his consort Durgā.

Paśchima-mūla-tale madhye koshṭhe liṅgam adbhutam ā

Athavārdha-nārīśvara(m) sthānakam ā—(M., xix, 224–225.)

ARDHA-PRĀṆA (see *SANDHI-KARMAṆ*)—A kind of joinery resembling the shape of the bisected heart.

Sarveshāṁ api dārūṅāṁ sandheḥ prānte tu yojayet ā

Yathesṣṭāṁ phaṇa(m)-saṅgrāhyāṁ chodayed vistarāntakam ā

Mūḷagrē kilakāṁ yuktam ardha-prāṇam iti smṛitam ā

Tad eva dvi-lalāte cha vistarārdhā-chandravat ā

Madhye cha danta-saṁyuktaṁ agra-mūle tu yojayet ā

Seshaṁ tu pūrvavat kuryāt mahāvṛītam iti smṛitam ā (M., xvii, 97–102.)

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

(1) Idam āyādikāṁ chārdha-maṇḍape śiṣṭa-maṇḍape ā

(Kāmikāgama, l, 68.)

Ardha-maṇḍapa-dakṣhāṁśe vighneṣa-nṛṣṭa-rūpiṇam ā (ibid., lv, 73.)


(3) The ‘court in a temple next to the sacred shrine.’ Winslow, *Tamil Dictionary* (loc. cit.).
ARDHA-ŚALĀ

(4) 'Ardha-maṇḍapa: the enclosed building in front of a shrine.'


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

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

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

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

Ardha-śāḷā viśesho'sti chordhva-śāḷā-śamanvitam 1
Madhya-kosṭhaṁ dvi-pārśve tu chārdha-śāḷā-śamanvitam 1

(M., xx, 67, 73.)

Netra-śāḷārdha-śāḷā cha bhadrā-śāḷādī-bhūṣhitam 1—(M., xxvi, 67.)
Bhadra-śāḷā mahā-nāsī chārdha-śāḷādhyalaṅkritam 1—(M., xxv, 34.)

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

Nakshatra-mālām api chārdha-hāram 1
Suvarṇa-sūtraṁ paritaḥ stanābhyām 1—(M., l, 297–298.)
Cf. Briḥat-Saṁhitā, lxxxii, 32.

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

Etat tu sarvato-bhadram alakshākṛtir iḥochyate 1
Tad eva karṇavaśād vairiśaṁ prastiṛyāt tu sarvaśaḥ 1
Uttaraṁ prāg-uktāṅgriḥ syāt tad-vaśāt parito nyasēt 1
Tad evāntam alakṣaṁm cha karṇayaṁ chottaram vinā 1

(M., xvi, 185–188.)

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

(H. S. I. I., Vol. i, p. 127, first para., see under MaṆḍapa.)

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

(1) 'Alinda-śābdena śāḷa-bhitter bāhye yā gamanikā jālakāvritāṅgaṇa-sammukhā kriyāntc' (commentary on Briḥat-Saṁhitā or Kirāṇa-tantra, see


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ALINDA(KA)

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. Amarakūśa (2, 2, 12).

(2) Senāpati-nṛpatināṁ saptati-sahite dvidhā-krīte vyāse I
Śālā-chatur-daśa-krīte paṃcha-trīṁśad-vrīte 'alindai II

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

The same is more plainly expressed in Viśvāk:

'Write down the sum at two places. Divide it, 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.'

Pramitan tveka-śālaṁ tu śubhadaṁ tat prakīrtitam I
Senāpati-nṛpādināṁ saptatāṁ sahitā krīte II
Vyāse chaturdaśa-krīte śāla-mānāṁ vinirdiśet I
Paṃcha-trīṁśad-krīte 'nyatraśālām-mānāṁ bhavech cha tat II

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

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

Apratishiddhālināṁ samantato vāstu sarvato-bhadrām I

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

Nandyāvartam alindaiḥ śālā-kuḍyāt pradakśināntargataiḥ I

'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. cvi, vv. 20-24:
Chatuḥ-śālaṁ tri-śālaṁ vā dvi-śālaṁ chaika-śālakaṁ I
Chatuḥ-śāla-grīhāṇāṁ tu śālālinākāna-bhedataḥ II
Śata-dvayaṁ tu jayante pañciṣṭat-paṅcha teshvapi
Tri-śālāni tu chatvāri dvi-śālāni tu paṁchadhā
Eka-śālāni chatvāri ekālindāni vachmi cha
Ashta-viniśad-alindāni grihaṇi nagaraṇi cha
Chaturbhīṣa satapabhīś chaiva paṁccha-paṁchāśad eva tu
Shaḍ-alindāni viniśaiva ashtabhir viṁśa eva hi
Ashtālindāṁ bhaved evaṁ nagaraḍau grihaṇi hi

(4) Kāmikāgama, xxxv:
Āsām (=śālānām) agree tu alindāḥ syuḥ pradhāne vā viṁśataḥ
Eka-dvi-tri-chatuṣṭa-paṁccha-paṁca-saptālinda-samyutāḥ
Prīṣṭhe pārsve tathāiva syuḥ iṣṭa- девe' thavā punah
Prīṣhu-dvāraś ca dvārāṁś cha evam eva prakalpayet
Alindāḥ prīṣhu-dvārenā samo vā chārdha-mānataḥ
Alinde dvāraṁ evaṁ syād anyatrapya-evam eva tu
Alindasya samantāt tu bhāgenaikena-vārakam

See also ibid., l, 74, 75, 87.
Ibid., lv, 201 (the synonyms of alinda).
. . . āndhāraṁ griham ādyakam
Parimaṇḍaṇa(m) sālliṇḍa vā alindasyābhidānakaṁ

(5) Chāntarāle tvalindake—(M., lxxix, 8.)
Urdhvordhva-tālānāṁ tu chaika-bhāgenālindakam

(M., xxiv, 45, etc.)

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

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

ALPA-NĀSIKA (see Nāsā)—A small nose, a small vestibule.
Chatur-dikshu chatur-dvāram chatuḥ-shaśty-alpa-nāsikam

(M., xxxiv, 106.)

AVACHCHHĀYĀ—A dim light, shadowless spot, a light shadow.
Kanyā-ṛṣīshabha-māsau cha-avachchhāyā na vidyate
Meshe cha mithune chaiva tulā-sīṁha-chatusṭaye
Evaṁ hi dvyaṅgulaṁ nyastaṁ ṛṣīchikāśādha-minayoh
Chatur-aṅgulaṁ prakartavyaṁ dhanuḥ-kumbhau shaḍ aṅgulaṁ
Makareśaṁgaṅulaṁ proktam apachchhāyāṁ viṁśataḥ

(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 Pratīṣṭraya) the rest-house, a house.
Ramyamāvasathaiṁ chaiva datvāmūṁ lokamāśraṁ
‘Having given away a charming house, he attained the other world.’—(Hemadri, p. 646.)
ABHANGA

ALINGA

ALPA-NASIKA

ALINGA.
ALINDAKA.
HINDU ARCHITECTURE

Ramyāṁś chāvasathān datvā dvijebhyo divam āgataḥ
‘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 maṇḍha or a raised
platform.—(M. xvi, 43.)

ĀŚVATTHA-VṚIKSHA—The holy fig-tree, carved along with
Buddha images.

Referring to the Baudhā images:

Sthānākāṁ chāsanaṁ vāpi siṁhāsanādi-saṁyutam
Aśvattha-vṛiksha-saṁyuktaṁ kalpa-vṛikṣham tathā nyaset

(M., LVI, 3-4.)

ASHTA-TALA—The eighth storey.

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

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

Evam śreshṭhaṁ tvashṭa-tale sarvālaṅkāra-saṁyutam
Janmādi-stūpi-paryantaṁ chāṅga-mānām ihochyate
Saikāśṭa-paṇḍchakāṁśa-harmye tuṅgaṁ vibhājit
Ādhāraṁ chāṣṭha-bhāṛgena vedāṁśaṁ charanāyatam
Tad-ardhaṁ valabhyunśedham sārdhaṁ vahnymśam anghrikam
Sa-tri-pādamśakam maṇḍham īrdhve pādam gunaṁśakam

Tad-ardhaṁ chordhva-maṇḍham syāt tri-pādamśāṅgri-tuṅgam
Sa-pāḍāṁśam prastarottuṅgam āvṛdaṁśaṁ charanāyatam
Tad-ardhaṁ prastaroṭsedham jaṁghāyamaṁ cha sārdham
Prastaraṁ chaika-bhāṛgena dvyaṁśa-pāḍāddhikāṅgrikam

Urdhma-maṇḍhaṁ tri-pādam syāt sa-bhāgaṁ pāda-tuṅgam
Ekāṁśam prastaroṭsedham tad-ārdhve cha tri-bhāgikam

Tat-tri-bhāgaika(ā) vediṁ(h) syād dvi-bhāgaṁ gala-tuṅgam
Sa-pāḍāṁ chaṁśaṅkarn chaṅdhem śīraṁ-sēhaṁ śikhodayam

Kechit tad eva tuṅge tu sapta-bhāgāḥdhiṁ tathā
Urdhvardha-pāda-mūle tu yuḥtyāṁśena maśūraṁ
talāṇāṁ chaika-bhāṛgena karṇa-harmyāvṛitaṁ nyaset

Antara(m) prastaroṭpetarṁ sarvālaṅkāra-saṁyutam
Tasyāṁtasyaiṅca-bhāṛgena kuryād āvartāyindakam
Mūle bhāṛge pāḍāṁśena chordhe’rdha-talāṁśakam
Netra-sālārdha-sālā cha bhadra-sālādi-bhūṣhītam
Toraṇaiṁ niḍa-sālādi nāśikābhīr alaṅkṛitam

Kosha(h)c sālādi-madhya cha chordhva-sāḷā cha maṇḍhitam
Nāśikā-paṇjara-sāḷā kūṭa-kosṭhe tu bhūṣhitam
Nāśikā-paṇjaraabdasya bhadra-sāḷyair alaṅkṛitam
Kshudra-sāḷā-pradeṣe tu sarvālaṅkāra-saṁyutam

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ASHTA-TALA

A kind of sculptural measurement in which the whole height of an idol is generally eight times the face.

ASHTA-TRIMŚAT-KALĀ—Thirty-eight kinds of mystic marks on the body of an image.

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

ASHTĀŚ(S)RA—Eight-cornered, a kind of single-storeyed building which is octagonal in plan and has one cupola.


(2) Matsya-Purāṇa, Chap. cclxix, vv. 29, 53 (see under Prāśāda).

(3) Bhavishya-Purāṇa, Chap. cxxx, v. 25 (see under Prāśāda).

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 Apasamchita.)

Pratyekaṁ tri-vidhāṁ proktaṁ saṁchitaṁ chāpyasaṁchitaṁ upasaṁchitaṁ ityevam 1—(Kānikāgama, xlv, 6-7.)

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

AMŚARU—The rim, the edge.

Cf. Darpaṇaṁ suvṛttama syād amśaru kimchid unnatam 1—(M., l, 117.)

AMŚUKA—A moulding of the pedestal, generally placed between a cyma and a corona (kapota).—(M., xv, 122, see under Upāṭhā.)
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, Brahmans, 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-Buddhistic and Buddhist 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., xl, 176.

AGARA—A house, a room, a cell.

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

Cf. (1) Rāmāyaṇa (Cock):

V. 3, 18: Koshṭhāgārāvataṁśikām...nagarīm
II. 3, 44: Koshṭhāgārā-yudhāgāraiḥ kṛitvā saṁnicchayān bahūn
VI. 127, 56: Aneka-sataṁ bhavān kośāṁ koshṭhāgāraiṁ gṛihaiṁ balam

(2) Mahābhārata (Cock):

XII. 69, 54: Bhādāgārā-yudhāgārān yodhāgārāṁ cha sarvasaḥ
Aśvāgarān gajāgarān balādākaraṇānī cha
XII. 86, 121: Bhāṇḍāgārā-yudhāgārān prayatnenaḥbhīvardhayet
I. 134, 11: Prekṣhāgāraṁ suvihitaṁ chakrus te tasya śilpinaḥ
Rājñaḥ sarvāyudhopetaṁ strīnāṁ chaiva naraśabha
I. 134, 14: Muktā-jāla-parikshiptaṁ vaidurya-mañi-śobhitam
Sāta-kumbhamayaṁ divyāṁ prekṣhāgāram upāgatam
IV. 23, 16: Yad etan nartanāgāraṁ matsya-rājena kāritam
Divyā-atra kanyā nṛityanti rātrau yānti yathāgriham

(3) Mānasāra (xxv, 29, etc.):

Tale tale bhadra-koshṭhāśramāgarāṁ parikṛtītam
(4) Dharmma-sāstra-prachoditam yogi-(ā)gāram idaṁ proktāṁ suribhiḥ pariveshiṁ tāṁ
     ‘Āgāra, abode, room, covered place, cell.’ Fleet.—(Skt. and Old
     Canarese Inscriptions, no. cxxx, line 3, Ind. Ant., Vol. xii, p. 222, note 44.)
     (5) Vikhyātā śāntalākhyā sā Jīnāgāram 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.)

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

ADIKĀ—Literally first or principal, ? a fast conveyance.
     Ādikāṁ syandanaṁ śilpi(n) śibikā cha rathaṁ tatha āṁ
     Sarvair yānām iti khyātaṁ śayanaṁ vakshyate tatha āṁ

     (M., iii, 9-10.)

Ā(R)DRA-PŪSHĀKRITI (see under LĪNGA)—A kind of phallus
     looking like the rising sun.
     Liṅgākāram hiḥchya . . .
     Daivikāṁ dhīḍhīmākāram mānush(ām)ā(r)dra-pūshākriti(h) āṁ

     (M., li, 237, 240.)

ĀDHĀRA—The basement, the plinth.
     Dvitalānaṁ alanकāraṁ vakshye samkshipyate’dhunā āṁ
     Upāṇādi-stūpi-paryantam ashtāvimsad vibhājite āṁ
     Ādhārochchaṁ guṇāṁśaṁ syāt pāda-tungaṁ shaḍ-amāśakam āṁ
     (M., xx, 1, 3-4.)
     Janmādi-stūpi paryantaṁ chāṅga-mānāṁ iḥchya āṁ
     Saikāśaṁ-paṁchakāṁśaṁ harmye tuṅgaṁ vibhājite āṁ
     Ādhārāṁ chāṅsaṁ-bhaṅgaṁ vedāṁśaṁ charanāyataṁ āṁ
     (M., xvi, 48-50.)
     Uttaraṁ vājanāḥ āhrām āḥheyaṁ śayanaṁ tathā āṁ
     Uddhṛitaṁ cha mūrdhaṁ chaiva maḥā-tauli svavaṁśakam āṁ
     Prachchhādanasy(ām) āḥhāram etat paryāyaṁ īritaṁ āṁ
     (M., xvi, 56-58.)
     Parimāṇa-virodhena rekha-valaḥmya-bhūshita īṁ
     Ādhāras tu chatur-dvāraṁ chatur-maṇḍapaḥ-sobhitāṁ īṁ
     Śata-sringa-saṁyukto Meruh prāśāda-uttamāṁ īṁ
     Maṇḍapāḥ tasya karttavyā bhadraṁ tribhir alanākṣita(h) īṁ
     Ghaṇṭākāraṁ-maṇānāṁ bhinnā bhinnā bhavanti tca (prāśādāḥ) īṁ
     Kiyanto yeshu chāḍhārā nirārdhārās cha kechana īṁ
     (Garuda-Purāṇa, Chap. XLVII, vv. 38-40.)

Valabhī chhadirādhāraḥ īṁ

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

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HINDU ARCHITECTURE

ĀPĀNA


ĀNĐOLA—A swing, a hammock.
Tad-ūrdhve paṭṭikāṁ nyasya kilāgre cha kabanḍhanam I
Chaturbhiḥ śrīnkhalā-yuktam āndolāṁ chaikatopari I
Deva-bhū-sura-bhūpānāṁ anyeshāṁ śayanārthakam I
(M., xlv, 69–71.)

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

Kāmikāgama, L:
Pañjaro(ra) chārdha-bhāgo vā tri-pādo vātha bhāgikaḥ I
Alindāndhārikāndhāra-hārā bhāgena kalpitāḥ II (74)
Nava-bhāga-tri-bhāgo vā vyāṣa-nāli-grihānvitaḥ I
Bahir āndhārikāndhāra-hārā bhāgena vistṛitāḥ II (76)
Pañchālindaṁ shat-kuḍyam bahir āndhārikāśrīvitaṁ II (83)
Āndhārāndhāri-hārokta-khanda-harmya-viśeshītam (vimānam) II (91)

‘Āndhārika ’ and ‘āndhāra ’ are used as the synonyms of ‘griha-pīṇḍi ’
and ‘alinda ’ respectively (see Kāmikāgama, LV, 201, under ALINDA).

ĀPANA—A shop, a market-place.

(1) Rāmāyaṇa (Cock):
II. 6, 12 : Nānā-paṇya-samṛiddheshu vaṇijāṁ āpāneshu I
II. 14, 27 : Samṛiddhā-vipāṇāpaṇāṁ . . . (purīm) I
II. 114, 13 : Samkṣiṣṭa-vipāṇāpaṇāṁ (Ayodhyām) I
VII. 43, 13 : Chatvārāpaṇa-rathyāṣu I
II. 71, 41 : Mālyāpaṇāṣu rājante nādyā paṇyāṁ va tāthā I
II. 42, 23 : Samvritāpaṇa-vedikā . . . (purīm) I
II. 41, 21 : Samvritāpaṇa-vithikā I
I. 5, 10 : Su-vibhaktāntarāpaṇāṁ . . . (purīm) I
II. 57, 15 : Anvantarāpaṇāṁ I
VI. 112, 42 : (Ayodhyām) sikta-rathāntarāpaṇāṁ I
VII. 101, 13 : Ubbe (Takshaśilā and Pushkalāvati) . . . suvibhaktāntarāpaṇē I

(2) Rājataraṅgini, I, 201, etc. : Riddhāpaṇam . . . nagaram I

(3) Mahābhrāṛata (ibid.) :
XII. 86, 8 : Chatvarāpaṇa-sohītam (puram) I
XIII. 30, 17 : (Vārāṇasim) . . . samṛiddhā-viṣṇāpaṇāṁ I
II. 21, 25 : Mālyāpaṇānāṁ cha dadrisuḥ śriyam uttamām I

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IX. 25, 33: Vipanyāpana-paṇyānām I
Comm. Nilkantha: Vipaññā paṇya-vithikā I
Āpanā haṭṭāḥ paṇyāni vikreyā-dravyāṇi I

(4) Vāpi-kūpa-tadāga-kuṭṭima-mātha-prāśāda-satrālayān I
Sauvarṇa-dhava-toraṇāpaṇa-pura-grāma-prapā-maṇḍapān I
. . . vyadhāpayad ayaṁ Chaulukya-chudāmaṇiḥ I
(Sridhara’s Deva pattana Praṣasti, v. 10,
Ep. Ind., Vol. II, pp. 440-441.)

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

Devānaṁ-piye Piyadasi lājā hevaṁ āhā (: ) magesu-pi me nigohāni
lopepiṭāni (: ) chhāyopagāni hosamti pasumunisānaṁ ; ambāvaḍikyā
lopepiṭā (: ) adhak(o)s(i)kyāni pi me uda-pānāni (2) khānāpīṭāni (: )
nirmidhiya cha kālāpīṭā (: ) āpānān ime baḥukāni tatā tatā kālāpīṭāni
paṭihogyāye pasu-munisānaṁ (. )
‘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,

ĀBHANGA (see under ATIBHANGA and BHAnga)—A pose in which the idol is slightly bent.
Sarveshāṁ deva-devināṁ bhaṅga-manam ihochyate I
Ābhaṅga-sama-bhaṅgam chaati-bhaṅgam tridhā bhavet I
(M., LXVII, 95-96.)

ĀBHASA—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-vaṣṭ proktam chhandādīnāṁ śāntikotsedham I
Nava-tale tri-pañcha-vidham vai vipulaṁ kanyāsādi-sreshṭham
pravakshyate I
Kramatas tri-pādam arda-karaṁ pādam cha idāṁ saṁkalpaṁ
ābhāsāṁ idām I—(M., IX. 103-104.)
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ABHĀSA

Eka-bhūmi-vidhiṁ vakṣye lakṣaṇaṁ vakṣhyate'dhunā ।
Jātiś chhandāṁ vikalpaṁ tu chābhāsaṁ tu chatur-vidham ।
Pūrva-hastena sam-yuktam ārmyaṁ jātir iti śrītām ।
Chhandāṁ tri-pāda-hastena vikalpaṁ syāt tad-ardhakam ।
Ābhāsaṁ chārdha-hastena ārmyādināṁ tu mānayaś ।

(M., xix, 1-5.)

Eka-tri-pādam ardhaṁ cha pāda-hastāṁ yathā-kramam ।
Jātiś chhandaṁ(v) vikalpaṁ cha-ābhāsaṁ chatur-vidham ।
Etat tad eva saṁyuktam ārmyānaṁ māna-kalpanam ।

(M., xxx, 175-177.)

Pavilions of some particular shape :
Devānāṁ bhū-surāṇāṁ cha maṇḍapaṁ jāti-rūpakaṁ ।
Bhūpānāṁ maṇḍape sarve chhanda-rūpam itītītām ।
Vaiśyakānaṁ tu sarvēśaṁ vikalpaṁ cheti kathyaś ।
Śūdraṇāṁ maṇḍapaṁ sarvaṁ chābhāsaṁ iti kirtītām ।

(M., xxxiv, 547-550.)

In connexion with doors :
Sapta-viṁśodayaṁ hy-evam tad-ardham vistītām bhave ।
Evaṁ jāti-vaṣṭ proktāṁ chhandādīnāṁ pravākṣhyate ।
Trayoviṁśa-śatāntam syāṁ chhanda-dvāra-viśālakaṁ ।
Paṁcha-viṁśāṅgulaṁ ārhaṁya dvi-dvyaṅgula-vivaṁdhaṇāt ।
Eka-viṁśāṅgulaṁ ārhaṁya dvi-dvyaṅgula-vivaṁdhaṇāt ।
Eka-viṁśaṁ (v)-śatāntam syād vikalpa-dvāra-vistītām ।
Nava-paṁktyāṅgulam ārhaṁya dvi-dvyaṅgula-vivaṁdhaṇāt ।
Eka-paṁktyāṅgulaḥdhiyam śatāntam ābhāsa-vistītām ।

(M., xxxix, 28-35.)

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

(M., lli, 49.)

A kind of glass of which idols and statues are made :
Brahmā-viṁśu-maheśaṁ lakṣaṇaṁ vakṣhyate’dhunā ।
Hiranya-rajataṇaiva tāmṛṇaiva śile vāpi ।
Dāre vā sudhe vāpi śararābhāsa-mṛttikā(-bhīḥ) ।
Etais tu navadhā dravyai(ś) chottamaṁ trayaṁ trayam ।
Chalaṁ chāpy-achalaṁ chāpi nava-dravyaiṁ tu nirmitaḥ ।
Lohajair mṛṣ-sudhā chaiva śarkarābhāsa-mṛttikā ।
Chala-dravyam iti proktam anyeśaṁ chāchalaṁ viduḥ ।

(M., l, 1-7.)
Three kinds:

Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgaṁ tridhochyate
Sarvāṅgaṁ dṛṣṭya-mānaṁ yat chitram evam prakathyate
Ardhāṅga-dṛṣṭyamānaṁ cha tad ardha-chitram iti śrītam
Ardhāṅda-darśanaṁ(ṛṣṭya)-mānaṁ ābhāsāṁ iti kathyate

(M., LI, 8–11.)

Uttamaṁ lōhajaṁ bimbam pithābhāsam tu chottamam

(ibid., 19.)

Cf. Eka-kāle kṛitaṁ sarvam sudhā-mṛit-kaṭa-śarkaraṁ

(ibid., 24–25.)

Berānāṁ dravyam ityaktam . . . lōhaja vā śile’thavā
Dārvābhāsa-ratnena sudhā-mṛit-kaṭa-śarkara(a)ṁ
Ghanāṁ vāpy-aghanaṁ vāpy kuryāṁ tu śilpa(v)āvit-tamaṁ

(M., LXII, 15–17.)

(2) Šilodbhavānāṁ v(b)imbānāṁ chitrābhāsasya vā punaḥ
Jalādhivāsanāṁ proktāṁ vrishendraṁ prakṛtītāṁ

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

(3) Pratimā saptadhā proktā bhaktāṇāṁ sudha-vṛiddhayect
Kānchani rājaṁ tāmri pārthivī śailajā śrītā
Vārkhī chālekyakā vēti mūrti-sthānāṁ saptā vai
‘Ālekyaka’ and ‘ābhāsa’ seem to have the same meaning and indicate the same material.—(Bhavistya-Purāṇa, Chap. cxxxii, vv. 2, 3.)

(4) Indhanāni cha vīnasya palālāṇi cha vīnayet
Tasmin loṣṭāṇi vīnasya palālaṁ chhādayect punaḥ
Palālābhāsakaiḥ paścāt brūhyābhāsas tushais tathā
Āchāhādyādbhir atha sīnccheḥ chhākhāṁ prajvālayet punaḥ

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

(5) Another class of buildings:

(Jāti) Chhandāṁ Vikalpaṁ Ābhāsam ekaike tu dviṣarāṁkhyacakāṁ

(Kāmikāgama, I, 13.)

A class of kūṭa-koshta or top-room, being a combination of the chhanda and vikalpa classes (Kāmikāgama, LV, 130, 123–127, see under KARNA-KUTA).

(6) Suprabhedāgama, xxxiv, 3–4 (refers to the image of Iśvara): Chitramchitrārdham evam tu chitrābhāsāṁ tathaiḥa cha
Sarvāvayavaa-saṁpruṣaṁ dṛṣṭyaṁ tach chitram ucyate
Ardhāvayavaa-saṁdṛṣṭyaṁ ardha-chitraṁ chaiva cha
Paṭe bhittau cha yo(ya) likhayaṁ chitrābhāsāṁ iho cyate

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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:

Mrinmayam yadi kuryāch chech cchūlana(m) tatra prakalpayet I
Lohajaṁ cha viśeṣeṇa madhūchchhishtena nirmitam I—(ibid., 31.)
(7) Lohajatve madhūchchhishtam agninārdrikītas tu yat I
Vastreṇa śodhayet sarvaṁ dosham tyaktvā tu śilpinā II
(Karaṇāgama, xi, 41.)

(8) Mrūtis tu vṛksha-pāśhāṇa-loha-dravyaiḥ prakārayet I
The image should be made of materials like timber, stone, and iron.
(Śilpa-śāstra-sāra-saṁgraha, xi, 5.)

(9) Sauvarṇī rājatī vāpi tāmṛi ratnamayī tathā I
Śailī dārumayī chāpi loha-sīśa-mayī tathā II
Ritikā-dhātu-yuktā vā tāmra-kāṁsa-mayī tathā I
Sudhā-dāru-mayī vāpi devatārčchā prāsasyate II
(Matsya-Purāṇa, Chap. cclviii, vv. 20–21.)

(10) Mrinmayī dāru-ghaṭitā lohajā ratnajā tathā II
Śailajā Gandhajā chaiva kaumudi saptađhā śrīta I
Kāṁsamayī Gandhajā chaiva mṛinmayī pratima tathā II
(Agni-Purāṇa, Chap. xliii, vv. 9–10.)

(11) Mrinmaye prativ(b)imbe tu vaset kalpa-yutaṁ divi I
Dāru-pāśhāṇa-dhātunāṁ kramād daśa-guṇādhikam II
Mṛinmaye vāhane datte yat phalam jāyate bhūvi I
Dāruje tad-daśa-guṇāṁ śilāje tad-daśādhikam II
Ritikā-kāṁsa-tāmrādi-nirmite deva-vāhane I
Datte phalam āpnoti kramāt śata-guṇādhikam II
(Mahānirvāṇa-Tantra, xiii, 22, 30, 31.)

(12) Svarṇādi-lauha-bimbe cha dha-garbhāṁ na karāyet II (4)
Kāshṭha-pāśhāṇa-bimbe cha yat sandhau vidhīr uchyate II (6)
Yat bimbe cha krite dravyaiḥ svarṇāṁ tāmraṁ tu mṛinmaye I
Saile kāśṭhe ishtikā-chūrṇāṁ bimbaraṁ tatra prachakshate II (3)
(Bimbamāṇa, British Museum, MS. i, 558, 5292, vv. 4, 6; MS. 2, 5291, 559, v. 3.)

(13) ‘Here they produced a linga, 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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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, ? ṛabhāsa), they put in images or chaityas two kinds of sarīras (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.)

ĀMALAKA (cf. AMALĀŚITA and AMALĀŚARA)—A massive circular stone supporting a vase known as kālaśa. 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 Elephant). 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-śastra:

Tathāmalaka-pakvābham dirgah-vṛttam 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.

ĀMALAKA-VANĪKA-PĪTHA—Chairs with many legs.

(India, Mahāvagga, v. 10, 2.)

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

ĀYAKA-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 'Āyaka-khambha.' According to Vogel (Ep. Ind., xx, p. 2) it 'had no structural function but utilized for sculpturing in low relief,
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AYATANA

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. Purveṇa phalino vṛkṣāḥ kṣhtra-vṛkṣāḥ tu dakṣiṇe
   Paśchimena jalaṁ śreṣṭhaṁ padmotpala-vibhūṣhitam
   Uttare saralais tālaṁ śubhā syāt pushpa-vāṭikā
   Sarvatāṁ jalaṁ śreṣṭhaṁ sthiram asthiram eva cha
   Pārśve chāpi kartavyam parivārādikālayam
   Yāmye tapovana-sthānam uttare mātrikā-griham
   Mahānāsāṁ tathāngneye nairrītye'tha vināyakam
   Varuṇe śṛīnivāsas tu vāyavye griha-mālikā
   Uttare yājña-sālā tu nirmālya-sthānam uttare
   Vārūne soma-daiyatye bālī-nirvāpaṇaṁ smṛtam
   Purato vṛishhabha-sthānam śeshe syāt kusumāyudhaṁ
   Jale vāpi tathaśāne Viṁśaṁ tu jala-sayyāpi
   Evam āyatanaṁ kuryāt kuṇḍa-maṇḍapa-saṁyutam

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

2. Paṁchāyatana-madhya tu Vāsudevaṁ niveśayet

(Agni-Purāṇa, Chap. xliv, v. 1.)

3. Devatāyatana-vāpi-kūpa-taḍāgādi-nirmāṇam

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

4. Chatuḥ-shashṭi-padaṁ kuryāt devāyatanaṁ sadā

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

   Pura-madhyaiṁ samāśṛitya kuryād āyatanaṁ raveḥ

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

5. Rāmāyaṇa (Cock):
   I. 5, 13 : purim . . . devāyatanaṁ chaiva vimānair api
          śobhitām
   I. 13, 37 : yajñāyatanaṁ
   I. 77, 13 : devāyatanaṁ
   II. 6, 4 : śrimatāyatane viṁśoḥ

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

(6) Mahābhārata, 11, 80, 30, etc. (ibid.):
Devayatana-chaityeshu

(7) Taittiriya-SAṃhītā, 2, 2, 6, 1, etc. (Pet. Dict.):
Devānām evāyatane yatate jayati taṁ sansgrāmam

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

Kāpā iva hi sarpaṇām āyatanāni
Chhāndogya-upanishad, 6, 8, 2, etc. (ibid.):
Sa yathā śakuniḥ sūtreṇa prabaddho disāṁ disāṁ patitrāyāntam
ambhodhvā bandhanam evopāśrayate

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

(10) Chakārāyataṇām śambhor ambhonidhi-samanām 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-Nānigasvānu devāyatanaṁ kārāpitam
'The temple of the illustrious god Nānigasvāmin was caused to be made.'—(Atpur Inscript. of Sakti-kumāra, line 1-2, Ind. Ant., Vol. xxxix, p. 191.)


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

Evam tu daṇḍakāṁ (grāmaṁ) praktaṁ tasyāyamam ihochyate
Vistārād dvi-daṇḍena vardhayed dviguṇāntakam
Yaḥ śubhāyādi-karmaṁ daṇḍa-hinādhikāṁ tu vá
(M., ix, 12-14.)

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

Pādānāṁ api sarveshāṁ lakṣaṇāṁ vakhyaṁ dhunāṁ
Āyāmaṁ cha viśālaṁ cha āyādi bhūshaṇādikam—(M., xv, 1-2.)
AYADI-SHAD-VARGA (see under SHAD-VARGA.)—The six formulas for the verification of correct dimensions called aya, vyaya, riksha, yoni, vāra, and aṁśa or tithi.

Evam āyādi shad-vargam kuryaḥ tatra vichakshanaiḥ (ṇaḥ) ।

AYIKA-PĀDA (cf. STAMBHA)—A kind of pillar.

Vedāṁśām chaṅghri-tuṅgaṁ chārḍhaṁ prastarotṣedham ।
Tad-dvayaṁ āyika-pādam sārdhāṁśām prastaram uttuṅgam ।
Tad-urdhvāṅghri guṇāṁśām tad-ardhaṁ ārdhva-maṁchocchham ।

ĀRAMA (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-bhallaṭake'pi cha ।
Nṛttāgāraṁ tataḥ kuryān nānā-nṛttāṅganāni cha ।

(2) Prāntach-chhāyā-vinir-muktā na manojñā jalāsayāḥ ।
Yasmād ato jala-prānteshvārāmān vinivesayet II

"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."

(Brihat-Saṁhitā, LV, i, J.R.A.S., N. S., Vol. vi, p. 312.)

(3) Rāmōyaṇa (Cock):

II. 51, 23 : ārāmoḍyāna-sāmpannāṁ ... rājadhānim I
VII. 70, 13 : āramaīś ca vihāraīś ca śobhamānām(-naiḥ) saman- 
tataḥ II
Śobhitām ... purim II

(4) Mahābhārata (ibid.), xii, 69, 11, etc. :

Vihāreshu ... ārāmeshu tathodyāne I

(5) Garden:

Kashte kāle kalāvapy-abhibhavati jagat kūpa-vāpi-taḍāgair āsān- 
nārāma-sattraiḥ sura-sadana-maṭhaṁ-maṇḍitāyām amushyām ... 
nāgaryām I—(Dewal Praṣasti of Lalla the Chhinda, v. 20, Ep. Ind., Vol. i, pp. 79, 83.)

61
(6) Pleasure-garden houses, orchards:
Ārāmāṇy-atanot saraṇ sarobhiś śobhitāntarāḥ
Utphulla-kaṁja-kiṁjalka-puṁja-piṁjaritāntaraiḥ


(7) Satra-prāpā-prāṣraya-vṛihotsargga-vāpi-kūpa-taḍāgārāma-devālayā-di-karaṇopakaraṇārthaiḥ cha

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

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

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

(9) Grove (Dr. Lüders):
Yamoḍa-pushkaraṇūnaṁ paśchimā pushkarani udāpano ārāmo stambho . . . śilā paṭṭo cha—‘a tank, the western tank of these twin tanks, a reservoir, a grove, a pillar and this stone slab’ (was caused to be made).

(Three early Brahmi inscriptions, iii, Mathura stone inscrip. of the time of Sondasa, lines 2-3, Ep. Ind., Vol. ix, p. 247.)

(10) Nānā-deśa-prabhava-suphala-vrāta-bhārati-namra-vṛikhsha-śreni-niyama-khachitaḥ śāla-saṁgupta-madhyaḥ
Ārāmo’yaṁ surabhi-suManipāji-saṁnarājāmānaḥ nānā-vīrullal tasaraṇīḥ pūṛṇa-kāmaḥ sadāstām

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

Ārsha—Belonging or relating to the ascetics, a phallus of Śiva.
A kind of phallus.—(Kāmikāgama, L, 35, 37, see under Liṅga)—(M., li 232, see under Liṅga.)

Ālambana—The base, plinth of a railing (vedi) or balustrade.
Sarveshāṁ mukha-bhadrāṇāṁ syāt lakśaṇāṁ vakṣhyate’ dhunāḥ
Śikharālambanāṁ chādau tat pālikāvasānākam

(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
joined by a rail forming an ornamental parapet to a balcony. See Indian Architecture, p. 13, Mahasudassana Sutta, 1, 59: Chullavagga, vi, 3, 3.

ĀLAYA—A temple, a house.

Rāmeśvarāya ghanamaṇṭapa-vapra-saudhāramālayāṁ samatanot sama-tārasajñāḥ—'he erected a temple (ālaya), adorned with a solid hall (maṇṭapa), a wall (vapra), and a plastered mansion (saudha) to Rāmeśvara'.”

(Mangalagiri pillar inscr., v. 39, Ep. Ind., Vol. vii, 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 Prāśāda).

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

A similar moulding of a throne:

Ālingāntaritam chordhve prativājanam uchyte 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; Taîttr. Brā., i, i, 10, 6; iii, 7, 4, 6, Sat. Brā., xii, 4, 4, 6; Chhand. Upa., iv, 1, 1; Apa. Śambha Śrāuta Śūtra., v, 9, 3; Apa. Dh. Śūtra., ii, 9, 25, 4; A.-V., xiv, 2, 6.)

ĀVARAMA—Minor and associated deities.

(M., xv, 400.)

ĀVĀSA—A residence, a dwelling-house.

Āvāsā-vāsā-veśmādau pure grāme vaṇik-pathe II
Prāśādārama-durgeshu devālaya-maṭheshu cha I

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

Nirjagāmā nṛtpāvāsāṁ manya-mānaḥ priyaṁ mahat I

(Rāmāyaṇa, ii, 15-28.)

ĀVṚITA (see PRĀKĀRA)—An enclosure.

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

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

(1) Kāmikāgama, xxxv :
Evamabhutasya vāsasya samantān maṇḍapām nayet II (97)
Pañcā-bhāgāvasānāntaṁ kuryād āvrita-maṇḍapam II (98)
Haṣṭa-māṇena vā kuryāt tri-haṣṭād arddha-vaṛdhitaḥ
Pañcā-daśa-kaṇāntaṁ tu kuryād āvrita-maṇḍapam II (99)
Maṇḍapena vinā vāpi tena māṇena pīṭhikā II (100)

(2) Suprabhedagama, xxxi, 137 :
Prākāra-bhīttim āśritya kuryād āvrita-maṇḍapam II

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

Āvēśanāṁ śilpi-sālā prāpā pāṇīya-sālikā I—(Amarakośa, ii, 5, 7.)

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

Surebhyaḥ purātaḥ kāryo yasyāṅgneyyāṁ mahānasam I
Vā(? ka)pi-nirgamanē yena pūrvvataḥ sa(t)ra-maṇḍapam II
Gandha-puṣhipa-grihaṁ kāryyam aśānyāṁ paṭṭa-saṁyutam I
Bhāṇḍāgāraṁ cha kauberryāṁ gosṭhāgāraṁ cha vāyave II
Udaṅgāśrayāṁ cha vāruṇyāṁ vātāyana-saṁvītām I
Saṁit-kuśendhana-sthānam āyudhānāṁ cha nairiṁte II
Abhyāgataśalyāṁ ramya-saśāyāśana-pādukam I
Toyāgni-dīpa-sad-bhṛityair yuktāṁ daksināto bhavet II
Grihaṁtaṁ sarvāṁ sajalaṁ kadaḷi-grihaṁ I
Pañcā-varṇāṁ cha kusumāṁ sābhaṁ paṅkalpayet II
Prākāraṁ tad-bahir ādityaḥ paṅča-hasta-pramāṇataḥ I
Evaṁ vishuvāśramāṁ kuryād vanaṁ chopavanair yutam II

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

ĀŚRAMĀGĀRA—A class of the seven-storeyed buildings.

(M., xxv, 29, see under PRASĀDA)

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 PRASĀDA)
THE THREE-STORED ELEVATION TOWARD

NOTE:

ALL THESE TYPES MAY BE AS TEMPLES AND DOMESTIC BUILDINGS WITH SLIGHT DIFFERENCES BE INDICATED IN THE TEXT.

THE OTHER FIVE TYPES MAY BE WITH PROPORTIONS AS FOR KAMÀNGA AND BRAH.

MERU-KANTA = 30 PÁRTS.
**THE SITE PLANS**

**ĀSANA PLAN OF 100 PLOTS**

<table>
<thead>
<tr>
<th>WĀYADROGA</th>
<th>HĀGA</th>
<th>MUKHYABHĀKITASOMAMRIGAADITIUDITAISA</th>
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<tr>
<td>ŠOSHARUDRAJAYABHŪDHARAAPAVATSAAPAVATSA PARJANAYA</td>
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<tr>
<td>ASURA</td>
<td>RUDRA</td>
<td>JAYANTA</td>
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<td>MAHENDRA</td>
<td>ADITYA</td>
<td>SATYA</td>
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<tr>
<td>VARUNA</td>
<td>MITRA</td>
<td>BHĪMA</td>
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<tr>
<td>PUSHAPADANTA</td>
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<tr>
<td>SUGRĪVA</td>
<td>INDRA-JAYA</td>
<td>VIVASVAT</td>
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<tr>
<td>DAUṬVARNA</td>
<td>INDRA</td>
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<tr>
<td>PIRITMRISĀ</td>
<td>BHRĪGARAJAGAN-DHARVAYAMAGRIHA-KSHATAVITATHAPUSHANAGNI</td>
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</tr>
</tbody>
</table>

**NOTE:**

THE DETAILS OF THIS PLAN HAVE BEEN OBTAINED FROM SILPA-RATHA ETC.
HINDU ARCHITECTURE

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 APASA&CHITA.)

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

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

Daśamaṁ śata-padaṁ syān nāmanam(nāma) āsanam  īritam

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

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

The seat underneath the base of a pillar:

Tan (pillar’s)-mūle āṣānaṁ kuryat pādūkaṁ vā sahāmbujam

(M., xv, 31.)

A seat as opposed to a bedstead:

Evāṁ tu šayanaṁdīnāṁ āṣānaṁ cha dārubhiḥ(rūṇi)

(M., xliv, 74.)

A throne:

Devānāṁ bhū-patināṁ cha bhūshaṇārtham tu toraṇam
Āṣanopari vinyasya sarveshāṁ toraṇam tu—(M., xlvii, 1, 3.)

. . . toraṇam

Devānāṁ bhū-patināṁ cha sthānakasyāṣanasya cha

(ībid., 29-30.)

Devānāṁ bhū-patināṁ cha sthānakāsana-yogyakam
Mukta-prapāṅga-mānaṁ cha lakṣaṇāṁ vakṣhaye'dhunā

(M., xlvii, 1-2.)

Devānāṁ chakravyādi-bhū-pālaṇāṁ cha yogyakam
Kalpa-vṛkshādīnāṁ tāraṁ mānaṁ lakṣaṇāṁ uchyate
Toraṇodaya-pādaṁ tu pādārdhādhikodayam
Evāṁ vṛkshasya tuṅgasya āṣanasyopari nyaset
Āṣanāyāma-madhya tu toraṇasyopari nyaset tu—(M., xlviii, 1-5.)

The sitting posture (of the Garuḍa image):

Sthānakāṁ chāsanaṁ chaiva gamanāṁ cha yathāvidhi

(M., lx, 19.)

Evāṁ proktāṁ sīṁha-rūpaṁ . . .
Šayanaṁ vā sthānakāṁ chāsanaṁ vā . . . tu—(M., lxiii, 44, 49.)

The sitting posture in connexion with the plumb-lines:

Sarveshāṁ deva-edvināṁ rīju-sthānakāṁ chāsane
Māna-sūtra-vidhiṁ samyak(g) lakṣaṇāṁ vakṣhaye'dhunā

(M., lxvii, 1-2.)
(2) Rāmāyāna (Cock):

V, 15, 4: Bahvāsana-kuthopetām ... (aśoka-vanikām) Ⅰ
VII, 42, 16 f.: Bahvāsana-grīhōpetām ... aśoka vanikām Ⅰ

... praviśya Raghu-nandanaḥ Ⅰ
Āsane cha śubhākāre pushpa-prākāra-bhūṣhite II
Kuṣāstarana-samāstīrṇe Rāmaḥ saṁnīsaśāda ha Ⅰ

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

(4) Manu-Samhitā (ibid.):

Sahāsana (8,281); Sahakhaṭyāsana (8,357); Rahaḥ sthānāsanam (6,59); āsaneshūpakalpiteshu (3,208) and Kumāra-sambhava (7,12);
Samprāptāya tvāthīthaye pradadyād āsanōdake (3,99); dadyāḥ chaivāśasana-nam svakam (4,154); cf.:
Rājño māhātmike sthāne sadyah śāucham vidhiyate Ⅰ
Prajānaṁ parirakshārtham āsanaṁ chānā-kāraṇaṁ II (5, 94).
Amātya-mukham . . . I
Sthāpayed āsane tasmin iva naḥ kārye kṣaṇe nṛṇāṁ II (7, 141).

(5) Bhagavadgītā (ibid.), 6, 11:
Suchau deṣe pratisṭhāpya sthiram āsanam ātmanaḥ Ⅰ

(6) Nalopākhyāna (ibid.) 5, 4:
Āsanesu viviḍheshvāśinaḥ Ⅰ

(7) Raghu-varṣa (ed. Cal. Bibl. 134), 2, 6:
Śayaśāne’dhyācharite preyasā Ⅰ
cf. padmāsana, bhadrāsana, vajrāsana, vīrāsana, and svastikāsana
(see M. W. Dict., loc. cit.).

(8) Bahu-hathika-āsana bhagavato Māhādevasa—'The seat of the blessed Māhādeva (under the banyan tree) Bahuhaṣṭika (where many elephants are worshipping).'

(Bharaut 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 Nikaya II, 23; Chullavagga, vi, 14, 1; Mahāvagga, v, 10, 3. See Childers Dictionary, Rhys Davids and Oldenberg, Buddhist Sutta, 27, 197, 209), with wooden frame-work for chiefs and kings.—(A.-V., xv, 3, Ait. Bra. viii, 5; 6; 12.)

66
THE WIDTH OF THIS FOUNDATION HAS BEEN TAKEN TO BE 8 CUNTS (INSTEAD OF 3 CUNTS).

MINOR PILLAR.

ELEVATION.

PLAN.

INDRA-KILA.

ISHTAKA.

SUGGESTED SECTION OF FOUNDATION.
HINDU ARCHITECTURE

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

1. Asthāna-maṇḍapam chaiva chatur-dikshu vidikshu cha
   (M., xxxii, 73.)
Samāśram vātha vedāśram kuryād asthāna-maṇḍapam
   (M., xxxiv, 208.)
Asthāna-maṇḍapam kuryāt pushkariṇyām cha vāyave
   (M., xi, 118.)

2. Riksha-bhallāta-somesu bhaved asthāna-maṇḍapam
   (Kānikāgama, xxxv, 191.)

3. See first Drākṣhārāma pillar Inscript. i, 9, Ep. Ind., Vol. iv, pp. 329, 330, under MAṆḌAPA.


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.)

ĀSYA—A facia.

1

IKSHU-KĀNTA—A class of the six-storeyed buildings.
   (M., xxiv, 55, see under PRASĀDA.)

INDRA-KĀNTA—A class of the four-storeyed buildings, and of the gate-houses.
   (M., xxii, 60-88, see under PRASĀDA.)

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

INDRA KILA(-KA)—A pin, a nail, a bolt.

Phalakā bhājanordhve tu tad-urdhve chendrakilakam
Tataḥ pratimā-samyuktam sthāpayet sthapatir budhah
   (M., xii, 125-126.)

An iron bolt: aratnir indrakilah—the iron bolt is one cubit long.
   (Kauṭiliya-Artha-śāstra, Chap. xxiv, p. 53.)

67
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.

Atta laka-pratoli-madhya tri-dhanushkadhishthanaam sapi-dhanachchhidra-pha laka-samhatam itindrakosam karyet (Kauṭilīyā-Artha-sāstra, Chap. xxiv, p. 52.)

ISHTAKA—Brick, a building material, burnt (pakva, Sāt. Brā., vi, 1, 2, 22 ; vii, 2, 1, 7), naturally perforated (svayamātriṇnā, Taītt. Sam., iv, 2, 9 ; 3, 2 ; etc., v, 2, 3), of all colours (Taītt. Sam., v, 7, 8), circular (mandalā, Taītt. Sam., iv, 4, 5 ; v, 3, 9), cornerless (vikaṇṭa, Taītt. Sam., iv, 3, 7), conical (choḍā, Taītt. Sam., iv, 4, 3), gold-headed or enamelled (vāmabhrit, Taītt. Sam., iv, 2, 9 ; v, 5, 3), pot-shaped (kumbha, Taītt. 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) Śilābhiś cheshṭakār vāpi dārubhīḥ . . .—(M., xxx, 95.)
Eka-dvā-daśā-bhūmyantaṁ cheshṭake dvā-daśāntataḥ
Harmyaṁ nirmāṇato vakshye prathamesṭaka-lakṣaṇam

(M., xi, 188–189.)

(2) Trīṇadi-nirmitaṁ yo dadyat paramēśvari
Varsha-koti-sahasraṁ sa vased deva-vēsmani
Iśṭaka-griha-dane tu tasmāṁ chhata-guṇāṁ phalam
Tato’yuta-guṇāṁ puṇyaṁ śilā-geha-pradāṇataḥ

(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**

<table>
<thead>
<tr>
<th>Vāyu</th>
<th>Mukhya</th>
<th>Soma</th>
<th>Aditi</th>
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<td>Mitra</td>
<td>Brahmā</td>
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<td>Bhringa-rāja</td>
<td>Yama</td>
<td>Vītāṭha</td>
<td>Agni</td>
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</tbody>
</table>

**Note:**

This is an amplification of the Upa Pitha Type
HINDU ARCHITECTURE

uchiHRAYA

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

ISA-KÂNTA—A class of the eleven-storeyed buildings.

(M., xxix, 10-11, see under Prâsâda.)

ISVARA-KÂNTA—A site-plan, a class of buildings.

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

... chaika trimśat-vidhâne tu
Eka-shashti-samâdhikyaṁ padaṁ nava-sâta-yutam
Evam īśvara-kântaṁ syât ...

(M., vii, 46-48, see further context under Pâda-vînyâsa.)

A class of the four-storeyed buildings.

(M., xxii, 44-46, see under Prâsâda.)

U

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

(M., xi, 138.)

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

(M., vii, 7, see further details under Pâda-vînyâsa.)

UCHCHHRAyA—A kind of pillar, pillars of victory.

Giri-śikhara-taru-talâṭâlakopatalpa-dvâra-śaraṇo-uchihrayā (raised places of shelter) Kielhorn quotes also Drs. Indraji and Bühler who translate 'śaraṇa' by 'shelter' and 'uchihrayā' by 'pillars of victory'.

(Junagadh rock Inscrip. of Rudradaman, line 6, Ep. Ind., Vol. vii, pp. 43, 46 and note 3.)
UNHISA

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., LIX, 14–64, under TĀLA.

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

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

UTTAMBHA—A kind of rectangular building.

(Garuda-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:

Uttaram chāṃsākām chordhve kshepanārdhādhikāṃbujam 1
Uttaram chārdha-kampām syāt tad-ūrdhve cha saro-ruham 1

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

A similar moulding of the column:

Adhishṭhānoparish(ḥ)āt tu chottarādho’vasānakam 1
Upapīṭhoparish(ḥ)āt tu jannādau chottarāntakam 1
Pādāyāmāvasānaṁ cha adhishṭhānodayena cha 1

(M., xv, 7–9.)
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A similar moulding of the entablature:

Uttarordhve chatush-pañcha-saṭ-saptāśṭakaṁ bhavet
Pūrva-bhāgika-mānena chottarochchaṁ guṇāṁśakaṁ

(M., xvi, 30, 59, etc., see the lists of mouldings under Prastara.)

Its synonyms (or terms of similar signification):

Uttarām bhājanam ādhāraṁ ādheyāṁ śayanaṁ tathā
Uddhṛitaṁ cha mūrdhakaṁ chaiva mahātauli svavaṁśakaṁ
Prachchhādanasyādhāram etat paryāyam īritam

(M., xvi, 56-58.)

(2) Vāstu-vidyā, ed. Ganapati Sāstri, ix, 1:

Atha vakṣhyāmi saṁkshepāṁ pāda-mānaṁ yathāvidhi
Uttaropāṇayor madhya-gatam etat prakṛśitam

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

(4) Suprabhedagama (xxx, 107, see Stambha): A crowning moulding of a column.

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

Stambhaṁ vibhajya navadhā vahanaṁ bhāgo ghaṭo'sya
bhāgo'nyahā
Padmaṁ tathottaroshtham kuryād bhāgena

(Brihat-Saṁhitā, lxx, 29.)

UTTĀNA-PAṬTA—A pavement.

Vyḍḍhaṁ chottāna-paṭṭaṁ sakala-kanakhale... yaś chakāra—'who made a broad pavement of (stone) slabs in the whole of Kanakhale.'

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

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

(1) Mūla-bera-vaśaṁ mānāṁ utsavodayaṁ īritam
Brahmā vishṇu(ś cha)-rudrāņāṁ buddhasya ja(ji)nakasya cha
Anyāś cha... mānaṁ tu saṁgraham
evaṁ tu chotsavādināṁ sthāvara(m)-jaṁgamādināṁ

(M. lxiv, 91-93.)
Vihaṅga-rāja-mānaṁ cha lakṣaṇaṁ vakṣhyate’dhunāḥ
Mūla-bera-samottuṅga(m) tat-tri-pāḍārdham eva vā
tat-tri-padardham eva vā

Utsavochcha-samaṁ vāpi dvi-guṇam tri-guṇam tu vā
Tri-guṇam vādhikaṁ vāpi tach-chatur-guṇam eva vā

Evāṁ navodayam proktam uttamādi trayāṁ trayam

(M., LXI, 1-5.)

Vṛṣihasya lakṣaṇaṁ samyag vakṣhyate’dhunāḥ
Vāyor abhimukham sthāpyaṁ piṭhe vā chotsave’pi vā

Vimāne maṇḍape vāpi chāropari parinyaset

(M., LXII, 1-3.)

Three types:
Mūla-berodayam śreshṭha(m) tri-pādaṁ madhyamaṁ bhavet
Tuṅgārdham kanyasaṁ proktam tri-vidham chotsavodayam

(M., LV, 35-36.)

Berotsedha-samaṁ śreshṭhaṁ karnāntaṁ madhyamaṁ bhavet
Bāhvantaṁ kanyasaṁ proktam utsavaṁ vṛṣabhodayam

(M., LXII, 10-11.)

Nine kinds:
Evāṁ liṅga-vaśat proktam vishṇu-bera-vaśo(ad u)chyate
Mūla-bera-samaṁ vāpi netranṭaṁ vā puṭāntakaṁ

Hanvantāṁ bāhu-simāntaṁ stanāntaṁ hṛdayāntakaṁ
Nābhyaṁ maṇḍha-simāntaṁ nava-mānāṁ chotsavodayam

(M., LXIV, 2 4-28.)

Tad-ardham kautukotsedhaṁ kanyasaṁ trayāṁ trayāṁ

Athava tena maṇena shoḍaśaṁsāṁ vibhājite
ekaikāṁśaṁ tasmāt paṇcha-viṁśaṁśakāntakaṁ

Kanyasaṅd uttamāntaṁ syāṁ nava-mānaṁ utsavodayam
Athaṁ mūla-berasya keśāntaṁ tu bhruvāntakaṁ

Netrāntaṁ nāśikagrāntaṁ hānvantaṁ bāhu-simākam
Stanāntaṁ hṛdayāntaṁ cha nāvyantaṁ cha navodayam
Kanyasaṅd uttamāntaṁ syātm nava tad utsavodayam

Utsave cārdha-mānena kautukodayam īritam
Tan-mānaṁ chāṣṭha-bhāgaikam nava-bhāgāvaṃsānakam

(M., LV, 37-46.)

Kanyasaṅd uttamāntaṁ syāṁ nava-mānaṁ kautukodayam

It is measured in the idol’s finger:

Mūla-berāṅgulaṁ chaiva maṇayaṁ utsavodayam
Tat-tan-maṇa-vaśat kechin mūla-bera-vaśāṁ nayet

Utsave chotsavaṁ proktam aṅgulaṁ maṇa-viśvataḥ

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

See under MANDAPA and cf.:

Gopura-prakārotsava-maṇṭapair upachitam śīrāmahadhrāya cha ।

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

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

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

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

UTSEDHA (see MĀNA)—The height called śāntika, paushtika, jayada, sarvakāmika or dhanada, and adbhuta : they are respectively equal to the breadth, 1½, 1¾, 1⅜, 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 janmādi-stūpikāntam—(M., xxxv, 26.)

The technical names of the proportions of the height are significant. The first one is called śāntika' or peaceful. In this proportion the height is equal to the breadth (M., xxxv line 22) ; and this is aesthetically a graceful proportion. The second one is called paushtika' which might be rendered as strong, eminent, rich, complete, or perfect. In this proportion the height is ¾ 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 ⅔ 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 ⅔ 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 GAŅYA-MĀNA.

Six kinds of measurements are prescribed for an image : māna (full height of the image), pramaṇā (breadth), parimāṇa (width,
or circumference), lambamana (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 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:

Kanyasād uttamāntam syād yajamānodayaṁ param ।
Kesāntam nāśikāgrāntam hanvantam bāhu-sīmakam ।
Stanāntam hṛdayāntam cha nābhyaṁtam meḍhra-sīmakam ।
Navadhā kanyasāntaṁ syāt sthāvaram 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.


See Bhāgavadgītā, II, 46.

UDUMBARA—The threshold of a house, a door.

(1) Uchchhrayat pāda-vistirṇā śākhā tad-vad udumbaraḥ—‘the side-frame of the door has a breadth of 1 of the altitude; likewise the threshold.’ śākhā-dvaye’pi kāryaṁ sārdham tat syād udumbarayoh—‘the thickness of the two side-frames of a door is as many digits (āṅgulas) as the altitude numbers cubits, one and a half that measure gives the thickness of the threshold and upper timber.’

(Bṛihat-Saṁhitā, II, 26; LVI, 13, Kern, J.R.A.S., N. S., Vol. VI, pp. 284, 318.)

(2) Garbha-griha-udumbara-pramāṇa—‘measures of the central hall and the threshold’.—(Praśādaṁanda-Vāstu-Śāstra of Śūtra-dhāra Maṇḍana, III, MSS., Egg. 3147, 2253 fol. 15a.)
HINDU ARCHITECTURE

UDYANA

(3) Plaksha-dvāraṁ bhavet pūrvaṁ yāmye chodumbaram bhavet
The back-door should be at the east and the udumbara or front-door at the south. — (Matsya-Purāṇa, Chap. cclxiv, v. 15.)

Tathā dvi-guṇa-vistirṇa-mukhaś tad-vad udumbaraḥ
(Ibid., Chap. cclxx, v. 20.)

(4) Vistarāḥ dvi-guṇaṁ dvāraṁ kartavyaṁ tu suśobhanam
Udumbarau tad-ūrddhvaṁ ca nyasech chhāśāṁ (?) sumañ
galaiḥ

Dvārasya tu chaturthāṁśe kāryau chaṇḍa-pracanaṇḍakau
Viṣvāk senāvat sadantau śikhārdhodumbara-sriyam

(Agni-Purāṇa, Chap. xlii, vv. 19-20.)

(5) Bhavishya-Purāṇa (Chap. cxxx, v. 20) has the same verse as (1) except that it reads 'udumbari' in place of 'udumbaraḥ' in the Brihat-Saṁhitā.


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

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

UDYANA (cf. ĀRĀMA)—A pleasure-garden.

(1) Rāmāyaṇa (Cock) II, 71, 21:
Eshā nātipratītā me punyodyānā yaśasviniṁ
Ayodhyā dṛṣyate dūrāt . . .

Ibid., 22-26:
Udyānaṁ hi sāyāhne kṛṣṇitvoparataṁ naraiḥ
Samantāḥ vipradhāvadbhiḥ prakāśante mamānyathā
Tānadyānuurdantuva parityaktāṁ kāmibhiḥ
Aranya-bhūteva purā śārathe pratibhāti māṁ
Nahyatra yānair dṛṣyante na gajair na cha vājibhiḥ
Niryaṇto vābhiyānto vā nara-mukhyā yathā purā
Udyānaṁ purā bhānti matta-pramuditaṁ cha
Janānāṁ rati-samyogeshvatyanta-guṇavanti cha
Tānetyānyadya paśyāmi nirānandāṁ sarvaśaṁ

Ibid. II, 67, 19:
Nārājake jana-pade vāhanaiḥ śighra-vāhībhiḥ
Nārā niryaṇtyaranāṁ nārībhiḥ saha kāmināṁ
(2) Lilodyāna or pramadodyāna—pleasure-garden, on the Dhārāgiri hill, the scene of the second Art.

(Dhar Praśasti of Arjunavarman, 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., i.v, 3–9, see under MĀNA.)

Ataḥ-pramaṇ pravakshyāmi mānonmānaṁ viśeṣhataḥ ā

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

Mānaṁ tad-vistaṁ praktaṁ unmānam nāham eva cha ā

Pramaṇaṁ dirgham ityuktaṁ mānonmāna-pramaṇaṁ ā

(Suprabhedāgama, xxxiv, 35, 36.)

UPAKĀNTA—A class of the six-storeyed buildings.

(M., xxiv, 16, see under Prāsāda.)

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

(Brihat-Saṁhitā, lxi, 30, see under Tulā.)

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

(Raghu-vamsa, xvi, n, etc.)

UPADVĀRA—The smaller door.

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

Upadvāro (ramu)ktavat kuryād vishnu-dhiṣṇaṁ tu paśchime ā

(M., ix, 109.)

Chatur-dikṣaḥ chatur dvāram upadvāram antarālaka ā

(M., xxxi, 77.)

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

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

Upapāḍāṁi sarveshāṁ pūrva (? mūla)-pāde tu yojayet ā
Ekopapāḍa-saṁyuktam dvi-try-upapāḍena saṁyutam ā
Vedopapāḍa-saṁyuktam brahma-kāntam īritam ā

(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
**Upaniṣṭha Plan of 25 PLOTS**

<table>
<thead>
<tr>
<th>MARUT</th>
<th>MUKHYA</th>
<th>SOMA</th>
<th>ADITI</th>
<th>ŠIVA</th>
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<tbody>
<tr>
<td>ŠOSHA</td>
<td>RUDRA</td>
<td>BHŪDHARA</td>
<td>APAVATSA</td>
<td>JAYANTA</td>
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<tr>
<td>VARUNA</td>
<td>MITRA</td>
<td>BRAHMA</td>
<td>ĀRYAKA</td>
<td>ĀDITYA</td>
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<tr>
<td>SUGRĪVA</td>
<td>INDRA</td>
<td>VIVASVAT</td>
<td>SAVITRA</td>
<td>BHṛISĀ</td>
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<tr>
<td>PITRI</td>
<td>BHRINGĀ-RAJA</td>
<td>YAMA</td>
<td>VITATRA</td>
<td>AGNI</td>
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</tbody>
</table>
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-varddhitapipītham vā tad-varddhitā-māsūrakaṁ II (115).
Adhisśthānādi-shad-vargarā ān-mānāṁ upapīṭhake II (122).

(3) Suprabhedāgama, xxxi, 12 :
Pīṭhasya tri-guṇāṁ garbham ta(t)-tri-bhagyaika-bhittikam I
Saṁvīkṣhya sama-bhūmiś ched upapīṭhāṁ prakalpayet II

(4) Mānasāra :
A site-plan in which the whole area is divided into 25 equal squares (see under Paḍavīnayeṣa) :
Paṇḍhamaṁ paṇḍha-paṇḍhāṁsaṁ upapīṭhāṁ iti smṛtīm I
(M., vii, 6.)

Evam sūtra-sthitāṁ devān padasthāṁś chopapīṭhake I—(ibid., 70.)
In connexion with foundations :
Ekāṁśaṁ koshṭha-bhittuyuchchhrais(ya)m ghanāṁ prāg-uktavan-
nyayet I
Upapīṭhāṁ pade devān koshṭhaṁ chokta-kramāṁ nyaset I
(M., viii, 38–39)

In connexion with the 'piṭa' or yoni part of the līṅga :
Athavā kumbha-dig-bhāgaṁ padma-tuṅgaṁ(y) yugāṁśaṁ I
Seshaṁ prāg-ukta-vat kuryād upapīṭhāṁ prakalpayet I
The pedestal of the column (M., xii, 2–156) :
Its situation :
Adhisśthānānontaṁ deśe chopapīṭham hi saṁśritam I (2)
Its heights (cf. also Māyamata, quoted above) :
Ete tattvam adhisśthānam tach-chatur-āṁśakaṁ I
Vibhajet tvādāṁśiṁśena ekaikāṁśaṁ vivardhanāt I
Tad āśṭāṁśiṁśāvānaṁ syāj janmādi-paṭṭikāntikam I

77
Evam tu chopapithochchaim navabhir bhedam ıritam ı
Athavā kshudra-harmye tu chatur-bhāgaṁ sam unnatam ı
Dvi-bhāgaṁ vā tri-bhāgaṁ vā chatur-bhāgam athāpi vā ı
Pañcha-dāsodayaṁ vāpi ri(śa)ṁtikādi-sarodayaṁ ı

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

The general description :
Bhāga-pādādi-sarvesham udgrivaṁ vāstu-vaśāṁ nyaset ı
Pādānām api sarveshāṁ patrajātibhir alaṅkṛitam ı
Antre nāṭakair yuktāḥ padmānāṁ tu dalair yutam ı
Chatur-aśrākṛitiṁ chaiva prathamāṁ kampa-vājanaiḥ ı
Athavā ratna-pushapāṁ cha patrādyair alaṅkṛitam syāt ı
Anyair yuktāṁ svalaṅkṛitya prativājana-deśake ı
Prativājanakāṁ teshāṁ kṛte karkarikṛitam ı
Anycna vāntaraṁ chaiva vyāla-simāḥdi-rūpakaiḥ ı
Khadgeva śrōṇī-samyuktāṁ vṛttāśraṁ pushpakair yutam ı
Anyānyamuktāṁ cha sarvēshāṁ yuktāḥ tatraiva yojayet ı (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) :

(a) 24 parts :

<table>
<thead>
<tr>
<th>Parts</th>
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<tbody>
<tr>
<td>(1) Upāna (plinth)</td>
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<tr>
<td>(2) Kampa (fillet)</td>
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<tr>
<td>(3) Grīva (dado)</td>
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<tr>
<td>(4) Kampa (fillet)</td>
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<tr>
<td>(5) Vājana (fillet with greater projection)</td>
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<tr>
<td>(6) Kampa (fillet)</td>
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(b) 12 parts :

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<th>Parts</th>
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<tbody>
<tr>
<td>(1) Janman (plinth)</td>
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<td>(2) Padma (cyma)</td>
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<tr>
<td>(3) Kampa (fillet)</td>
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<tr>
<td>(4) Kaṭha (dado)</td>
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<tr>
<td>(5) Kshepaṇa (projection)</td>
</tr>
<tr>
<td>(6) Padma (cyma)</td>
</tr>
<tr>
<td>(7) Paṭṭikā (fillet)</td>
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<td>(8) Kampa (fillet)</td>
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(c) 12 parts :

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<th>Parts</th>
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<tbody>
<tr>
<td>(1) Pāduka (plinth)</td>
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<tr>
<td>(2) Abja (cyma)</td>
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<tr>
<td>(3) Kampa (fillet)</td>
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<td>(4) Grīva (dado)</td>
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HINDU ARCHITECTURE

UPAPITHA

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<th>Parts</th>
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<tbody>
<tr>
<td>(5) Kshepana (projection)</td>
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<tr>
<td>(6) Padma (cyma)</td>
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<tr>
<td>(7) Vajana (fillet)</td>
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<tr>
<td>(8) Kampa (fillet)</td>
</tr>
</tbody>
</table>

(d) 12 parts:
- (1) Upana (plinth) | 1 |
- (2) Abja (cyma) | 1/2 |
- (3) Kampa (fillet) | 1 |
- (4) Karna (ear) | 1 |
- (5) Pattika (fillet) | 1 |
- (6) Kandhara (dado) | 5 |
- (7) Kampa (fillet) | 1/2 |
- (8) Vajana (fillet) | 2 |
- (9) Kampa (fillet) | 1/2 |

These are suitable for all kinds of buildings:
Sarva-harmyeshu yogam syad vedibhadram chaturvidham I (52)

II. Pratibhadra (lines 53-89):

(a) 26 parts:
- (1) Janman (plinth) | 3 |
- (2) Kampa (fillet) | 1 |
- (3) Abja (cyma) | 2 |
- (4) Kampa (fillet) | 1 |
- (5) Griva (dado) | 11 |
- (6) Kampa (fillet) | 1 |
- (7) Ambuja (cyma) | 2 |
- (8) Kampa (fillet) | 3 |
- (9) Antarita (fillet) | 1 |
- (10) Prati-vajana (cavetto) | 1 |

(b) 32 parts:
- (1) Janman (plinth) | 2 |
- (2) Kshepana (projection) | 1/2 |
- (3) Padma (cyma) | 2 1/2 |
- (4) Kshudrabja (small cyma) | 1/2 |
- (5) Kampa (fillet) | 1/2 |
- (6) Kandhara (dado) | 2 |
- (7) Kampa (fillet) | 1/2 |
- (8) Abja (cyma) | 1/2 |
- (9) Pattika (fillet) | 2 |
- (10) Padma (cyma) | 1/2 |

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(11) Kampa (fillet)  
(12) Kandhara (dado)  
(13) Kampa (fillet)  
(14) Padma (cyma)  
(15) Kampa (fillet)  
(16) Kandhara (dado)  
(17) Uttara (fillet)  
(18) Kshepana (projection)  
(19) Ambuja (cyma)  
(20) Kapota (corona)  
(21) Áliṅga (fillet)  
(22) Antarita (fillet)  
(23) Prati-vājana (cavetto)  

(c) 33 parts:

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

(d) 33 parts:

(1) Janman (plinth)  
(2) Kampa (fillet)  
(3) Padma (cyma)  
(4) Kampa (fillet)  
(5) Karna (ear)  
(6) Kampa (fillet)  
(7) Ambuja (cyma)  

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UPAPIṬHA

(8) Ratna-paṭṭa (jewelled fillet) .. .. ¼
(9) Dala (petal) .. .. ¼
(10) Keśepaṇa (projection) .. .. ¼
(11) Karpa (ear) .. .. ¼
(12) Keśepaṇa (projection) .. .. ¼
(13) Ambuja (cyma) .. .. ¼
(14) Keśepaṇa (projection) .. .. ¼
(15) Kaṇṭha (dado) .. .. ¼
(16) Uttara (fillet) .. .. ¼
(17) Ardha-kampa (half-fillet) .. .. ¼
(18) Ambuja (cyma) .. .. 2
(19) Kapota (corona) .. .. 1 ½
(20) Āliṅga (fillet) .. .. 1 ½
(21) Antarita (fillet) .. .. 1
(22) Prati-vājana (cavetto) .. .. 1
(23) Vājana (fillet) .. .. 1 ½

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

III. Maṇḍhābhaḍra (lines 90-124):

(a) 30 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth) .. .. 3</td>
</tr>
<tr>
<td>(2) Kampa (fillet) .. .. ¼</td>
</tr>
<tr>
<td>(3) Mahāmbuja (large cyma) .. .. 3</td>
</tr>
<tr>
<td>(4) Kampa (fillet) .. .. ¼</td>
</tr>
<tr>
<td>(5) Kaṇṭha (dado) .. .. 4 ¼</td>
</tr>
<tr>
<td>(6) Kampa (fillet) .. .. 1 ½</td>
</tr>
<tr>
<td>(7) Ambuja (cyma) .. .. 1 ½</td>
</tr>
<tr>
<td>(8) Kapota (corona) .. .. 2 ½</td>
</tr>
<tr>
<td>(9) Prati-vājana (cavetto) .. .. 1</td>
</tr>
<tr>
<td>(10) Kaṇṭha (dado) .. .. 1</td>
</tr>
<tr>
<td>(11) Uttara (fillet) .. .. 1</td>
</tr>
</tbody>
</table>

and the remaining parts are distributed among the following members:

(12) Keśepaṇa (projection).
(13) Padma (cyma).
(14) Gopānaka (beam).
(15) Āliṅga (fillet).
(16) Antarita (fillet).
(17) Prati-vājana (cavetto).
(b) 31 parts:

<table>
<thead>
<tr>
<th>No.</th>
<th>Part</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Upāna (plinth)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Saroruha (cyma)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Kshepaṇa (projection)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Karṇa (car)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Ambuja (cyma)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Gopāna (beam)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Prati-vājana (cavetto)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Gala (dado)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Uttara (fillet)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Abja (cyma)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Kapota (corona)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Aliṅga (fillet)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Antarita (fillet)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Prati-vājana (cavetto)</td>
<td></td>
</tr>
</tbody>
</table>

(c) 32 parts:

<table>
<thead>
<tr>
<th>No.</th>
<th>Part</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Upāna (plinth)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Kshudrābja (small cyma)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Antarita (fillet)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Padma (cyma)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Paṭṭika (fillet)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Gala (dado)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Uttara (fillet)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Ambuja (cyma)</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Ardha-kampa (half-fillet)</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Prati-vājana (cavetto)</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Antarita (fillet)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Karṇa (car)</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Uttara (fillet)</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Padma (cyma)</td>
<td></td>
</tr>
</tbody>
</table>
(23) Kapota (corona) ... ... ... 3
(24) Āliṅga (fillet) ... ... ... 1\frac{1}{3}
(25) Antarita (fillet) ... ... ... 1\frac{1}{3}
(26) Gala (dado) ... ... ... 2
(27) Uttara (fillet) ... ... ... 1

(d) 34 parts:

1) Janman (plinth) ... ... ... 3
2) Kampa (fillet) ... ... ... 1\frac{1}{3}
3) Abja (cyma) ... ... ... 3\frac{1}{3}
4) Kshudra-padma (small cyma) ... ... ... 1\frac{1}{3}
5) Kampa (fillet) ... ... ... 1\frac{1}{3}
6) Gala (dado) ... ... ... 7
7) Antara (fillet) ... ... ... 1
8) Kampa (fillet) ... ... ... 1\frac{1}{3}
9) Padma (cyma) ... ... ... 1\frac{1}{3}
10) Amśuka (filament) ... ... ... 2\frac{1}{3}
11) Kapota (corona) ... ... ... 1\frac{1}{3}
12) Antara (fillet) ... ... ... 6
13) Karna (ear) and
14) Uttara (fillet) ... ... ... 1
15) Kampa (fillet) ... ... ... 1\frac{1}{3}
16) Abja (cyma) ... ... ... 1\frac{1}{3}
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-āngāni sarvēśhām upānādi-tathākramam 1
Tat-samaṁ nirgamaṁ vāpi tat pādādhi kām eva cha 1
Tat ardha dhiḥkām vāpi tat tri-bhāgādhi-kām tataḥ 1
Tat samādhikāṁ evaṁ vā pādād upāna-nirgamam 1 (128–131).
Janma-nirgamam evoktaṁ padma nirgamam ishyate 1 (138).

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

Tuṅgaṁ tat-samaṁ evaṁ vā pādādhi kāryādham adhikam 1
Pādona-dvi-guṇam vāpi padmam evaṁ tu nirgamaṁ 1 (139–140).
Upamānasya mānena yuktā yad pādamastu nirgamaṁ 1 (142).

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

Kshudra-padmāni kampāni tat-samaṁ vātha nirgamaṁ 1
Paṭṭikādīni sarvāṁni tat-samaṁ 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:

Pūrvam nirgamam proktam yan-mānoramyam ānayet (26).

The extent of projection:

Nirgamam chopapitham (thasya) syāt pāda-bāhyāvasānakam (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 pulpitu, 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>Plinth (base) in minutes</th>
<th>Mouldings above plinths</th>
<th>Die</th>
<th>Cornice</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doric</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>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>88$\frac{1}{7}$</td>
<td>22$\frac{3}{4}$</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<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>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}{4})</td>
<td>93(\frac{1}{4})</td>
<td>23(\frac{1}{4})</td>
</tr>
<tr>
<td>Coliseum</td>
<td>33(\frac{1}{4})</td>
<td>9(\frac{1}{4})</td>
<td>81(\frac{5}{8})</td>
<td>17</td>
</tr>
<tr>
<td>Palladio</td>
<td>28(\frac{3}{4})</td>
<td>14(\frac{3}{4})</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}{4})</td>
<td>22(\frac{1}{4})</td>
</tr>
<tr>
<td><strong>Corinthian:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arch of Constantine</td>
<td>17(\frac{1}{2})</td>
<td>29</td>
<td>153</td>
<td>29(\frac{1}{2})</td>
</tr>
<tr>
<td>Coliseum</td>
<td>23</td>
<td>11(\frac{1}{4})</td>
<td>7(\frac{8}{9})</td>
<td>19(\frac{1}{4})</td>
</tr>
<tr>
<td>Palladio</td>
<td>23(\frac{1}{2})</td>
<td>14(\frac{3}{4})</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}{4})</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}{4})</td>
<td>144(\frac{2}{5})</td>
<td>25(\frac{1}{4})</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>3(\frac{1}{6})</td>
<td>140(\frac{1}{2})</td>
<td>29(\frac{5}{8})</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}{4})</td>
<td>22(\frac{1}{4})</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, *Encyl.*, Art. 2600).

### PEDESTALS

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

<table>
<thead>
<tr>
<th>Cornice cymatium, 6 parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. (Listel) ...</td>
</tr>
<tr>
<td>2. Ogée ...</td>
</tr>
</tbody>
</table>

Die, 44 parts

<table>
<thead>
<tr>
<th>3. Die or dado 3 modules and 4. Congé or apophyge</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
</tr>
</tbody>
</table>

Base, 6 parts

| 5. Fillet ... | ... | 1 | 18\(\frac{1}{2}\) |
| 6. Plinth ... | ... | 5 | 20\(\frac{1}{2}\) |

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

<table>
<thead>
<tr>
<th></th>
<th></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>$\frac{1}{3}$</td>
<td>22$\frac{1}{2}$</td>
</tr>
<tr>
<td>3</td>
<td>Fillet</td>
<td>$\frac{1}{2}$</td>
<td>21$\frac{3}{4}$</td>
</tr>
<tr>
<td>4</td>
<td>Corona</td>
<td>$2\frac{1}{2}$</td>
<td>21</td>
</tr>
<tr>
<td>5</td>
<td>Cyma reversa</td>
<td>$1\frac{3}{2}$</td>
<td>18$\frac{3}{4}$</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$\frac{3}{4}$</td>
</tr>
</tbody>
</table>

III. In the Ionic order:

<table>
<thead>
<tr>
<th></th>
<th></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>$\frac{3}{8}$</td>
<td>35</td>
</tr>
<tr>
<td>2</td>
<td>Cyma reversa</td>
<td>$1\frac{3}{8}$</td>
<td>34$\frac{3}{8}$</td>
</tr>
<tr>
<td>3</td>
<td>Corona</td>
<td>3</td>
<td>33$\frac{3}{4}$</td>
</tr>
<tr>
<td>4</td>
<td>Fillet of the drip</td>
<td>$\frac{1}{2}$</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>Ovolo</td>
<td>3</td>
<td>29$\frac{3}{2}$</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$\frac{1}{4}$</td>
</tr>
<tr>
<td>8</td>
<td>Congé</td>
<td>$1\frac{3}{4}$</td>
<td>25</td>
</tr>
<tr>
<td>9</td>
<td>Die</td>
<td>$12\frac{5}{8}$</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>$1\frac{3}{4}$</td>
<td>28</td>
</tr>
<tr>
<td>13</td>
<td>Cyma reversa</td>
<td>3</td>
<td>27$\frac{3}{4}$</td>
</tr>
<tr>
<td>14</td>
<td>Fillet</td>
<td>$\frac{3}{8}$</td>
<td>31$\frac{3}{8}$</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></th>
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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>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fillet</td>
<td>$\frac{3}{8}$</td>
<td>33$\frac{3}{4}$</td>
</tr>
<tr>
<td>2</td>
<td>Cyma reversa</td>
<td>$1\frac{3}{8}$</td>
<td>33$\frac{3}{8}$</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$\frac{3}{4}$</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>$\frac{3}{8}$</td>
<td>25$\frac{3}{4}$</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$\frac{3}{8}$</td>
</tr>
</tbody>
</table>

86
### UPAPITHA

<table>
<thead>
<tr>
<th></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>9.</td>
<td>Fillet</td>
<td>26½</td>
</tr>
<tr>
<td>10.</td>
<td>Congé</td>
<td>25</td>
</tr>
<tr>
<td>11.</td>
<td>Die</td>
<td>25</td>
</tr>
<tr>
<td>12.</td>
<td>Fillet</td>
<td>25</td>
</tr>
<tr>
<td>13.</td>
<td>Congé</td>
<td>26½</td>
</tr>
<tr>
<td>14.</td>
<td>Bead</td>
<td>27½</td>
</tr>
<tr>
<td>15.</td>
<td>Inverted cyma reversa</td>
<td>26½</td>
</tr>
<tr>
<td>16.</td>
<td>Fillet</td>
<td>30½</td>
</tr>
<tr>
<td>17.</td>
<td>Torus</td>
<td>32½</td>
</tr>
<tr>
<td>18.</td>
<td>Plinth</td>
<td>32½</td>
</tr>
</tbody>
</table>

**Die, 91½ parts**

**Base, 14½ parts**

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

<table>
<thead>
<tr>
<th></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>33</td>
</tr>
<tr>
<td>2.</td>
<td>Cyma reversa</td>
<td>32½</td>
</tr>
<tr>
<td>3.</td>
<td>Corona</td>
<td>31½</td>
</tr>
<tr>
<td>4.</td>
<td>Cyma recta</td>
<td>28½</td>
</tr>
<tr>
<td>5.</td>
<td>Fillet</td>
<td>26½</td>
</tr>
<tr>
<td>6.</td>
<td>Cavetto</td>
<td>25½</td>
</tr>
<tr>
<td>7.</td>
<td>Frieze</td>
<td>25</td>
</tr>
<tr>
<td>8.</td>
<td>Bead</td>
<td>27</td>
</tr>
<tr>
<td>9.</td>
<td>Fillet</td>
<td>27½</td>
</tr>
<tr>
<td>10.</td>
<td>Congé</td>
<td>25</td>
</tr>
<tr>
<td>11.</td>
<td>Die</td>
<td>25</td>
</tr>
<tr>
<td>12.</td>
<td>Apophyge</td>
<td>27½</td>
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<tr>
<td>13.</td>
<td>Fillet</td>
<td>27</td>
</tr>
<tr>
<td>14.</td>
<td>Bead</td>
<td>27½</td>
</tr>
<tr>
<td>15.</td>
<td>Inverted cyma reversa</td>
<td>30½</td>
</tr>
<tr>
<td>16.</td>
<td>Fillet</td>
<td>31½</td>
</tr>
<tr>
<td>17.</td>
<td>Torus</td>
<td>33</td>
</tr>
<tr>
<td>18.</td>
<td>Plinth</td>
<td>33</td>
</tr>
</tbody>
</table>

**Cornice, 14 parts**

**Die, 94 parts**

On the comparison of the pedestals employed in the early periods of Indian and European architecture, Rām Rāz and others are of opinion that 'the most finished specimens of them (Indian pedestals) may be justly said to surpass anything of the kind in the Grecian or Roman orders, both in the beauty of their proportions and the richness of their ornament.'—(Rām Rāz, p. 23.)

The ends of the ring (of the Konkadara plates of Allava-Dodda) are secured in the crescent-shaped base of an oblong pedestal which bears a recumbent figure of the sacred bull 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 muram and eleven viral in length, three-quarters (of a muram) 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 1, 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 Ganesa’.—(Ep. Carnat., Vol. v, Part i, Arsikere Taluq no. 79, Transl., p. 142, last two lines.)

UPAMĀNA—The measurement of the interspace.

(M., LV, 3, 9, see under MĀNA.)

UPALEPANA—Plastering.

Tad-vasati-sāmbandhi-nava-karmmottara-bhāvi-khaṇḍa-sphuṭita- 
 sam-māṛjjanopalepana-paripālanādi 1—(Konnur Inscrip. of Amogha-
varsha I, line 37, Ep. Ind., Vol. vi, pp. 31, 36.)

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

UPAVANA—A pleasure-garden, a planted forest.

Upavanam atha chakre tena meghesvarasya sphurita-kusumareṇu-
śrēṇi-chandrātapa-śrī 1

Avirata-makaranda-syanda-sandoha-varshair ddhrita-rati-pati-
ilāyan-tradhārāgrihatvam 11—(Two Bhuvanesvar Inscriptions, no. A 

UPAVĀSANA—A coverlet, an upper garment.

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

Suddha-toyena sampūrya vedikopari vinyaset 1.

Upavedyopari sthāpya choktavach chāṣṭha-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: Mahavamsa, p. 296.)

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


UPASTHĀNA-BHŪMI—A hall of audience.

Yasyopasthāna-bhūmi . . . ‘whose hall of audience.’—(Kahaun Stone Pillar Inscr. of Skandagupta, line 1, C. I. I., Vol. iii, 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 saṁkṣepat pāda-mānaṁ yathā-vidhi
Uttaropānah(-y)or madhya-gatam etat prakīrtitam
Apparently ‘upānaha’ is used in the sense of ‘upāna.’

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

The bottom of the foundation-pit:

Tat-pāda-mūle deśe vā tathopāna-pradesake
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-vimśat paṁchāṁśāṁ upānam īritam
Ekena kampam ityuktaṁ grivocharaṁ dvā-daśāṁśakam
Kampam ekam tu vedāṁśaṁ vājanaṁ kampam arūṣakam
Vedibhadram iti proktam athavā dvā-daśāṁśakam
Janma dvayāṁśaṁ kadam kampam ardhena kārayet

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

The similar moulding of the base is also called ‘janman’:

Eka-vimśaṁśakaṁ tuinge kshudropānaṁ śivāṁśakam
Janmādi-vājanaṁtaṁ cha sapta-vimśaṁśaṁ uchchhrayet
Dvi-bhāgaṁ janma-tuṅgaṁ syāt tat-samaṁ chāmbujodayam

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

It is also called pāduka and vapra, see the lists of mouldings under Adhīṣṭhāna.
UBHAYA-CHĀNDITĀ

A site plan of one hundred and sixty-nine square plots.

(M. vii, 15-16, cf. PADA-VINYĀSA.)

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

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) Mānasāra:

The top of a building:

Śalāvīte śālākūte cha nīde cha sikhare chordhva-kūṭake ī
Lupā-yukta-bhramākāre tat-tad-ushṇiṣha-deśike ī
. . . Stūpīkāvāhanāṁ bhavet ī

(M., xviii, 333-334.)

The top knot on the crown of a Buddhist image:

Bauddhasya lakṣaṇam vākṣhaye samyaka cha vidhinādhanā ī
Dvi-bhujāṁ cha dvi-netram cha chosnīshojjvala-maulikam ī

(M., lxvi, 1, 10.)

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

Ushṇiṣhāt pāda-paryantāṁ bhāvottara-satāṁsakam ī
Ushṇiṣhāṁ tu chatur-mātrāṁ netrāntāṁ tu yugāṅgulam ī

(M., lxix, 14-15.)

Referring to the situation of the plumb-lines:

Ushṇiṣha-madhyame chaiva lalāṭaṁ(sya) chaiva madhyame ī
Ushṇiṣhāt tu yathā pārśve lalāṭasya tu pārśvake ī
Ushṇiṣhāt pūrva-pārśve tu yathoktaṁ netra-madhyame ī

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

2) The word 'ushṇiṣha ' 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 Prāśāda).
2) Garuḍa-Purāṇa, Chap. xlvii, vv. 21, 23, 28-29 (see under Prāśāda).
Uhāpohā—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-hīnaṃ cha kartā chaiva vināsyati ।
Tasmāt tu śilpibhiḥ prājñāir uhāpohān na yojayet ।

(M., vii, 268-269.)

Referring to two-storeyed buildings:
Sarveshām devatā-harmye pūrvavad devatāḥ nyaset ।
Ukta-vach chhāstra-mārgeṇa uhāpohena yojayet ।

(M., xx, 105-106.)

In connexion with penalties for defects in important members:
Uhāpohādi-kīrtibhyāṁ śāstrakte tu yad(th)ā tathā ।
Uhi(uha)-hīnā chokta-hīnā tvadhikartri(tā) vināsyati ।
Tasmāt tu śilpa-vidvadbhiḥ parigraphoktavat kuru ।

(M., lxix, 66-68.)

(2) Kāmikāgama, XL I:
Sabhāvad vihitā bāhye prāsādavad alaṅkṛitā ।
Ūha-pratyūha-samyuktā yā sabhā sā cha mālikā II (3).

Ibid, XLI:
Ūha-pratyūha-samyuktāt yathā-yuktī yathā-ruchi II (37).

(3) Suprabhedāgama, XXXI, 71:
A quadrangular moulding of an arch:
Vṛttīr Ṽṛdhve u(ū)ham kṛtvā chatur-āyatam eva tu II
(For the context, see vv. 68-70, under Torāṇa.)

(4) Mahābhārata, 1, 3, 133:
Nāgalokam . . . aneka-vidha-prāsāda-harma-valabhī-
niryūha-śata-saṁkulam ।
URDHVA-DHÄRAÑA—A kind of phallus and pedestal combined.

In connexion with the phallus:
Berasyaika-sīlā proktarām liṅgānāṁ tach-chatuḥ-sīlā 
Nandyāvarta(a)-kṛitiḥ sthāpyā tathā chaikāśmanā bhavet 
Atho(dhaḥ) pāśhāṇa-kurmākhyāṁ chordhva-dhāraṇam iti śṛi-
tam 
(M., LI, 176–178.)

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

Referring to two-storeyed buildings:
Nānā-gopāṇa-saṁyuktaṁ kṣudra-nāśyair vibhūsītām 
Ardha-śālā-viśesho’sti chordhva-śālā-samanvitām 
(M., xx, 66–67, etc.)

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

Rāmadevattasya deya-dhamās cha bhikṣu-griharṣ uvarakaṁ cha-
bhārtyāyāḥ sa velidattāyā deyadharmā uvarakāḥ 
A dwelling for the ascetics and an uvaraka (has) been dedicated as a charitable gift by Rāmadeva . . . and an uvaraka (has been given) as a charitable gift by his wife Velidatta (Velidatta), whose husband is alive.

‘Uyaraka apparently corresponds with uvaraka of Nāṣik no. 24. Transactions of Congr. 1874, p. 347, which Professor Bhāndārkara renders by apartment. Childers’ Pāli Dict. gives ovaraka with the meaning of inner or store room and this explanation fits here also very well.’—Prof. H. Jacobi.—(Ind. Ant., Vol. vii, Kuḍā inscriptions, no. 8, p. 256.)

RIKSHA-NĀYAKA (see Śīmha)—A kind of round buildings.

(Agni-Purāṇa, Chap. civ, vv. 19–20, see under Prāśāda.)

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

Āhatyam (vibhajya) ashtadha haryam ganya-mānam ihochyate 
Utsedha chāṣṭṭha-bhāge tu chāṁśena masṝarakam 
Dvi-bhāgaṁ chāṅghrikottungham maṇḍham ekena kārayet 
Kandharam tat-samaṁ kuryāṁ tad-dvayaṁ śikhaṛdayam 
Tad-ardham stupikottungam vaktraṁ shad-vidham śṛiṭam 
(M., xix, 20–24.)
HINDU ARCHITECTURE

ATHAVĀ MANU-BHĀGAṂ TU HARMYA-TUṆGA(m) vibhājīte!
Sa-tri-pādam adhisēṭhānam tad-dvayaṁ chāṅghri-bhājīte(-kon-
натам)!
Tad-ardham prastarotsedharṁ yugāṁśaṁ grīva-tuṅgakam!
Tad-ardham śikharottungaṁ tad-ūrdhvē stupikāṁśakam!
Grīva-mañcchordhvam anūsena yatheshṭādhiṣṭhāna-samṭyutam!
Ūrdhvē pādodaye bandhaṁ (=4)bhāgam ekāṁsa(m)-vedikāṁ!
Śeshāṁ purvavat kuryād ashta-varga-vido viduḥ I—(Ibid., 80-86.)
Evaṁ proktāṁ harmyake madhya-bhadram!
Śālā-koshṭhāṁ dig-vidike kūṭa-yuktam!
Hāra-śrāṅtā-nāsikā-panjaraśhyam!
Kuryāt sarvāṁ vedikā-bhadra-yuktam!
Harmyā-tāṛa-samaṁ chatur-āśrakaṁ tat-tri-pādam ardham athāpi
cha!
Kuḍya-tāṛa-samādi (?) yathā-kramam!
Kanyasaṁ tri-vidhaṁ mukha-maṇḍapam!
Tan-mukha-maṇḍapaṁ mukhya-vimāne!
Madhya-vimānasa ya maṇḍapa-pāṛśve!
Ambaaraṁ daṇḍaṁ atha dvayaṁ!
Harmyā-vaśād upavesāna-yuktam!
Yat tat kshudra-vimāne tan-mukhe maṇḍapam syāt I—(Ibid.
192-203.)
Anyā-maṇḍapa-deśe yan-mānoramyam alaṅkṛitam!
Maṇḍape prastarasayordhvē karna-harmyādi-maṇḍitam!
Yat tan nāmāntaraṁ chordhvē nāśikā jāla-paṇjaraṁ vāpi!
Tat-tan-maṇḍapa-madhye prāśāda-vaśād dvāra(m)-saṅkalpyam!
Pūrvavat kavāṭa-yuktāṁ maṇḍapasyāntāḥ sa-kīl-yuktam!
(Ibid., 213-217.)
Eka-bhūmiṁ kuryād adhikaṁ chopapīṭha(m) ruchirārtha(m) -
saṁ-yuktam!
Sopapīṭha-bhavanair yutaṁ tu vā kārayet tu kathitaṁ purātanaiḥ!
Evaṁ sarva-harmyālaṅkārā-yuktyā nānā-pādair vedikā-tāṛa-maṅ,
cham (kuryāt) I—(Ibid., 258-261.)
EKATĀLA (see under TĀLĀ)—A kind of sculptural measurement.
EKA-PAKSHA (cf. DVIPA-KSHA)—One side, a road or wall having
the footpath on one side only.
Antar-vīṭhi chaika-pakshaṁ bāhya-vīṭhi dvi-pakshakam!
(M., ix, 396.)
Anyat sālaṁ tu sarvēśaṁ chaika-pakshālaya-kramat!
(M., xxxvi, 86-87.)
See also M., ix, 351-354, 465, under Dvi-paksha.
EKA-LIÑGA—The single phallus as opposed to phalli in group.
Sarveshām chaika-harmye tu ekaika-liṅge tu saṁmatam
Bahudhā sarva-liṅgeshu tat-trī-karṇaṁ na kārayet
Dvi-karṇaṁ bahu-liṅge tu tri-karṇaṁ-chaika-liṅgake
Evaṁ tu chaika-liṅgāṁ syād vistāram parikīrtitam
(M., LII, 71-73, 82.)

EKA-ŚĀLĀ—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:
Śālā-kūṭa-dvayor madhye chaika-hārā sapañjaram—(M., xIx, 57.)

EKĀDAŚĀ-TALA—An eleven-storeyed building, the eleventh storey.
Tad-adhastāt talaṁ chaika-daśa-dvā-daśa-bhūmikam
(Kāmikāgama, xxxv, 86.)

Etakā-pada-kā-viśva—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.
Ekopapāda-saṁyuktām dvi-tri-upapādena saṁyutam
Evaṁ-kāntam iti proktām mūle padmāsanānvitam
(M., xv, 242-243.)
AIRÅVATA—The great elephant, the riding animal (våhana) of the god Isa (? Indra).

Iśa-mürtim iti dhyātvå rakta-vaṇṇam cha śishpatam (Śachipatim) |
Dvi-bhujam dvi-netraṁ cha rathairåvata-våhanam |  
(M., vii, 190-191.)

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

KAKSHA—The armpit of an image, a residential room.

Kakshayor antaraṁ tāraṁ viṁśa-mātraṁ pråsasyate |  
(Eka-viṁśâṅgulaṁ chordhve kakshayor antara-sthale |  
(M., LIX, 29.)

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

KAṬA—A mat of split cane or bamboo.  
(Taitt. Sam., v, 3, 12, 2 : 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 viśesham tu pushpa-rataṁ cha śobhitam |  
Kåṭakāvrītam eva vā suddha-vṛttam athāpi vā | —(M., xiv, 75-76.)

Compare also the list of mouldings under Adhishtåna.  

Vṛttam vidhiṁ tri-paṭṭair vā dhārāya-kaṭakāṅvipitam | —(Ibid., 238.)

Etat tu chitra-kalpaṁ (=an ornament) tu nāṭkābhi(kai)ṁ alaṅkṛitam | —(M., I, 11.)

Keyūra-kaṭakair yuktam prakosṭhasha-valayaṁ tathā | —(M., liv, 13.)

See also M. li, 57, udder Kåṭi-sūtra.  
In connexion with the plumb lines:  

Şaktīnāṁ pushpa-hastam tu stanāntaṁ kaṭakāgrakam |  
Tad-aṅgushṭhāvasānāntaṁ cha dyantaracchatur-aṅgulaṁ |  
(M., lxvii, 135-136.)

‘One pair of bracelets (kaṭaka) for the arms of the goddess (consisting of) fifty-six karāṇju, two manjādi and (one) kunri of gold.’—(Inscriptions of Rajaraja, no. 2, line 37, H.S.I.I., Vol. ii, p. 19.)
'One pair of bracelets (kaṭaka) for the arms of the goddess, consisting of thirty-nine karāṇju and seven manjādi of gold.'—(Inscriptions of Rajendra-Chola, no. 8, line 19, H. S. I. I., Vol. ii, p. 89.)

Astyuttara-giri kaṭake (declivity of the Northern Mountain) Vijayapuram-nāmā ṇripa-dhānī—(Grant of Jayaditya of Vijaya-pura, line 6, Ind. Ant., Vol. xxi, p. 170.)

'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. Carnał., Vol. v, Part I, Channarayapatna Taluq, no. 210; Transl., p. 216, line 9 of no. 210.)

KAṬAKĀKĀRĀ—An ornament shaped like a bracelet or ring.

Referring to lupā or a pent-roof:

Evam cha lakshaṇam proktam kaṭakākāram tu yojayet i

(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-samunnatīḥ

Uchchhrayād yas trītiyo'ṁśas tena tulyā kaṭīr bhavet i

'The height of a building should be twice its width and its kaṭi (lit. hip) should be (equal to) ¼ of its height.'—(Brihat-Saṁhitā, lvi, 11.)

Dr. Kern translates 'kaṭī' 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) Chatush-shashti-padaṁ kṛtvā madhye dvāraṁ prakalpayet i

Vistārād dvi-guṇoḥhrāyaṁ tat-trī-bhāgaḥ kaṭīr bhavet ii

(Matsya-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 'āṃsa' in the second line. Brihat-Saṁhitā seems to have improved the lines.
(4) In the sense of the hip or buttocks:
Kāṭiśaḥ) chorū-visoralam syān madhya-kāńchina-lambavat

(M., LIV, 91.)

Kāṭi-tāraṁ bhāskarāṁśam syād ashtāmśāṁ choru-virśritam
Mukhaṁ vakshaḥ cha kukshiḥ cha kāṭi-dirṛge dvādaśāṁśākam

(M., LVII, 32, 55.)

Vimśāṁśam cha kāṭi-tāram ūrdhve śrōṇi-visorakam

(M., LXV, 48.)

KATI-SŪTRA—The (plumb) line by the hip or buttocks, a girdle.

Kāṭi-sutrāvasānaṁ syāt pura-sūtram igit śrīmitam
Kāṭi-sutrāṁ tu saṁyuktaṁ kāṭi-prānte sa-paṭṭikā
Tasmāt kāṭi-sūtrāntaṁ sapta-vimśāṅgulaṁ bhavet
Trayodaśāṁśākam chaiva kāṭi-sūtram tu vistṛtam

(M., LXV, 150, 164.)

A girdle.

Kāṭakāṁ kāṭi-sūtraṁ cha keyūraṁ ratna-pūritam

(M., LI, 57.)

KANTHA—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 Upāpiṭha), 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).

Tunge trimśatī-bhāgena
Tad-ūrdhve kāṇṭhāṁ ashtāṁśam
Utsedhe tu chatur-viṁśat
Grivochcaraṁ dvā-daśāṁśākam
Tad-evāṁśena
Paṁchāṁśaṁ kandharāṁ proktāṁ
Tad-evāṁśa (of 30 parts)
Tad-ūrdhve galam ashtāṁśām

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

Gala-tuṅgāṁ yugāṅgulaṁ
Gala-tāraṁ sārdham ashtāṁśām

(M., LX, 71, 81.)

For further examples, see the lists of limbs under Taḷa-māṇa.
KAṆAṆGA—A large trench, a ditch, a boundary mark.

' Kaḍaṅgas 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 ghat 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. 1, last para. line 2 f.; c. 2, line 6.)

'From this it appears to follow that the Coorg Kaḍaṅgas or large trenches, originally were intended for landmarks.'—(Three Kongu inscriptions, no. ii, Ind. Ant., Vol. vi, p. 103, c. 1, line 29, Transl. and footnote, last para.)

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

Khyātaṁ (? syātaṁ) kanakādi-kandaragrihodiram-pratāpaṁ divi khyātaṁ naikavanīg-viśāla-bībhavo bhūtābhisobham śubham 1

(Description of the town of Ātapura, Ātpur inscrip. of Saktikumara, v, ii, Ind. Ant., Vol. xxxix, pp. 191, note 25, 187.)

KANDHARA—The neck, the dado.

See Kanṭha 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-varisāngghri-kāntakam 1 Adho(ah)-pādasya lupādyaiś cha tatra dosho na vidyate 1 Karṇāt kanyāvasānaṁ syāṁ nava-sūtrāṁ prasārayet 1

(M., xviii, 231-233.)

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

Kapāṭa-torana-vatūṁ suvibhakāntarāpaṇāṁ 1—(Rāmāyaṇa, i, 5, 10.) Dṛḍha-baddha- kapāṭāni mahāparighavanti cha 1—(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 it name. It is a crowning
member of bases, pedestals, and entablatures. Compare the lists of mouldings, from the Mānasāra, given under Upāpīṭha (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), lūpā (pent-roof), gopānaka (beam), and chandra (the moon). (Also see M., xvi, 18-20.)

(1) Mānasāra:

Referring to the pedestal:
Tad-dvayaṁ chāmbujam chordhve kapotochcham guṇāṁśakam

(M., xiii, 57.)

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

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

(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:
Kapotam prastram chaiva maṁchaṁ prachchhādanam 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-PÂLIKâ (-PÂLî)—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, kapotakâm is explained as a moulding in masonry: see Winslow's Tam. Dict. i. v.' Then Dr. Kern quotes Râm Râz's passage noticed under 'Kapota' and adds 'the same author (Râm Râz) 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-pâlikâ grahañêna bahir nirgata mukhâni kâshthâny uchyante—by the acceptance of Kapota-pâli, the projecting lion-face timbers (mouldings) are understood; (and also Viśvak, 6 767):

Prâsâdau nirgatau kâryau kapotau garbha-mânataḥ
Ūrdhvam bhity-uchchhrayât tasya mañjaram tu prakalpayet
Mañjaryâs chârdha-bhâgena śuca-nâsaṁ prakalpayet
Ūrdhvam tathârdha-bhâgena vedi-bandho bhaved iha

Then Kern finds fault with Colebrooke's rendering of Kapota-pâlikâ and viṭâŋka (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 (anûgulas) 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-pâli), the smaller number will equal (the greater). ' (Brihat-Samhitā, lvi, 29, 30.)

There is a compound word 'kapota-pâlikâ' or 'kapota-pâli' (dove-cot) in Sir William's Dict., p. 202, c. 3. Similarly the words, 'kapota' and 'pâlikâ' or 'pâli' occur together in the Brihat-Samhitā and (its commentary) Utpala quoted above. But they do not occur as one word in Winslow's Tamil Dict., in Viśvak and in Râm Râz. In the twenty-eight instances in the Mânasâra, too, pointed out above (under Kapota), only the word 'Kapota' occurs. There is a different moulding called both 'Pâli' and 'Pâlikâ' in the Mânasâra. 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-pālini-yukta-mato gachchhati tulyatām

(Bhavishya-Purāṇa, Chap. cxxx, v. 37.)

Koṇa-pārāvataṁ kuryāt stūpy-āchchhādanakāṇi cha II
Koṇa-pārāvataṁ nyasya koṇa-lośhtāni vinyaset II

(Vāstu-vidyā, ed. Gaṇapati Śāstri, xvi, 27, 36.)

Bahiḥ kapota-karaṇanā vājanopari kalpayet II
Ardha-tri-pāda-dandaṁ vā kapota-lambanāṁ bhavet II

(Kānikāgama, liv, 21, 22: see also vv. 36, 37.)

Chatur-guṇam (of the main temple) mukhāyāmaṁ prākārāṇāṁ viśesatāṁ I
Kapotāntam samutsedham hasta-vistāra-bhattikam II

(Sūprabheda-gāma, xxxi, 119.)

Kapota-pālikāyāṁ tu viṭānkaṁ puni-napuṁsakam II

(Amarakāśa, ii, 3, 15.)

KAPOLA—the cheek of an image, an upper part of a building.

(1) Prāśādāu nirgatau kāryau kapolu gabha-mānataḥ I

(Matsya-Purāṇa, Chap. cclxix, v. 11.)

(2) Chaturdhā śikharam bhājya(m) ardha-bhāga-dvayasya tu I
Śuka-nāsaṁ prakurvita tṛitiye vedikā matā II
Kaṇṭham āmalaśāram tu chaturthe parikalpayet I
Kapolayos tu samihāro dvi-guno'tra vidhiyate II

(Ibid., Chap. cclxix, 18–19.)

(3) Mukha-tāram kapolāntaṁ nava-mātram praśasyate I

(M., lxiii, 7.)

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

Adhaḥ kilena pādānāṁ madhye randhraṁ praveśayet I
Tad-ūrdhve paṭṭikāṁ nyasya kilāgre cha kabandhanam I
Chaturbhiḥ śriṅkhalā-yuktam āndolam chaikatopari I
Deva-bhū-sura-bhūpānāṁ ancyeshāṁ sāyanārthakam I

(M., xliv, 68–71.)

K(H)A-BHITTI—an upper storey-wall, an upper wall, 'kha' implying 'sky' and 'bhitti' wall.

Garbhādhāna-kramaṇakāṁ kaḥ(kha)-bhittir mukhya-dhāmanī I
Kaḥ(kha)-bhittir dakšine bhāge saumyāvāṣaṁ praśasyate II
KAMALA

AN ENCYCLOPAEDIA OF

Kаh-(kha)-bhittay-agrahithit dvāra-dvayaṁ kuryād viśehataḥ 1
Vāstu-dvāra-yutam chaiva k(h)a-bhittes cha viśehataḥ 11
Vāstūnāṁ pārśvayor madhye stambha-sajūnāṁ niḍhāpayet 1
K(h)a-bhittā-viṣṇītārthāṁ tu tat-pārśvayor dvayaṁ hi (tat) 11

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

KAMALĀ—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.)

KAMPAYA—A fillet, a small flat band which occurs chiefly between mouldings to connect or separate them. Of all the rectangular mouldings it has the least height. Its projection, though generally equal to its altitude, frequently varies according to the position of the principal members, which it is employed, to connect or to separate. It answers in every respect to the fillet.’

(Rām Rāz, Ess. Arch. Hind., p. 24.)

Referring to the pedestal:
Utsedhe tu chatur-vimśat . . . i
Ekena kampam ityuktam . . . i
Kampam ardhaṁ tathā karṇam . . . i—(M., xxi, 36-37, 49.)

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

Referring to the base:
Ekena-trimśad aṅgaṁ (=aṁśaṁ) tu tuṅgaṁ kṛtvā . . . i
Kampam ekena kartavyam . . . i—(M., xiv, 14-16.)

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

KAMPA-DVĀRA—A side-door, a private entrance.
(1) Kampay-dvāraṁ tu vā kuryān madhyā-pārśva-davaṁs tathā i
(2) Mukhya-dvāraṁ tu tad-vāme kampa-dvāraṁ tad-anyake i

(Kānikāgama, xxxv, 49.)

(Kibid., lv, 32.)

KAMPANA (same as KAMPA)—A fillet.
Cf. the lists of mouldings under Adhishthāna.

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 Adhishthāna.)

KAMPA-VRITTA—The round or circular fillet.
Kampa-vrīttam cha lūpā-mūle śobhārthāṁ tu balārthakāṁ i

(M., xviii, 274.)
KAMPA

I. VAJANA WITH PRATI-VAJANA BELOW

RATNA-PATTA

NIMNA OR SPLAY

SUBLIARY MOULDINGS BASED ON VAJANA TYPE

VAJRA-PATTA

KAMPA-BANDHA BASE OF 36 PARTS.
KARANDA—A head-gear, a basket or bee-hive-like ornament.

Karāṇḍa-mukutopctām rakta-vastrottāryakam 1
Karāṇḍa-mukuṭopctām dhvātva . . . 1—(M., vi, 164, 205.)
Devānāṃ bhūpatināṃ cha mauli-lakṣaṇam uchyate 1
Jaṭā-mauli-kirṣṭāṃ cha karaṇḍāṃ cha śirastrakam(-strāṇam) 1
Kanyasā(m) devatānāṃ cha karaṇḍa-makutānvitam 1

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

Dvi-bhujāṃ cha dvi-netrāṃ cha karaṇḍa-mukuṭānvitam 1

(M., liv, 69, 76.)

KARAVIRA—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:
Śroṣyāṁ madhyā-lupāḥ sarve(vā) lupā-saṅkhyaḥ yathacṣaṭakā 1
Karavira-bahu-varṇā sampuṭābham vikalpayet 1

(M., xxviii, 242-243.)

KARI-KARNA(NIKA)—The ear of the elephant, (? the tip of an elephant’s trunk, karṇikā), an ornament of that shape.

Upābja(m) karikarna-(another reading, karṇikā)-yuktāṃ kuryāt
tat kshudra-piṭhakam 1—(M., xxxii, 117.)

KARIKA—A moulding of a column.

Vira-karna(-kaṇṭha)syoddīyam jūātvā nava-bhāga(e) vibhājīte 1
Ekāṁśaṁ pādukaṁ kuryāt paṅcha-bhāgam tu saṅgraham 1
Tad-ūrdhve karīkāṁśaṁ syād abjam aṁśena yoyayet 1

(M., xv, 176-178.)

KARUṆA-VIṆĀ—A flute, a sculptural ornament.

Vadana-garuḍa-bhāvaṁ bāhubau paksha-yuktau 1
Mukuṭa-kamala-yuktāṃ pushpa-sachchhāya-vāraṇam 1
Parita(ḥ) karuṇaviṇā kinnarasya rūpakam 1—(M., lvii, 21-22.)

KAROṬI(I)—A basin, the drum of the ear of an image, an architectural ornament.

An ornament of the pent-roof:

Evam uktaṁ lupā chordhve śikharair vāmbare’pi vā 1
Phalakā-kshepaṇāṃ vāpi tāmraṁ vāyasi kaliyet 1
Hemajena karoṭiṁ vā mṛt-karoṭiṁ vidhānayet 1

(M., xviii, 269-271.)

Referring to a single-storeyed building:
Karoṭivad alaṅkṛitya lambane patri-saṁyutam 1—(M., xix, 41.)
KARKAṬA—A crab, a moulding, a kind of joinery resembling the crab's leg.

Karkatākāṅghrivat kṛiṇā pautra-nāsāṅghriṁ vesayet
Etat saṁkīṁa-sandhiṁ 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-mārgaṁ tu sarveshāṁ viṁśāṁ karkari-kritam
Vithaṁ(thaṁ) etad dvayaṁ proktam tan-madhye karkari-
kritam I—(M., ix, 197; 333.)

Referring to the pedestal :
Pratīvaṇaṁ kāṁ teshāṁ kūṭeḥ karkari-kritam I—(M., xiii, 151.)

Referring to the gate-house (gopura):
Etat tu śikharam proktam karkari-nāsikā-kritam

(M., xxxiii, 561.)

Referring to the maṇḍapa (pavilion):
Tach-chatush-karna-dese tu karkari chāṣṭha-bhadraṁ karkari-
kritam
Karkari-bhadra-saṁyuktaṁ maṇḍapasya viśālakam

(M., xxxiv, 305, 308, 309.)

Maṇḍapa chordhva-kūṭaṁ syāt śālākāraṁ tu yojayet
Ashṭa-vaktra-saṁyuktaṁ karṇeshu karkari-kritam

(Ibid., 530–531.)

Referring to the śālā (hall, mansion):
Veda-vedāṁśakaṁ madhye vivṛitāṁ saṁvṛitāṅgaṁ
tad-bahiś chāvṛitāṁśena karkari-samalaṅkṛitam

(M., xxxv, 300-301.)

(2) In connexion with the description of a Svastika (shaped)-house:
Prishtīṁ tu dirgha-koshtāṁ syāt pūrva-koshtāṁ tathā bhavet
Bāhya(-e) bāhya(-e) śālā-dvayaṁ netram yuktaṁ tu karkari-yutam

(Kāmikāgama, xlii, 7.)

KARṇA—The ear of an image, a moulding, any side-object, a corner-tower.

Kampam ardhaṁ tathā karaṇaṁ tad-ūrdhveṁśena paṭṭikā

(M., xiii, 49.)

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

A moulding of the base :
Karna-tūṅga(m) tr(i)yaṁsaṁ syāt tad-ūrdhve kampa(m) śivāṁśa-
kam II—(M., xiv, 12.)
FORTIFICATION TRENCH.

KADANGA

FOUNDATION TRENCH.

FORTIFICATION TRENCH.

KARINGA

KARNIKA

COVER FILLED - KABANDHANA.

KABANDHANA

KARINA

KARIKA.

KARNIKA.

COVER FILLED - KABANDHANA.

KABANDHANA
HINDU ARCHITECTURE

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

A moulding of the column:
Kumbhāyāmaṁ tathokarṇam ārdhve karṇa(m) samaṁ bhavet ।
(M., xv, 54.)

Reffering to the vimāna (building in general, temple):
Padmasyopari karṇaṁ syāt tat-triḍhā kumbha-vistṛtam ।
(M., xvii, 129.)

Karṇāt kanyāvasānaṁ syān nava-sūtraṁ prasārayet ।—(Ibid., 235.)

Refferring to the door:
Ardhena kampa-samyuktaṁ karṇa(m) bandh(v)āṁśam īritam ।
(M., xxxix, 69.)

Refferring to the tulā (balance):
Suvṛṭta-nāla-desa tu pataṁ-mūle tu karṇa-yuk ।—(M., i, 205.)

A moulding of a vedikā (altar, railing, platform):
Vedikāyāṁ viṁśaṁ chet kariṭi-drīḍhiḥ(r) dināṁ vrajet ।
Tat-karṇe’ḍhika-hīnaṁ ched bhojanena vināśanam ।
(M., lxix, 26-27.)

Refferring to a single-storeyed building:
Tad eva vedikāṁśena nava-bhāga(-e) vibhājite ।
Dvi-bhāgaṁ vājanam mūle chordhve karṇaṁ guṇāṁśakam ।
(M., xix, 64-65.)

KARNA-KUTA—A site-plan of 324 square plots.
(M. vii, 213-24, see PADA-VINYĀSA.)

KARNA-KUTA (see KUṬA-KOŚIṬHA)—The tower at the corner of the roof, the side-niches, corner pavilions, the attic.

(1) Karṇa-harmyasya vistāram shaḍ-bhāgaṁ(ge) tu vibhājite ।
Ekāṁśaṁ karṇa-kūṭaṁ syān madhye śāla dvayāṁśakam ।
(M., xix, 54-55, see also 167.)

In connexion with the six-storeyed buildings:
Ekāṁ vātha dvi-bhāgaṁ vā karṇa-kūṭa-viśālakam ।
Tale tale karṇa-kūṭa-kosṭha-hārādi-bhūṣhitam ।
Karṇa-kūṭa-viśāle tu tri-bhāgaīkaṁ madhya-bhadram ।
(M., xxiv, 29, 30, 33.)

Ekāṁ vātha dvi-bhāgaṁ vā karṇa-kūṭa-viśālakam ।—(M., xxv, 17.)

In connexion with the gate-house (gopura):
Evāṁ lalāṭayos chaiva dirgham vinyāśyam uchyate ।
Karṇa-kūṭa-dvayaṁ chaiva tad-bhāga-dvayaṁ īritam ।
Madhya-kosṭhaṁ chaturtham cha karṇa-kūṭaṁ chatusṭhayam ।
(M., xxxiii, 418-424.)

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KARNA-PATRA

AN ENCYCLOPAEDIA OF

(2) Agra-karna-samâyuktain karna-kûta-dvayânvitanì
Karna-kûta-vihûnain và chînyat sarvain tu västruì
Chatush-kône chatush-kûtaîm tad-vîstâreça uîruintai
Pañjara-dvitayaî kâryanî karna-kûta-samodayanì
Pradhânänása-netrastha-netra-kûta-dvayâîm nayetì

(Kâmikâgama, xxxv, 65, 66, 73, 75.)

Sarvam âûgânî sabhâkârâmî karna-kûta-vîvarjitamì
Chatasras tu sabhâ kâryâ koça-kûta-chatuṣṭhayamì

(Ibid., xlvi, 41, 44.)

Kûta-koshtâka-nidânânî pramiîjâm iha kirtitâmì
Kûta-koshtâdî-sarvâûgâmî mânâ-sûtrâd bahîr nayetì
Antâî pramâna-sûtrât tu vësânâmî sarva-decâdâmì
Chatur-asraîn vasvasraiîn shojaîsârâin tu viartulânì
Mastakâm stûpikopetanî karna-kûtam idaîn matamì
Madhyc násâ-samâyuktan ardhâ-kûtî-samânvitanì
Mukha-paṭṭikayopetanî sakti-dvaya-sama vîtanì
Ancka-stûpikopetanî kôshthâkaim madhyaîsî bhavetì
Hâînsa-tûnda-nibhain prishîlhe sâlâkârânî mukhe mukheî
Pañjaraîn vihitân kûta-koshtâhayor antaram dvijâîì
Pârśva-vaktraîn tad evâshânîn hasti-tûnda-sa-manîṣâjanì
Esha jâtî-kramât proktaî karna-koshtâ-samânvitanì
Madhyc kûtânî tayor madhye kshudra-koshtâdî-śobhitamì
Chhandâm etat samuddishtaîn kûtânî vâ kôshthâkaim tu vâì
Antara-prastâropetanî nimnâîm vonnatanâ cava vâì
Vikalpam iti nirdishṭam âbhâsanîn tad vîmiśritanì

(Ibid., lv, 123-130.)

(3) Prastârad-ûrdhva-bhâge tu karna-kûta-samâyutamì

(Suprabhedâgama, xxx, 30.)

‘The attic is formed of different kinds of little pavilions. Those which are at the angles of the edifice are called karna-kûta. They have a roof of square or circular section and are surrounded by a single awn, stûpi.’

‘Those which are placed in the middle are called sâlâ, they have an elongated roof and have three stûpis.’—(Cf. M., xix, 54-55.)

‘Between the karna-kûta and sâlâ 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.

Tasyââdo ratna-dâmâîs cha lalâṭôrdhve’rdha-chandravatì
Karna-patra-samâyuktaîn śrotôrdhve karna-pushpayukì
tasmât tu lambanaî dâma sarva-ratnaîr alâṅkâritanì

(M., xlìx, 112-114.)
KARNA-PŪRAKA—An ear ornament.
Kuryāt tri-valayopetaṁ na kuryāt tu śikhā-mañim 1
Sarva-ratnaṁ vinyasya vinā cha karna-pūrakaṁ 1

(M., XLIX, 138-139.)

KARNA-BANDHA—An ornament for the ear, a part of the ear.
Karna-bandhāḥ karna-rudrākṣa-mālā 1—(M., LXXII, 67.)
The lower part of the ear:
Hanvantaṁ karna-bandhāntaṁ dvayāntaraṁ daśāṅgulam 1

(M., LXV, 102.)

KARNA-HARMYA—A tower, a side-tower, a minaret, a turret.
In connexion with single-storeyed buildings:
Karna-harmyasya vistāraṁ shad-bhāgaṁ tu viṁbhaṁ 1
Ekāṁśaṁ karna-kūtaṁ syāṁ madhye śālā dvayāṁśakaṁ 1
Ekaṁ vā dvi-tri-daṇḍena nirgamaṁ bhadrama eva vā 1
Śālā-kūta-dvayor madhye chaika-hārāsa-paṁjaram 1
Tat-tuṅgaṁ (m) saṁ-paṁjaram śād ekāṁśaṁ vedikodayaṁ 1
Tad-ūrdhveḍhārda-bhāgena galāṁ tryaṁśena mastakam 1
Tad-ardhāṁ stūpi-kotṭunigaṁ karna-harmyaṁ iti ṣṛṣṭam 1

(M., XIX, 54-60.)

Manḍape prastarasayordhve karna (another reading, khanda)-
harmyādi-mañḍitam 1—(Ibid., 214.)
Stūpi-tuṅgaṁ dvayāṁśaṁ syād dvi-tale tad dvitīyaḥ 1
Tad evordhvaṁ adhishṭhānaṁ vimāṇaṁśeka(aika)-vitastikam 1
Tad-ūrdhveṅghṛī śaṁmaṁ syāt karna-harmyādi-mañḍitam 1

(M., XX, 14-16.)

Prachchhādanopari stambhaṁ karna-harmyādi-mañḍitam 1

(M., XXXI, 10.)

Tad-ūrdhve maṇḍapānaṁ cha chūkā katuḥ harmyakam 1

(M., XXXIV, 64.)

Harmyca chordhva-tale pādaṁ bāhya-kūṭaṁ(m) vinyaset 1
Karna-harmyākṛitiṁ vātha sāntara-prastaraṁ tu vā 1

(M., XX, 57-58.)

Gf. 'They (tomb of the Rājās at Mahadēvapura 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 (? karna-harmya ) surmounted by basavas or bulls.
On the top of the dome is a gilded ball, with a vane. All the windows
have well-carved syenite frames with solid brass bar . . . Good wood-
carving may sometimes be seen in the domestic architecture.'—(Ep. Car-
nat., Vol. I, Introduction, p. 27, last paragraph.)

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KARNIKÄ—Generally implies a crowning projection and resembles the cornice, i.e., the crowning or upper portion of the entablature, a creeper-like ornament.

Vistāre pānchabhāge tu vedārdham padma-vistātī tam
Padma-tāra-trībhāgaikam karṇikā-vistātī tam bhavet

(M., xxxii, 110-111.)

A moulding of the entablature:
Kapota-nāsikā-kshudra-nivrordhve stīta-karṇikā
Vātāhata-cha‘ach-chāru-latāvat karṇikā-krīyā

(Kānikāgama, liv, 37, 40.)

KARNEKĀRA—A pavilion with twenty pillars, a tree, a class of people.

(Matsya-Puruśa, Chap. cclxx, v. 13; see under Māṣṭapa.)

Mahendrē vāthā satye vā karṇikārālāyaṁ bhavet

(M., ix, 238, xl, 109.)

KALA(S)A (cf. Srūp)—A pitcher, a cupola, a finial, a dome, a pinnacle, a tower, a type of round buildings.

(1) Agni-Puruṣa (Chap. civ, vv. 17-18, see under Prāśāda).
(2) Garuḍa-Puruṣa (Chap. xlvii, vv. 21, 23, 28-29, see under Prāśāda).
(3) Stambhārdham kalaśād bāhye latā-vartanan ishyate
Mushti-bandhopari kshiptaṁ vyālāntaṁ kalaśavadhi

(Kānikāgama, lv, 103, 109.)

(4) Dome: Kāṇḍhanāṇḍa-kalasa

(5) Pinnacle: Vīmānopari suvarṇaṁḥ kalaśa . . . pratishtāparīṭāḥ
Placed golden pinnacle on the shrine.—(Yena-Madala Inscript. of Gana-
pamba, v. 17, Ep. Ind., Vol. iii, pp. 99, 102.)

(6) Dome or pinnacle:
Devālayais sudhā-śubhrais suvarṇa-kalaśāṅkitaḥ
Patākā-chumbitāmbhodair yyad-dharmmo nīta unnatim


(7) Prāśādam navabhis cha hema-kalaśair atyunnaṁ gopura-
prākārrotsava-maṁtaṁ 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 Rāmabhadra.’

(Kondavidu Inscript. of Krishnaraṇya, v, 27,
Ep. Ind., Vol. vi, pp. 237, 331.)
(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-māndapac . . .

Suvarṇamaya-kalaśa-ropāṇa-pratisthīthā 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 Samarasimhadeva, lines 5, 6, Ep. Ind., Vol. xi, p. 55.)

(10) Uttūnagatāspada-devāyatana-gra-hema-kalaśaṁ . . . pūrṇa-kalaśaṁ . . . 'The golden cupola on the summit of the god's dwelling, a seat of exaltation . . . like a full pitcher.'—(Inscr. at Ittagi, A of A. D. 1112, v. 64, Ep. Ind., Vol. xiii, pp. 46, 56.)

(11) 'And Viśvakarmma built his temple (Ananta-Kotisvara) with complete devotion, adorned with all manner of pictures, its fronts brilliant with many golden kalaśas decked with precious stones, its tower kissing the clouds.'—(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 palaquin and so forth.'—(Ep. Carnat., Vol. viii, Part i, Nagar Taluq, no. 68, p. 158; Transl., line 12.)

(13) Chakre jāmbū-nadyair gurutara-kalaśair bhāśvarair ekaviṃśaiḥ ।
Nepāla-kshonī-pālah prathita-bhujā-bhūshaṇāṁ ṭanmaṭhasya ॥
(Inscr. from Nepal, no. 17. Inscr. of Siddhi Nrisimha of Lalita pattana, v. 17, Ind. Ant., Vol. ix, pp. 105, 107, 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 Chāmuṇḍēśvarī 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 Belur, 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 hiranmayi ।
Śhāpitā kalaśī guṇḍa-danḍa-nāthena śāśvati ।
Saudhāgram ujvalad anyūn a-divākarābhī ।
Bālatapa-pratima-kāntir aharniśaṁ yāh ।

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

(18) Murahara-bhavanada śālākheyaṁ māḍisi vistaradīṁ kalasaṁ 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) Aneka-ratna-khachita-ruchira-maṇi-kulaśa-kalita-kūṭa-kōṭi-ghaṭi-tam-āpy-ittu īga-chaityaḷayaṁ—'having erected ... a lofty chaityaḷaya, 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) 'Kalasa, a term applied generally to the summit of a tower; also a pot or vessel with water and some grains in it.'—(Rea, Chālukya Architecture, Arch. Surv., New Imp. Series, Vol. xxi, p. 38.)

(21) 'Kalasa (Kalaś)—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 lxii, 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).

KALĀSA-BANDHA (see KUMBHA-BANDHA)—A class of bases.

(M., xiv, 195-239; see under Adhisṭhāna.)
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), Jīva-gosvāmi in explaining Śrīdhara's commentary refers also to the Vishnu-Purāṇa, and Hari-vanśa ; in the Buddhist Lalitavistara (Chap. x, ed. R. L. Mitra, p. 182 ; see also p. 186), and in the Jain Uttarādhyaśārāna-sūtra (text, Chap. XXI, 6, Transl., S. B. E., Vol. XLV, p. 108). See also The Kalās, by Venkataśubbia (pp. 25-32).

Chatuḥśashṭhikālāḥ, Sārūgadharīye kathāṁśe cha Śrīdhariya-Lakshmīpīṭhikāyāṁ cha vāilakshanyena ganītāstā nishkṛishya likhyante : Then follows a list of sixty-four arts including eighteen 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. 784-790). 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.

Prakoshtē valayām chaiva maṇi-bandha-kalāpakam 1

(M., l, 16, etc.)

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

(Bṛihat-Samhītā, lvii, 3, 6, 7, 8, J.R.A.S., N. S., Vol. vi, pp. 321, 322.)

KALPA-DRUMA—\[\text{The ornamental tree, employed as a carv-}\]

KALPA-VRIKSHA—\[\text{ing (see Śrī-vṛiksha).}\]

Compare Akshaya-vaṭa at Prayag (Allahabad), Siddha-vaṭa at Ujjain, and Bodhi-tree at Gaya.

(1) Mānasāra (Chap. xlvii, 1-77):

The name of the chapter is Kalpa-vṛiksha, 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-prapāṅga 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 THRONES 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 expressively left to the choice and discretion of the artists:

Evaṁ tu kalpa-vṛikṣah syāt śeṣam yuṅyā prayojayet
Tasya madhye cha raṅge tu muktikena prappānvitam
Tan-madhye śāsanādīnāṁ toraṇāṁ kalpa-vṛikṣhakam (M., xxxiv, 167, 218-219.)

A carving on the car:

Kalpa-vṛikṣha-yuta-chakravartibhir maṇḍitāṁ kuru sarvavedībhiḥ (M., xlvi, 169-170.)

The materials of which the tree is constructed:

Siṁhāsanāṁ makara-torāṇa-kalpa-vṛikṣham
Mukta-prapāṇgam api dāru-śileṣṭakāḍyaiḥ
Ratnair aneka-bahu-loha-viśeshakais cha (kuryāt) (M., xlvi, 30-33.)

Paśchāt siṁhāsanādhyāś cha kalpa-vṛikṣham cha toraṇāṁ (M., xlvi, 185.)

Padma-piṭham mahā-piṭham tri-mūrtiṇāṁ cha yojayet
Prapā cha toraṇāṁ vāpi kalpa-vṛikṣham cha saṁhyutam (M., i, 86-87.)

Apare tu niryuḥaṁ kuryān makara-torāṇām
Tad-urdhve kalpa-vṛikṣham 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 puṣc 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
KALYANA

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cut off fine gold, together with a kalpa (tree) of pure gold.—(Inscript. at Tirumalavadi, no. 79, lines 14-23, H.S.I. I., Vol. iii, p. 185.)

Doshonmosha-vrisha-praghosha-divishat-santosha-posha-kshamaḥ
sariyā-tātula-tīrtha-bhūta-parishat-satkāra-kalpa-drumalḥ
Nānā-maṅgala-divya-vastu-nivṛtta taurya-trikollāsita hṛidyaḥ ko'pi
sa vāsaraḥ samabhaval-loka-pramodojjvalaḥ

(Inscript. from Nepal, no. 23, Inscript. of Queen Lalita-tripura-sundari, v. 4, Ind. Ant., Vol. ix, p. 194.)

KALYĀṆA—A class of the five-storeyed buildings (same as GṛHA-KĀNTA).

(M., xxiii, 30-32; see under PrāśāDA.)

KALYĀṆA-MANḌAPA—A wedding pavilion.

(See details under MANḌAPA.)

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

(1) Vāstu-vidyā (ed. Gaṇapati Śāstrī) xiv, 1:
Kavāṭa-dvitayam kuryaṁ mātrī-putry-abhidham budhaḥ

(2) Kauṭiliya-Artha-sāstra, Chap. xxiv, p. 53:
Tri-paṅcha-bhāgikau dvau kavāṭa-yogau

(3) Kāmikāgama, LV:
Devā-dvija-narendrāṇāṁ kavāṭa-yugalaṁ matam
Anyayor ekam uddishṭaṁ maha-dvāre chatur-yugam
Aneka-śrīṅkhalopetāṁ bāhu-kuṇḍāla-bhūsitaṁ
Kavāṭa-yugmaṁ kartavyoṁ kokila-yugam bhūtāy-yoga-kavāṭa-Myuk
Kavāṭa-yug:1:ṁ vā-ekāṁ ghāṭanodghāṭaṁ samam

See also verses, 38, 49, 53.

Jālakaś cha kavāṭaḥ cha bāhye bāhye prakalpayet

(4) Rāmāyaṇa, vi, 31, 27, etc.:
Purīṁ mahā-yantra-kavāṭa-mukhyām

(5) Mānasāra:
Yon(g)yāṁ kavāṭa-yugmaṁ cha śreshṭhaṁ madhyam cha harmyake

(M., xix, 152.)

Dakshine cha kavāṭe tu dvārāṁ kuryāt tu mukhyake
Devānāṁ cha manushyāṇāṁ mahā-dvārāṁ kavāṭake

(M., xxxviii, 9, 11.)

I14
HINDU ARCHITECTURE

KĀMYA

As compared with 'prākāra':
Dakshinasya kavātaṁ tu viśālādhikam āyataḥ
Eka-dvi-tryangled vāpi kavātaṁ syāt dvi-hastakam
Kuryāt kavāta-ārdgheshu kshepaṇaṁ viṣṭrito'dhikam
Prākāre cha mahā-dvāram 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 (dṛidha-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: A.-V. vi, 138, 5.)

KĀKĀŚṬHA—A synonym of paryāṅka or bedstead, a couch of eight-fold crow design.

(M., iii, 11-12; see under PARYĀṄKA.)

KĀCHĀ—A house with a southern and northern hall.

(Brihat-Saṁhitā, lxxi, 40.)

KĀNTA—A type of pavilions.

(M., xxxiv, 513-516; see under MANḌAPA)

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

(M., xxiv, 13-14; see under PRĀŚĀDA.)

KĀMA-KOŚṬHA—A comfortable compartment, usually a bedroom, a temple of one of the thirty-two attendant deities.
Jayante bhāskaram sthāpya(m) īśe pāśupatam tathā
Athavā kāma-kosṭhāṁ syād ālayaṁ kalpayet sudhiḥ
Dvātrīṁśan mūrtir evaṁ vā kuryāt tu parivārakam

(M., xxxii, 58-60.)

KĀMĀKṢHI-DHARMA-MANḌAPA—A type of pavilions.
(Madras Museum Plates of Śrīgiri-bhū-pāla, vv. 21-22
Ep. Ind., Vol. viii, pp. 311, 316; see under MANḌAPA.

KĀMYA—A class of buildings, a chamber in the shrine used as bedroom of deities.
Paṇcha-prākāra-harmyāṇāṁ adhunā vakshyaṁ kramāt
Kāmyādi-bheda-harmyāṇāṁ tan-māṇena vinyaset
Nitya-naimittikākhyādi-kāmyāṁ api cha sarvabhiḥ

(M., xxxi, 2-3.)

(M., xlvi, 27.)
KARAPAKA--Persons appointed to look after the construction of a temple.

Karapakas tu sūnuḥ pitāmahākhyasya satya-devākhyalḥ
Gosṭhīyā prasādaparayā nirupito janmanā sa vaṅgik II

'The Karapaka selected by the gosṭhī (assembly) to see this work through was Satyadeva, the son of Pitāmaha, 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 Varmalaṭa, v. 9, Ep. Ind., Vol. ix, pp. 192, 189, notes 4 and 3.)

Cf. GOMANASA KARAVAKASA I

'The gift of Gomāna the Karavaka' (=karapaka).

(Four early Inscript. no. B, Ep. Ind., Vol. xii, p. 301.)

KĀRMUKA—A kind of village. It is situated on the banks of a river or sea (nadi-tīre’bdhi-tīre vā kārmukam cha vinyaset). Its plan is like a bow (tad-dyayor vīthi-bāhye tu kārmukākāravat pṛthakh). See further details under GRĀMA.

(K., ix, 3, 459, 463, 452-472.)

KĀRYA-SĀTRA—Working lines, the plumb-lines drawn for the purpose of the sculptural measurement.

(K., LVII, 93 ; see under PRAĻAMBA.)

KĀLAKUṬA—A kind of poison, the cobra represented on the neck of the image of Śiva.

Grīvasya vāma-pāṛśve tu kāḷa-kuṭa-samanvitam I—(K., LI, 80.)

KĀLAMUKHA—A kind of phallus.

(K., LI, 2, LVIII, 2 ; see under LIŅGA.)

KĀLIŅGA-(KĀNTA)—A class of the twelve-storeyed buildings once prevailing in the country along the Coromandal coast.

Madhya-kāntam iti proktam tasya kuṭa-dvi-bhāgikey
Anu-śālā shad-aṁśaṁ syāt tasyaṅgaṁ pūrvavad bhavet
Evaṁ kāliṅga-kāntam syān nānākāraṅga-samyuktam

(K., XXXI, 14-16.)
HINDU ARCHITECTURE

KIRITA—A diadem, a crown, a tiara.

Devānāṁ bhū-patīnāṁ cha mauli-lakṣaṇam uchyate |
Jaṭā-mauli-kirīṭam cha karaṇḍam cha śirastrakam ।
(M., XLIX, 12-13.)

Kiritā-makuṭaṁ chaiva nārāyaṇāṁśa-yogyakam ।—(Ibid., 18.)

KIMBARA(-RI)—A crocodile, a shark, used both as an architectural and sculptural object.

Chitra-torāṇam . . . grāha-kimbara-saṁyuktam ।
(M., XLVI, 52-53.)

Syāma-varṇaṁ mukhaṁ sarvaṁ kimbari-makarananam ।
(M., XVIII, 311.)

In connexion with the śālās or buildings:

Sarve(a)-śālā-nāsīkā-torāṇādyaiḥ ।
Patraiś chitraiḥ kimbarī-vaktra-yuktam ।—(M., XXXV, 401-402.)

In connexion with the single-storeyed buildings:

Nāsīkāgrāntam sarvaṁ kimbarī-samalaṅkṛitam ।—(M., XIX, 36.)

KISHKU—A measure, a cubit of 24 or 42 angulas.

Kishkuḥ smṛito dvi-ratnāṁ tu dvi-chatvāriṁśad āṅgulaḥ ।
(Brahmaṇḍa-Purāṇa, Part I, 2nd Anushaṅga-pāda, Chap. vii, v. 99.)

But according to the Suprabhedāgama (xxx, 25 ; see under Āṅgula),
it is a cubit of 24 angulas, which in the above Purāṇa (v. 99) is called 'aratni.'

KIRTANA (also KIRTTANA)—A temple, a shrine.

(1) S(Ñ)ambhor yo dvā-das(Ñ)āpi vyarachayad achirāt kiritanāṁi — '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 ṣilpi tan-nāma-kirttanam 

akāryyata rājñā !

'This is the abode of Svayambhu Śiva, and no artificially made (dwelling); Śrī (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.)
(3) Dr. Hultzsch referring to the passage quoted above says:

‘The word, Kirtanā, has been understood in its usual and etymological sense by Dr. Fleet and the first translator (B.A.S.J., Vol. viii, p. 292 f., Mr. Prinsep); that sense is not at all appropriate here and the word must be taken to signify a temple.’ He then refers to the Silāra 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 vichārā—‘he travelled the earth, . . . constructing temples, causing grants to be written, etc. (Bāna’s Kādambari).’

(c) Pūrta-kirtanodharāṇena tu—one by the restoration of dilapidated works of public utility (such as tanks, wells, etc.) and temple.’

(Ind. Ant., Vol. xii, pp. 228–229.)

(4) ‘In addition to the authorities quoted by Bhandarkar in support of this meaning of Kirttana (in no. 2 above), I have since found that it is used in the same sense in the five inscriptions of Devalabdihi, the grandson of the Chandella king Yaśovarman and the son of Krishnapa and Asarva, in the temple of Brahmā at Dudahi (Arch. Surv. of Ind., Vol. x, Plate xxxii).’—Dr. Fleet.

(Ind. Ant., Vol. xii, p. 289, c.2.)

(5) Achikarat kirttanam—‘built temples.’—(Gwalior Inscript. v. 15 Ind. Ant., Vol. xv, pp. 203, 202, note 8.)

(6) Kirttanam idam sarvaṁ kāritam (a. line 9 f.).
    Kirttanam idam sarvvaṁ api (b. line 8 f.).
    Sarvva-kirttanam idam (c. line 5).
    Sāktaṁ kirttanam idam (d. line 3).
    Kirttanam idam (e).

In all these places, ‘Kirttana’ means a temple.—(Chandella Inscript. no. A, Dudahi stone Inscript. of Devalabdhī, a grandson of Yośovarman, Ind. Ant., Vol. xvii, p. 237.)

(7) Cf. Sa dakṣiṇārkkasya . . . chakāra kirttiṁ bahu-kirttināthah—‘he famous for many (good) deeds made the temple of Dakṣiṇārka’.

(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 kirti-vaktram tu nirgamākṛitiḥ bhavet

(M., xviii, 293.)
HNIDU ARCHITECTURE

KIRTI-STAMBHA—A memorial or monumental pillar.

(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 pratiśmaṁ bhavet
Kila-tāra-samādy-ardham dvi-guṇaṁ vā galakā bhavet

In connexion with joinery:
Mūlāgre kilakaṁ yuktam ardha-prāṇaṁ iti smṛtam

(M., xii, 122-123.)

In connexion with a mirror or the looking-glass:
Darpanasya tri-bhāgaikam mule kilāyataṁ tathā

(M., I, 120; see also M., xxxix, 121-123.)

KILA-BHĀJANA—The pin-hold.

In connexion with the door:
Kila-bhājanam ity-uktam kilānaṁ tu pravakṣhyate

(M., xxxix, 119; see also 120-131.)

KILA-ŚULAKA—The pin-point.

In connexion with the door:
Kuryāt tat kavatānam yuktyā tat kilā-śulakam

(M., xxxix, 128.)

KUKSHI—The belly, a cavity, the middle part, the interior, the hub of the wheel.

In connexion with the foundations:
Grāmādināṁ nagarādināṁ pura-pattana-kharvate
Koshtha-kolādi-sarveshāṁ garbha-sthānam ihōchyate
Sthira-vāstu-kukshi-deśe tu chara-vāstu tathāpi cha
Grāma-dvārasya yoge vā garbha-śvabhām prakalpayet

(M., xlvi, 168-171.)

In connexion with the pent roof (lupā):
Tat-sūtrād adho deśe kukshiṁ jñātvā purordhvake
d—(M., xviii, 236.)

In connexion with the front porch or tabernacle (mukha-bhadra):
Pañcāṁśa-dvi (-ya)mśa-tāraṁ syād ardham vā kukshi-vistṛtim
Kukshy-antarāṁ sadma-sanyaktaṁ vātāyanam athāpi vā

(Ibid., 286-287.)

In connexion with the single-storyed buildings:
Nāsi-tāraṁ tri-bhāgaikāṁ kukshshi-tāraṁ iti-smṛtam

(M., xix, 37.)
In connexion with the chariot (ratha):
Vistārama cha tridhā krītvā madhye kukshya im-āśakena tu
Pañcā-daśam cha vipulam nālam kukshas yā veśanam

(M., XLIII, 12, 14.)

In connexion with the arch:
Ratnakārāṅgaṇair yuktām kukshir āvṛtā-lambitam
Toraṇasyopari deśe tu bhujāṅga-pāda dvayor api

(M., XLVI, 59.)

Mukhaṃ vakshaś cha kukshiś cha kaṭi-dīṛghe dvā-daśāṁśakam

(M. LVII, 55.)

Kukshi-tārāṣṭa-matraṁ syāt...

(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-sāmyuktām bāhu-mālā-vibhūṣiṇī

(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-Purāṇa (Chap. CCLXIX, vv. 36, 41, 49, 53; see under Prāsāda).
(3) Bhaavishya-Purāṇa (Chap. CXXX, v. 32; see under Prāsāda).

KUṆJARĀKSHA (cf. Vātāyana)—A window resembling the elephant’s eye in design.
Nāga-bandham tathā vallī gavāksham kuñjārākshakam

(M., XXXIII, 581, 582, 583.)
Gavākshākāram yuktyā cha paṭṭikordhve samantataḥ
Kuñjārāksham alaksham vā patra-pushpādy-alaṅkṛitam

(M., XLIV, 22, 23.)

KUṬI (see Gandha-kuṭi)—A hall, a cottage, cornice, entablature.

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HINDU ARCHITECTURE

KUṬĪKA—A village under one headman.

Eko grāmaniko yatra sa-bhṛitya-parichārakah
Kuṭikaṁ tad vijāṇīyād eka bhogah sa eva tu

(Kāmikāgama, xx, 4.)

KUṬUMBA-BHŪMI—The ground for houses, a site where a house is built.

Kuṭumbha-bhūmi-mānaṁ tu vāṭa-kṣhetra-vivarjitaṁ

(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 adhīṣṭhāna or the base of a column:

Adhīṣṭhāna-vidhīṁ vākṣhya sāstrī śaṁkṣipyaṁ dhunā
Trayodaśaṅgulam ārabhya śaṭ-shad-aṅgula-vardhanat
Chatur-hastāvasānaṁ syāt kuṭṭima-dvādaśoṇnataṁ
Janmādi-vājanāntaṁ syāt kuṭṭimodayam īritam
Vimāna-śāleshu cha maṇḍapesu
Nidhāna-sadmeshv-api gopureshv-api
Eteshv-adho-deśa-talopapiṭhe
Tasyoparishṭhāt kṛita-kuṭṭimāṇi

Referring to the entablature:

Shaṭ-vidhīṁ kuṭṭimottungam prastarodayam īritam

In connexion with the four-storied buildings:

Tad-ūrdhve pādaṁ-bandhvamśaṁ gopānochchaṁ tad-ardhakam
Tad-ūrdhve kuṭṭimāṁ chaṇḍasam sārdha-pakshāṅghrir-tuṅgakam

(M., xxii, 36-37.)

In connexion with the gopura or gate-house:

Dvi-bhāgaṁ chopapīṭhochchaṁ tasmād ekāṁsaṁ kuṭṭimāṁ

(M., xxxiii, 249.)

(2) As a synonym of the wall (bhitti):

. . . dvāri kuṇḍaṁ cha kuṭṭiman

Bhitter akheyeyam akhyātam . . .

As a member (lit. limb) of the base:

Māṣūrakam adiśṭhānaṁ vastvādhrāṁ dharātalam
Talaṁ kuṭṭimādy-aṅgam adhiśṭhānasya kirtitam

(Kāmikāgama, LV, 199-200.)
(3) Prāśada-sāta-sambādham maṇi-pravara-kuṭṭimam
Kārayāmāsa vidhivad dhema-ratna-vibhūshitam

(Mahābhārata, xiv, 25, 22.)

(4) Kuṭṭimo’stri nibaddhā-bhūs chandra-sālā śirogrīham
Commentary : Pāshāṇādi-nibaddhā-bhūs sa kuṭṭima ity-ṇītam

(Ibid., i, 185, 19-20.)

(5) Grihaṁ kāṅchana-kuṭṭīram—(Rāmāyana, vi, 37, 27, etc.)
(6) Tan . . . pathi . . . mamātur na maṇi-kuṭṭimochitau

(Raghuvaṁśa, ed. Stenzler, ii, 9.)

(7) Pādāṅgusṛḥāḥlulita-kusume kuṭṭīme

(Mālavikāgnimitra, ed. Tullberg, i, 27.)

(8) Vedikeyaṁ tu sāmānyā kuṭṭimāṁ prakṛirūtāṁ

(Vāstuvīdyā, ed. Gaṇapati Śāstri, ix, 19.)

(9) Maṇi-kuṭṭīma—‘jewel-paved floor.’—(Kadaba plates of Prabhutavarsha, line 29 ; Ep. Ind., Vol. iv, pp. 341, 342.)
(10) Vāpi-kūpa-taḍāga-kuṭṭīma-maṭha-prāśadā-satralayāṁ
Sauvarṇa-dhvaja-toraṇāpaṇa-pure-grāma-prapā-māṇḍapāṁ
. . . . vyadhāpayad ayaṁ Chaulukya-chūḍā-maṇiḥ

Here ‘kuṭṭīma’ is evidently a detached building.

(Śrīdhara’s Devapattana Prasasti, v. 10 ;
Ep. Ind., Vol. ii, p. 440.)

(11) Maṇi-kuṭṭīma—‘jewel-paved floor.’ ‘And it must have been an uncommonly magnificent building, for nearly the sixth part of whole inscription (of 103 lines) is devoted to its description, and its erection is the only deed of the king, which the author has thought worth mentioning. The temple spoken of here must, therefore, necessarily be that splendid Śiva temple which, according to the Baroda-grant was built by Kṛṣṇa on the hill of Etāpura, the modern Elurā.’—(Kadaba plates of Prabhutavarsha, line 34, Ep. Ind., Vol. iv, p. 337 and note 2 ; Ind. Ant., Vol. xi, p. 159 and p. 228 f.)
(12) Śrīkṛṣṇa-kṣiti-pāla-datta-maṇibhir vidvat-kāvīṇāṁ grihā nānā-ratna-vichitra-kuṭṭīma-bhuvo ratnākaravāṁ gataḥ—‘Through the precious stones presented by the glorious king Kṛṣṇa, the houses of the learned and the poets have pavements (floor) sparkling with jewels of different kinds, and have (thus) become jewel-mines.’—(Two inscrip. of Krishnaraya no. A, Mangalagiri pillar, Inscript. v. 7, Ep. Ind., Vol. vi, pp. 118, 128.)

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(13) Maṇi-kuṭṭīma-vīṭhīṣhu mukta-saikata-setubhīḥ
dānāmbūni nirumdhānā yatra kriḍanti bālikāh
'There the girls play on roads paved with precious stones, stopping by
cemembments of pearl and the water poured out at donations.'
(Vijayanagara Inscrip. of Harihara, II, v. 27, H. S. I.,
Vol. I., no. 152, pp. 158, 160.)

(14) Lokaika-chūḍāmaṇiṇā maṇi-kuṭṭīma-saṅkrāṁta-pratibimba-
vāyājena 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.

Bhittih strī kuḍyam
'Bhittih kuḍye prabhede cha' iti Haimaḥ
'Kuḍyam bhittau vilepane' iti Medini—(Amarakōsha, 2, 2, 4.)

(1) Prāsāda-harmya-valabhi-linga-pratimapasu kuḍya-kāpesha
'In the temple, mansion, roof, phallus, image (idol), wall, and tank
(the cement should be used).

(Brihat-Saṁhitā, lvii, 4, J.R.A.S.,
N.S., Vol. vi, p. 322.)

(2) Silayā cha mṛidāpy-athavā taruṇā rachayed atha kuḍyam atīva-
dṛḍham
Tad-ihottara-vistarataḥ sadṛśaṁ bahalam kathitaṁ talipādi-yutam
Svotsedha-darairśaṅka-hina-mastakam eva tat
Kuḍyam kuryād bahir-bhāgaṁ svāntar-bhāgaṁ bhavet samam

(Vāstu-vidyā, ed. Ganapati-Sāstri, xv, 1-2.)

(3) Para-kuḍyam udakenopaghanto—' cause to collect water and thereby
injure the wall of a neighbouring house.'

(Kauṭilīya-Artha-sāstra, Chap. lxv, p. 167.)

(4) Paṃchālindaṁ shat-kuḍyaṁ bahir àndhārikāvṛtam
Linge śilānte cha krodhe bhittih paṃchāsa-varjitaḥ
Kirīchin nyūnam alindam vā śesahṁ kuḍyesha yojayet

(Kānikāgama, l, 83, 87.)

Jālakaṁ phalakaṁ śailam aishṭam kuḍyaṁ cheshyate
Jālakār bhuhbir yuktam jālakaṁ kuḍyaṁ ishyate
Nispādaṁ vā sa-pādaṁ vā kuḍyaṁ śailam atheshtakam
Athavā mṛinmayam vāpi kuḍyaṁ ishtam dvijottamaḥ
KUDYA-STAMBHA

The column of the wall, thus the pilaster or a square pillar projecting from the wall.

Si-lā-stambham si-lā-kuḍyam narāvāse na kārayet 1

In connexion with the foundations:

Kuḍya-stambhe griha-stambhe harmya-garbham vinikshipet 1

Referring to the pillar:

Trī-chatus-pańcha-shań-mātraṁ kuḍya-stambha-viśālakam 1
Tad-dvī-guṇitaṁ vāpi tri-guṇaṁ vā chatur-guṇam
Ett(s) kampa(-bha)-viśālaṁ syād athavā tuṅga-mānataḥ 1

See Chalukyan Architecture, Arch. Surv. New Imp. series, vol. xxi, plates xvi, xlvi, fig. 3; plate lxxviii, figs. 1, 2; Buddhist Cave Temples, ibid, vol. iv, plate xviii, no. 3; plate xxii, no. 2; plate xxix. no. 2.

KUŃDA—A pool or well in or about a temple.

Sarvataḥ kuṇḍa-saṁyuktaṁ griha-dvāra-samanvitam 1

'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."


KUNDĪKĀ—A water pot on the hand of an image.
Kundīkā chāksha-mālā cha vāme vāme kare kramāt — (M. li. 31.)
Kundīkā vāma-haste cha dhārayet tu sarasvati — (M. līv. 22.)

KUNTALA—A head gear, a lock of hair.
Devānāṁ bhūpatīnāṁ cha maulī-lakṣaṇāṁ uchyate i
Jaṭā-maulī-kiriṭāṁ cha karaṇḍaṁ cha śirastra kam 1
Kuntalaṁ keśa-bandhaṁ cha dhammillālaka-chūḍakam 1
Mukutaṁ cheti khyātam . . . 1—(M. XLIX 12–15).
Dūkula-vasanopetāṁ mukutaṁ kunu talaṁ tvā 1—(M., līv, 78.)
Kechit tu kuntala-nibham tuṅgaṁ mukuṭaṁ kuntalaṁ tu vā 1

(Ibid., 119.)

KUBJAKA (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.
Grāmādīnāṁ samīpaṁ yat sthānāṁ kubjam iti śrītām 11
(Kāmikāgama, xx, 15.)

Sarveshāṁ nāgarādīnāṁ bhedaṁ lakṣaṇāṁ uchyate i
Kubjakaṁ pattanaṁ chaiva . . . 1
. . . durgam ashta-vidhaṁ bhavet 1—(M., x, 37, 40, 42.)

KUMĀRI-PURA—A gymnasium or school for higher studies, a stadium, arena or sports ground.
Sotsedha-randhra-prākāraṁ sarvataṁ khāṭakāvṛitam 1
Ruchaka(h)-pratika-dvārāṁ kumāri-purāṁ eva cha 11
Dvi-hastaḥ srotasā śrēṣṭhaṁ kumāri-puram aṅchatām 1
Hasta-śaṭa-śaṭa-śrēṣṭho navahasto’śhta eva cha 11
(Brahmāṇa-Purāṇa, Part i, 2nd Anusarga-pāda Chap. vii, vv. 103, 104.)

Prākāra-madhya kritva vāpiṁ pushkariṁ dhūraṁ chatuṣ-śālāṁ
adhyardhantarāṇikaṁ kumāri-purāṁ mūndha-harmyāṁ
dvī-talaṁ mūndaka-dvāraṁ bhūmi-dravya-vasena vā tribhāgādhiśāmāṁ bhāndā-
vāhini(h)-kulyāṁ kārayet 1—(Kauṭiliya-Ārtha-śāstra, xxiv, 54, see Translation under Chūli-harmya.)
KUMUDA—The water-lily. 'A semi-circle projecting from a vertical diameter. It is chiefly employed in cornices and bases. It corresponds with the astragal (a small circular moulding ornamented with a bead or reel), or with torus' (a large convex moulding used 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:

Janmāntaṁ vāthavā prāntaṁ kumudāntaṁ vā galāntakam 1
Paṭṭikāntaṁ kshipch chāpi vinyaset prathamesṭakam 1

(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-chhesaṁ dvi-bhāge tu kumudaṁ vṛttākritis tathā 1

(M., xliv, 136.)

A headgear

Etesḥāṁ mahishbhibhyāṁ(-shyoḥ) cha dhammilla(m) kumudā-kṛitam 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 KALĀŚA)—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:

Prāśādam apy-amala-kaṇchana-kumbha-ampāta-sambhāvanīyam-akarod anukarmma ṣīlpaiḥ 1—(Chebrolu Inscrip. of Jaya, postscript, lines 9-11, Ep. Ind., Vol. v, pp. 150, 151.)

Ghanāṁ prāśādāṁ nava-hema-kumbha-kalitāṁ ramyāṁ māhāmanāṭpāṁ—'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.)

126
Prottuṅge’py-aparājiteśa-bhavane sauvarṇa-kumbha-dhvajāropi rūpyaja-mekhalā-vitaranaṁ tasyaiva devasa yaḥ...

'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.

(The Chahamanas of Naddula, no. C, Sundha Hill Inscr. of Chāchigadeva, v. 51, Ep. Ind., Vol. ix, pp. 78, 74.)

Prāsādam urdhva-s(ṣ)ikhara-sthira-hema-kumbham—‘(Into) the temple (which by the stately display of) firm golden capital, upon lofty spires.’—(Bhubaneswar Inscr., v. 15, Ep. Ind., Vol. xii, pp. 152, 154.)

KUMBHAKA—The base of a column.

Ayam 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-PAṈJARA (cf. PaṈjara)—A niche in the wall. It consists of a vase, a pilaster and a little pavilion (paṈjara) 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., xliv, 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.)

KUMBHĀLAṈKĀRA—Ornaments of the column, mouldings of the pedestal, base, and entablature.

(M., xv, 201-232; see under Upaṭīṭha, Adhisṭhāna and Prastāra.)

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., i, 14, 3; Sat. Brāhmaṇa, i, i, 2, 4; i, 4, 4; x, 1, 14; xi, 5, 3, 11; 8, 3, 3, Brihat-Upanishad, i, 5, 32; Chhāṇḍ. Upa., iii, 15, 6), a sanctuary, a temple.

127
KULA-DHĀRANA—A type of pavilion.

(M., xxxiv, 262; see under MANḌAPA.)

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 patria-vallā cha chitraṅgām kulikāṅghrikām 
Etat paryāya-vākyāni . . . 1—(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-aśrīr merur dvādaśa-bhau-mo vīchitra-kuharās cha !
Commentary: Kuharā abhyantara-gavakshah !

(Bṛihat-Saṁhitā, lvi, 20, J.R.A.S., N. S., Vol. vi, p. 318.)

Merur dvādaśa-bhau-mo vividha-kuharās cha !

(Bhavishya-Purāṇa, Chap. cxxx, v, 27.)

KŪTA—The peak or summit, head, top of a building.

(1) The top of a building: karṇa-kūṭa, śālā-kūṭa.—(M., xix, 55, 57; xv, 134; lx, 45; lxx, 20.)

(2) Ekaika-bhagam syāt tu kūṭa-sālādikāṁ nayet !
Adho bhāga-dvayenātha kūṭam ekena vā bhavet !
Kūṭa-śālā (v. 92), mūla-kūṭa, vāṇa-kūṭa (95).

(Kāmikāgama, L, 88, 90, 92, 95.)

(3) Pinnacle: Māṭa-kūṭa-prākāra-khaṇḍa-sphuṭita-jīrṇodhārakam —‘for the repairs of whatever might become broken or torn or worn out belonging to the enclosure, with beautiful pinnacles’.—(Inscr. at Ablur, no. E, lines 59, 76, Ep. Ind., Vol. v, pp. 249, 257, 258.)

Śivāgamokta-vāge parvagata-pramāṇāda degu水流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-gaṇeshhūnnata-kūṭa-koṭi-tatārppitāsūjvala-dīpikāsū !
‘Like clusters of stars the bright lamps be placed on its pinnacles.’

(Ep. Carnat., Vol. xii, Gubbi Taluq, no. 61 ;
Roman text, p. 49, lines 28 ;
Transl., p. 29, line 17.)
HINDU ARCHITECTURE

KÜPA

(5) Śaṃbhōṣ chāru-subhair akāri bhavanam pāshāṇa-kūṭaśair 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. xii, p. 251.)

(6) Aneka-ratna-khachita ruchira-mañi-kalāṣa-kalīta-kūṭa-koṭi-ghaṭita
apy-uttuṅga-chaityālayam—' (having erected) a lofty chait-
yālaya, with 'kalāṣa' or towers surmounted by rounded pinnacles set with all manner of jewels.' (For 'kalāṣa', 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 pinnacled temple of the god Vīra-Somanātha'.—(Ep. Carnat., Vol. vii, Channagiri Taluq, no. 32; Roman text, p. 322, line 18; Transl., p. 183.)


KÜTA-KOSHTHA—A compartment on the top of a building, an attic room.

(Kāmikāgama, lv, 123–130; see under KARNA-KÜTA.)

KÜTA-SALĀ—A small room on the top of a building.

Kūṭa-sāḷā sabhāṁ kṛtvā bhoga-bhogyaiṁ viśeshataṁ II
Kūṭa-sāḷa-yutam vāpi kūṭa-sāḷāntam eva cha I
Prākāreṇa samāyuktaṁ gopureṇa vidhiyate I

(Suprabhedāgama, xxxi, 113, 120.)

KÜTĀGĀRA (see KÜTA-SALĀ)—A small room at the top of a building. Window-chambers (W. Griger: Mahāvaiiśa, p. 297).

Rāmāyaṇa (1, 5, 15, etc.):

Kūṭāgārai cha saṁpūrṇām indrasyevamarāvatiṁ II

Commentary: Kūṭākhyair āgāraiḥ strīṇāṁ kridā-grihair iti yāvī kūṭaḥ sāḷāgāram griham aνe I

KÜPA—A well with its mechanism of water-wheels, etc. (R.-V., x, 102, 11; vii, 36, 3; ix, 97, 4), masonry sides (Parṣu, R.-V., i, 105, 8; x, 33, 2) and metal fittings or ribbed resembling sickles (see KUCHAKRA).


(3) A well with flights of steps:
Śīta-svādu-viṣuddha-bhūri-salīlam sopāṇa-mālojjvalam
. . . kūpaṁ chāinam akārayad

(Gangdhar stone Inscrip. of Visvaravman, lines 38, 39, C. I. I., Vol. III, F. G. I., no. 17, p. 76.)

(4) Ānānda-putreṇa Saṅgamitreṇa kuc (kūpa) kaṭite mata-pitae puyae save-satana hida-suhac—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 11, New Kharos̄ṭhī Inscrip. from the Lahore Museum, no. 11, line 2, Ind. Ant., xxxvii, p. 65.)

(5) Khane kūpe Dashaverana—he dug well of Dashaveras.

(Inscrip. of Ara, lines 4-5, Ind. Ant., Vol. xlii, p. 133.)

KRISHṆA-MANḌALA—The iris of the eye of an image.

(M., LXX, 69.)

KEYŪRA—The armlet worn on the upper arm of an image.

(M., L, 14, LIV, 13, etc.)

KERALA-(KANTA)—A class of the twelve-storeyed buildings, once prevailing in the ancient country of Kerala.

Tad eva bhūta-bhāgena kshudra-sālā-vaśālacakam
Hāra cha tat-tri-bhāgena cha yuktā samalaṅkṛitam
Śesam prāg-ukta-vat kuryād eva(m) keralakāṅtakam

(M., xxx, 28-30; see under VARĀTA, ibid. 17-27.)

KEŚA-KŪṬAKA—The tip of the hair, the top knot of an image.

(M., l, 301; see UŚNISHA.)

KEŚA-BANDHA—A head-gear for the images of goddesses and queens.

(M., XLIX, 14, 88; LIV, 88; see details under BHUṢHAṆA.)

KEŚARA—A lion’s or horse’s mane, the filament of a lotus, a moulding, a type of building.

A class of the single-storeyed buildings (M., XIX, 173-175; see under PRĀŚĀDA).

A class of the three-storeyed buildings (M., XXI, 31-39; see under PRĀŚĀDA).
GENERAL OUTLINE OF KUBJAKATOWN

KEYURA.
KAILĀŚ(S)A—A type of building which is 28 cubits wide, has eight storeys, and turrets.

(1) Brihat-Sainhitā (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. CXLIX 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-chatush-kūṭa-yuktah kailāśa eva hi II

(Suprabhedāgama, XXXI, 42.)

A class of buildings, circular in plan and names as follows:


(6) Garuḍa-Purāṇa (Chap. XLVII, vv. 21, 23, 24-29; see under Prāśāda).

(7) Agni-Purāṇa (Chap. CIV, vv. II, 17, 18; see under Prāśāda).

KOKILA—A moulding of the throne.

(M., XLV, 125, see under Simhāsana.)

KOKILĀRGALA—A latch, bolt or bar attached to the throne.

Aneka-śrīṅkha-lopetam bahu-kuṇḍala-bhūshitam I
Kavāṭa-yugmaṁ kartavyam kokilārgala-saṁyutam I

(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 vīgrihnan yenākāri koṭaḥ I ‘By whom the fort (in this place) was built, which perhaps may arrest the chariot of the sun in the sky by its high walls.’

(An Abu Inscrip. of the reign of Bhimaideva, II, v. 9, Ind. Ant., Vol. XI, pp. 221, 222.)

KOŅA—A class of buildings.

(Kāmikāgama, XLV, 55-58; see under Mālikā.)
KOŃA-PARĀVATA—A dove-cot or dove-ridge.

(Vāstu-vidyā, xvi, 27, 36; see under Kapota-pālikā.)

KOŃA-LOSHTA—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 NAGARA).
- Some fruit or material employed in the foundation-pit.

(M., xii, 98.)

KOlHI-VEŚMIKĀ—A hall-mansion.

Śrī-krīṣṇa-giri-mahārāja-mahā-vihāre upāsama-kolhivesmikāḥ sachi-varikāḥ sametā akshainītiḥ 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.'

Śrīmaṭ-krīṣṇa-giri-mahā-vihāre bhadra-śrī-visṇau-bhikṣuṇāṁ tatra-sthārya-(saṁghasya) drāmmānaṁ śatamekam (datvā) paśamaṇa-saḍīsāṁ chivarikādi-lābha-samanvitaṁ kolhivesmikāṁ kṣhityāṁ nyaviviśat—'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 Inscrip. from Kapheri, 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.)
HINDU ARCHITECTURE

KOSHTHA—A store-room, a granary, a chamber, a wall; the mezzanine room.  
(M., xxxv, 210, etc.)

Eka-nāsikāyā yuktaṁ pañjaraṁ samudāḥṛitam !  
Kūṭeshu nāsikā-yuktaṁ kōṣṭhaṁ etat prakīrtitam II  
(Suprabhedāgama, xxxi, 80.)

KOSHTHAKA—A part of the pillar, a granary, a surrounding wall.

Koḥṭhakāstv-iha chatvāraś chatush-kōṇeshu chaiva hi I  
(Suprabhedāgama, xxxi, 50.)

Koḥṭhakām tad-dvi-pāṛśve tu janma-pāḍākriti(s) tathā I  
(M., xv, 85.)

Āstāṁ tāvat pratoli tad-upavirachitaṁ kōṣṭhaka-dvam-dvam getat  
praučchhair ālāna-yugmāṁ vijaya-(vara)-kareḥ(-kariṅaḥ) śatru-lakṣmoṣaṁ cha sadma—‘ near the gate-way were constructed two granaries.’

(Hāṇsi 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. i, p. 280.)

KOSHTHA-SĀLA—A kind of closed hall.  
(M., xxvi, 37; see under SĀLA.)

KOSHTHA-STAMBHA—A kind of pillar, a pilaster.  
(M., xv, 84-87; see under STAMBHA.)

KOSHTHAGĀRA—A store-house, a class of Buddhist chaityas in Nepal where there is a four-faced Iīṅga of Śiva with a corresponding emblem.  

Śrāvastīyānāṁ mahā-mātrānāṁ śāsanāṁ māṇavasīti-kaṭāt I  
Śrīmati vaṁsa-grāme evaitē dve kōṣṭhāgāre (duve koṭagalani),  
trigarbhe . . . I (Translated into Sanskrit by Dr. Büh’er.)

‘The order of the great officials of Śrāvasti (issued) from their camp at Māṇavasiti-kaṭā.’

‘These two store-houses with three partitions (which are situated even in famous Vaiśāagrāma), require the storage of loads (bhāraka) of black Pancium.’

(Sohgaura copper plate Inscript. 1-2, Ind. Ant., Vol. xxv, pp. 265, 262; see B. A. Society Proceedings of 1894, p. 84 f.)

133
KAUTUKODAYA

AN ENCYCLOPAEDIA OF

Nārāyaṇa-deva koṭṭāravan ākalpam age yaksheṣana bhāṇḍāram enalu mādisidan udāraṁ ballāla-deva dharaṇi-nāthaṁ i

'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 (experiment) rather than for worship.

Utsavesavasyas chārdha-mānenā kautukodyam īritam i

(M., lxi, 22 ; see context under UTSAVA.)

Nābhyantram meḍhra-simāntam nava-mānam chotsavodayam i

Tad-ardham kautukotsedham kanyāsādi trayamān trayam i

(M., lxiv, 27-28 ; see context under UTSAVA.)

KAUSALYA—A pavilion with fifty-six pillars.

(Matsya-Prāṇa, Chap. cclxx, v, 8; see under MANḍAPA.)

KAUSIKA—A type of pavilion.

(M., xxxiv, 249 ; see under MANḍAPA.)

KRIDA-KETANA—A pleasure-house.

Tirthottumga-sarasvati-krita-parishvanagasya sārasvatam i

Kā-ketanam etad atra vidadhe vāraṇṇidhe rodhasi i

'(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. Prāṣasti no. iv, 33, Ind. Ant., Vol. xi, pp. 103, 106.)

KSHAṆIKA-BERA—An idol for temporary use, as is carved generally with mud by the worshipper himself.

(M. lxviii, 26, etc.)

KSHAṆIKĀLAYA—A temple where temporary idols are worshipped.

(M., lxi, 127.)

KSHUDRA-GOPĀNA (see GOPĀNA)—The small beam, a moulding of the entablature, the plinth, the base, and the capital, etc.

(Kānikāgama, liv, 2 ; see under Prastara.)

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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 karnapāda (side pillar) is half of the forepart of the column (or entablature).—(M., xv, 92-95; xlvi, 24, etc.)

Tilaka-kshudra-nāśi-yukta-toranaiḥ cha samanvītam (vimānam) !

(Kāmikāgama, l, 93.)

See Amarakosha (ii, ii, 15) under Gopāna.

KSHUDRA-ŚĀLĀ—A small hall, room or house.

Khsudra-śālā-pradese tu sarvālaṅkāra-samīyatam !

(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 Adhīśṭhāna).

In connexion with the door:

Madhye tu kshepaṇaṁ vāme śuddha-dvārāvasānakam !

(M., xxxix, 105.)

In connexion with the bedstead:

Ekaṁ vātha dvayaṁ vāpi kshepaṇaṁ bahudhānvitam !

(M., xliv, 20.)
A moulding of the pitha or pedestal of the phallus:

Utsedhe shoḍasāṁśe tu prathamochchaṁ dvi-bhāgikam
Padmochchaṁ tu tri-bhāgaṁ syāt tat-urdhve kshepaṇāṁśakam

(M., liii, 30, 31.)

KSHEMA—A class of buildings.

(Kāmikāgama, xxxv, 32-34; see under MALIKA.)

KSHONI—A kind of pent-roof, stated to be employed in residential buildings.

(M., xviii, 177-178.)

KH

KHAṬṬAKA(-ṬṬA)—A bedstead, a seat, a pedestal or throne.

Mūrτ̣τ̣ināṁ iha prisṭhataḥ kari-vadhū-prisṭhā-pratishtḥā-jushāṁ
tau-mūrτ̣ṭir vāme āśma-khaṭṭaka-gataḥ kāṁta-sametā daśa

'Behind the statues placed on the backs of female elephants, . . .

(h)e 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 Inscrip. no. 1, v. 64, Ep. Ind., Vol. viii, pp. 212, 218, 200.)

KHAṬVĀ—A long couch, a bedstead.

KHAḌGA—A type of octangular building.

(Garuda-Purāṇa, Chap. xlvii, vv. 21, 23, 31-32; see under PRASĀDA.)

KHAṆḍA-HARMYA—A sectional tower, a tower with open verandas or balconies.

Adhō-bhāga-dvayenātha kūṭam ekam vā bhavet
Talam ekaṁ bhaved grāsāṁ (?) khaṇḍa-harmyam tri-bhūmikam
Āndhārdhāri-hārokta-khaṇḍa-harmya-viśeṣhitam (vimānam)

(Kāmikāgama, l, 80, 91.)

KHAṆḌOTTARA—A kind of entablature (prastara).

Pāda-vistāra-vistaraṁ samodaya-samanvitam
Khaṇḍottaram iti jñeyaṁ pādenotesedham saṁyutam

(Ibid., lv, 5.)

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The arc has been struck a little away from the line of superimposed mouldings.

In Elevation.

Profile of Kumuda.

Profile of Classic Torus.

Kumuda.

Kudya Stambha.
HINDU ARCHITECTURE

KHARVĀTA

KHARVĀTA—A village, a fort, a fortified city.

(1) A village (M., ix, 456), a fortified town (M., x., 36).
   In connexion with the foundations:
   Gramādīnāṁ nagarādīnāṁ pura-pattana-kharvāte
   Koshṭha-kolādi-sarvēśhāṁ garbha-sthānam ihochyate
   (M., xii, 168–169.)

A kind of pavilion used as the dining hall of the king:
   Nṛpānāṁ bhojanārthāṁ syāt kharvāṭkhyām tu maṇḍapam
   (M., xxxiv, 455; see also 456–472, 567.)

(2) A fortress to defend a group of two hundred villages:
   Dvi-sata-grāmyā kharvāṭikam
   (Kauṭiliya-Artha-śāstra, Chap. xii, p. 46.)

(3) Kshullaka-prākāra-vesṭītaṁ kharvāṭam
   (Rāyapaseśi-sūtra-vyākhyāne, ibid., p. 206.)

(4) Karvāṭāni kunnagarāṇī
   (Praśna-vyākaraṇa-sūtra-vyākhyāne, ibid., p. 306.)

(5) Dhanuḥ-satam pariṇāho grāma-kshetrāntaraṁ bhavet
   Dve śate kharvāṭasya syān nagarasya chatuḥ-satam
   (Yājñavalka, ii, 167.)

(6) Vanijām api bhogyāṁ tu tad-vad e. a (like nagara) samīritam
   Yat śhānam brāhmaṇāṁ tu kharvāṭaṁ puravāśināṁ
   Nāgara-vartanaṁ yat kharvāṭaṁ tad udāhṛitam
   (Kāmikāgama, xx, 7, 9.)

(7) Iya-khavadamhi—′ (By means of his vase Vagra Mardga’s son
   Kamagulya, who has fixed his residence in this place Khavata ) . .
   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 kharvāṭe (in this city
   or town).
   (The Inscript. on the Wardak vase, line 1, Ep. Ind.,
   Vol. xi, pp. 210, 211, 212, last para.)

(8) ′An ornament to the Kuntala-desa was the Vanavase twelve thousand
   Kingdom, the chief capital (pradhāna-rājadhāni) was Chandragupt.
   with another name of Gomanta-parvata, in the twelve kharvāṭa country
   (attached to which), in Nāgarakhaṇḍa of Yaḍa-nāḍa Kāntapuri, other-
   wise named Vira-Mārapapuri, belonging to Kamaṭṭampuri, situated on
   the bank of the Varadā-river, the king, in order that his government might

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continue as long as sun and moon, as an offering to Krishna (with all the usual rights), gave, free of all imposts.'—(Ep. Carnat., Vol. viii, Part 1, Sorab Taluq, no. 375. Transl., pp. 66, last para.)


'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 Kuntala.'

(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, ghāṭikā-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-kharvvapa-maḍambha-droṇamukha-pura-pattana-rājadhāni), on whatever side one looked, in these nine forms did the Kuntala-desa shine.'—(Ep. Carnat., Vol. vii, Shikārpur Taluq, no. 197; Transl., p. 124, para. 1, last seven lines; Roman text, p. 214, line 27, f.)

KHALURAKA(-RIKA)—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.

(Kānikāgama, lv, 20; see below.)

(1) Etad droṇām cha bhūpānām āyudhābhyaśa-maṇḍapam ।
Sarvaṁ daśāṁsakaṁ dīrgham netra-trī-bhāga-maṇḍapam ।
Tat-pureścāndam ekāṁśaṁ navāṁśena yutāṁkaṇām ।
Tat-pārśve purataś chaiva te yugmāṁśe khalurikāḥ ।
Droṇākhya-maṇḍapam chaivam esha yuddhārtha-yogyakam ।

(M., xxxiv, 434-439.)

Ashtāśṭaṁśa-vistāram āyāmaṁ tatra kalpayet ।
Tan-madhya dvi-dvi-bhāgena kalpayet vivṛitiṁkaṇām ।
Tad-bahiś chāvṛittiṁśena kuryāṁ chaikā khalurikā ।

(Ibid., 449-442.)
GENERAL OUTLINE OF KHARVAJA TOWN

RIVER SIDE

GENERAL OUTLINE OF KHEJA TOWN

There should be no residence of kings or upper caste people in this village.
HINDU ARCHITECTURE

See also lines 433-453, and then compare:
Nṛpiṇāṁ bhōjanārthaṁ syāt kharvatākhyaṁ tu maṇḍapam
(M., xxxiv, 455.)

Then ‘khalurika’ 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-madhyaṁ paṇcha-bhāgena sapta-bhāgāṅkaṁ tathā
Tad-bāhye parītiṁsena kuryād antar alindakam
Kalūrikāpi tad-bāhye tri-tri-bhāgena maṇḍapam
(Ibid., 284-286.)

Evāṁ vasanta-yogyāṁ syāt devāṁ kshatriyādīnāṁ
(Ibid., 296.)

Tad-vibhāga-dvi-bhāgena vistāraṁ maṇḍapam bhavet
Dvi-tri-bhāgāṅkaṁ pūrve eka bhāgam khalūrakam
(Ibid., 351-352.)

(2) Evāṁbhūtasya vāsasya samantāt syāt khalūrikā
Vāsa-vyāsam chatur-bhāgaṁ kṛtāv chaikādi-bhāgataḥ
Vṛiddhyāṁ vāsasya bāhye tu shoḍaśāvadhi-bhāgakanāṁ
Vyapohaṁ parītaḥ kurvat prathamāvaraṇādītaḥ
Kalūrikāṁ(s) tu chaikādi-sapta-bhāgāvasānakaḥ
Mukhe cha pārśvāyoḥ prishṭāṁ pattayaṁ syur yathēṣṭaṁ
Oja-yugma-pramāṇena nyūnā vāpy-adhikā tu vā
Sabhadrā vā vibhadrā vā khalūrī syād yathēṣṭaṁ
Etāṁ antarālaṁ tu samaṁ vā vishamaṁ tu vā
Kalūrī-dhāma-madhyaṁ tu tad-vad eva vidhiyate
(Kāmikāgama, xxxv, 103-107; see also 108-116.)

Etāṁ ākhalūrikāṁ kurvat prāṣādādīśu buddimān
Devānāṁ manuṣjanāṁ cha viśeṣāḥ rāja-dhāmanī
gopuraṁ cha khalūrī cha mūla-vāstu nirikshitam
(Ibid., 107a, 118, 128.)

Samāvṛtā khalūrikā tāṇy-evoktāṁ paṇḍitaṁ
Nagara-grāma-durgāṅṇāṁ śeshāṇa-uktāṁ veśmaṇāṁ
(Ibid., lv, 20.)

KHETAKA—A village (M., ix, 456), a fortified town (M., x, 36, 39).

(1) Tatas tan-nirmayāmāsuḥ khetāṇi cha purāṇī cha
Grāmāṁ chaiva yathābhāgaṁ tathaiva nagarāṇi cha
Khetāṇāṁ cha purāṇāṁ cha grāmāṇāṁ chaiva sarvasaḥ
Tri-vidhānāṁ cha durgāṅṇāṁ parvatodaka-dhanvināṁ

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Nagarād ardha-viśkambaḥ khetāṁ paraṁ tad-ūrddvataḥ ।
Nagarād yojanaṁ khetāṁ khetād grāmo'rdha-yojanaṁ ॥

(Brahmaṇḍa-Purāṇa, Part 1, 2nd Anushāṅga-pāda,
Chap. vii, vv. 93, 94, 105, 111.)

(2) Pāmsu-prakāra-nibaddha-khetam ।

(Rāyaṇa-viśva-rāga-sūtra-vyākhyāne, p. 206.)

(3) Kheṭāṇī dhūli-prākāropetāṁ ।

(Praśna-vyākaraṇa-sūtra-vyākhyāne, p. 306.)

(See Kautiliya-Arthaśāstra, Chap. xxii, p. 46, footnote.)

(4) Vane jana-pade chaiva kevale śūdra-sevitaḥ ।
Kaṇṭakaḥ khetako grāmāḥ kramāt tri-vidham śrītaḥ ।

(Kāmikāgama, xx, 10.)

(5) Nagarāṇi kheṭāṁ jana-padāṁs tathā ।

(Mahābhārata, iii, 13, 220, etc.)

(6) Pura-grāmākāra-kheṭa-vāṭa-sūbdra-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 33, p. 53, footnote 3.)

(8) 'The modern kheḍā (khaira).'

(Ind. Ant., Vol. x, p. 378 ; Vol. xlv, p. 198.)

(9) Lāṭa-deśāntavartti kheṭāka-maṇḍalāntarggataḥ Kevaṅcha-
nāmā grāmāḥ ।(Cambay Plates of Govinda IV, line 52, Ep. Ind.,
Vol. vii, pp. 40, 45.)

(10) Śrī-kheṭakāhāre-uppalahetā-pathaka mahilābali-nāma-grāmāḥ ।
The village, named Mohībālī, in the Uppalahetā-pathaka in the
famous Kheṭāka (? city) āhāra.'

(Ind. Ant., Vol. vn, p. 72, Plate ii, lines 5-6.)

(11) Kheṭakāhāraṁ vishaye baṇḍarijidri-pathakāntarggata-asīla-
pallika grāmāḥ ।
 'Kheṭāka is of course the modern Khedā or Kaira itself (lat. 22°
44' N. ; long. 72° 45' E.).'

(Alina Copper Plate Inscrip. of Silāditya vn, lines
66-67, C. I. I., Vol. iii, F. G. I., no. 39,
pp. 179, 189, 173, and notes 2, 3.)

(12) Grāmā-nagara-kheḍa-karvvaḍa - maḍalamba - dronamukha - patta
nāṇigālīndam aneka-māṭa-kūṭa-prāśā-deśāya-thanam galidam
oppuva-agrahāra-pattanaṁgalīndam atisāyavappa ।
 'At Teridala, a merchant-town situated in the centre and the
first in importance among the twelve (towns) in the glorious, Kundi.

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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 T erad, 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 (grāma-nagara - kheṣa - kharvvaṇa - maḍaṁba - dronamukha-pura-pattana-rāja dhānīm) on whatever side one looked, in these nine forms did the Kuntala-desa shine.' (It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 12 above.)

(GAGANA—A kind of pent-roof. (M., xviii, 174-180 ; see under Lupā.)

GAJA (cf. HASTI-PRISHTHA)—A moulding, a type of building (see under KuṇJARA), a kind of oval buildings.

(1) Agni-Purāṇa (Chap. civ, 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-prīṣṭhākriti building.—(Ind. Ant., Vol. xi, between pages 104-5.)

GAṆYA-MĀNA—The comparative height of the component members of an architectural structure. In the sculptural measurement, the similar height is generally called ' tāla-māna.'

Implying the comparative height of the component members of the buildings of one to twelve storeys:

Janmādi-stūpi-paryantaṁ ganaya-mānam ihochyate I
Harmye chāṣṭa-tale tuṅge sāṣṭa-bhāgādhikaṁ tathā I
Sārdha-dvayaṁśam adhiśthānām tad-dvayaṁ pāda-tuṅgakam
Tad-arthaṁ prastarasceḍhām sesham asḥṭa-taloktavat
Evam nava-talotsedhāṁ sarvālaṅkāra-saṁyutam

(M., xxvii, 35-39.)

Evam vistāra-gaṇyāṁ syāt tuṅga-gaṇyāṁ ihochyate
Janmādi-stūpi-paryantam uktavat saṁgraḥaṁ viduḥ

(M., xxix, 36-37; see also 38-49 under Eka-daśa-tala.)

See the details of the other storeys under Eka-tala, Dvi-tala, Tri-tala, Chatus-tala, Paṇcha-tala, Saṭṭa-tala, Saṣṭa-tala, Asṭa-tala, Daśa-tala, Eka-daśa-tala and Dvā-daśa-tala.

The similar comparative measurement referring to the sixteen storeys of the gopuras (gate-houses):

Tuṅga cha trayo-viṁśad bhāgam evam vibhā jitē
eka-daśapāṭhaṁ cha chatur-bhāga(m) masūrakam
Vasu-bhāgāṅghri-tuṅgaṁ syāt shad-bhāgaṁ tu vibhā jitē
ekt-bhāgaṁ chopāṭhaṁ tu śiva-bhāga(m) masūrakam
dvi-bhāgaṁ pāda-tuṅgaṁ syāt tad-ūrdhve prastarād(h)ikam
Sikhāṁśaṁ chōrdha-māne tu talāṇāṁ adhunochyate
Adhiśthānaṁ-samarhaṁ maṅcha(m) tat-samarhaṁ gala-tuṅgakam
galochcha dvi-guṇaṁ proktaiṁ śikharasyodayaṁ nyaset
Sīkharordaḥva(m) sīkhottuṅgaṁ stūpī(pi)-traya-saṁ(m)eva cha
Evam eka-talaiṁ proktaiṁ dvi-talādi-tala(m) eva cha
Kshudra-madhyaṁ cha mukhyāṁṁām gopure tu visēshataḥ
Prastarādi (?) upānādi)-sīkhāntam syāt gaṇya-mānaṁ pravakśhyate

(M., xxxiii, 133-144.)
Pūrvavat prastarādy-antaṁ chōrdhaṁ stupikāntakam
gaṇya-mānaṁ cha sarvesaṁ bhāga-māna(m)-vaśoṣhyate

(Ibid., 215-216.)

Bhāga-māna-vaśād gaṇya-mānaṁ yat procyate budhailḥ

(Ibid., 247.)

The similar comparative measurement referring to the component parts of throne:

Sarvesaṁ mānaṁ ity-uṭtaṁ gaṇya-mānaṁ ihochyate
Āsanaśodayārdhaṁ vā tri-bhāgaikonaṁ eva vā
Upapīṭhodayaṁ hy-evam(m) chokta-tuṅge’dhikaṁ tu vā
Sesham masūrakaṁ vāpi saṃādhiśthāna-tuṅgakam
Utsedha-ravi-bhāge tu jānma-tuṅgaṁ śivāṁśakam
Tad-ūrdhve chārdha-kampaṁ syāt pāda-bhāgena yojayaḥ

(M., xlv, 85, 96-100.)
HINDU ARCHITECTURE

GANITA—A site plan of 369 square plots.

(M. vii, 25–26; see PADA-VINAYASA.)

The similar measurement referring to the component mouldings of the Piṭha (yoni or the pedestal of the phallus):

Piṭha-tuṅgam iti proktaṁ gaṇya-māṇam ihochyate
Utsedhe shodaśāṁśe tu prathamocharṇam dvi-bhāgikam
Padmocharṇaṁ tu tri-bhāgaṁ syāt tad-ūrdhve keṣapāṇāṁśakam
Kandharaṁ cha tri-bhāgaṁ syāt tad-ūrdhve kampam arṇākam
Ūrdhva-padaṁ tr(i)yaṁśaṁ syād vājanaṁ cha tri-bhāgikam
Ekāṁśaṁ ghṛita-vāri syād bhadra-piṭham iti smṛitam

(M., lvi, 29–34.)

The similar measurement referring to the component mouldings of the upa-piṭha or pedestal of the column:

Etat tu nirgamaṁ proktaṁ gaṇya-māṇam ihochyate
Utsedhe tu chatur-viṁśat paṇchāṁśopānam iṛtām
Ekena kampam ity-uktam grīvocharṇaṁ dvā-daśāṁśakam
Kampam ekaṁ tu vcdāṁśaṁ vājanaṁ kampam arṇaṁ
Vesi-bhadraṁ iti proktam athava dvā-daśāṁśakam

(M., xiii, 35–39.)

GANḍA-BHERAṆDA-(STAMBHA)—A kind of pillar.

(See under STAMBHA.)

GADĀ—A type of octangular buildings.

(1) Agni-Purāṇa (Chap. civ, vv. 20–21; see under Prāśāda.)

(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 31–32; see under Prāśāda.)

GANDHA-KUṬI(-I)—The Buddhist 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) Punyoddeśa-vaśāch chakāra ruchirāṁ sauddhodaneḥ śraddhayā śrimad-gandha-kuṭīṁ imam iva kuṭīṁ mokshasya saukhyasya cha

‘—has constructed this gandha-kuṭi of Buddha, graceful and like a hall of emancipation and bliss for the spiritual benefit of’—

‘Gandha-kuṭi’ is literally a ‘chamber of perfume,’ an epithet applied to Buddha temples. The large temple at Buddha Gayā is called, in the inscriptions, ‘Mahā-gandha-kuṭi-prāśāda’ (Ind. Ant., Vol. ix, pp. 142–143) and the room in which Buddha lived in Jetavana at Sravasti was also known
by this name (Cunningham’s Bharhat Stūpa, Plate xxxviii, and page 133, no. 22).

(An Inscrip. at Gaya, v. 9, Ind. Ant., Vol. x, pp. 342, 343, note 8.)

(2) Kṛtavantau cha n vinām əṣṭa-mahā-sthāna-ṣaila-gandha-kuṭim—
‘they constructed this new gandha-kuṭi (made) of stones (coming from)
eight holy places.’

Gandhakuṭi—‘perfumed chamber, any private chamber devoted to
Buddha’s use.’ Childers (s. v.).

The gandha-kuṭi at Jetavana near Śravasti is represented on a Bharhat bas-relief.

See also Cunningham’s Bharhat Stūpa (Plate LVII).


(3) ‘ Gandhā-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 Inscrip. no. 4, line 27, Arch. Surv., New Imp. Series, Vol. iv, pp. 130, 132.)

GANDHA-MĀDANA—A class of pavilions.

(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., lviii, 8, 16-19.)

GABHĀRA (GARBHĀGĀRA)—An underground shrine, the sanctuary of a temple, the room where the deity is placed, a private room, the female apartments, a lying-in chamber.

‘Through the door at the east end of the hall, we descent by some nine steps into the gabhāra 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.)

GARUĎA—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 (garuḍa), has wings and tail, and seven storeys, twenty cupolas (anda) and 24 cubits wide.

Nandi tādākṛītīr jñeyah paksahādi-rahitah punah 1
Garuḍākṛītīs cha garuḍah 1

Commentary quotes clearer description from Kāśyapa:
Garuḍo garuḍākāraḥ paksah-puchchha-vibhūshitah 1

Cf. Karāṇāṁ shat-chatushkāṁs cha vistirṇau sapta-bhūmikau 1
Daśabhir dviguṇair āṇḍair bhūshitau kārayet tu tāu 1

(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. xlvi, vv. 29–30 ; see under Prāsāda).

In connexion with the temples of the attendant deities:

(5) Yan-mūla-harmye vrishabhādi-viṣṇur-ādi
Maṇḍapādi-garuḍādi cha gopurādīn 1
Tan-mūla-harmya-parītah sthita paśyate’smin (?)
Kuryāt tu sarva-parivāram idaṁ prāsātam —(M., xxxii, 168–171.)

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. xii, Pavugada Taluq, no. 78 ; Transl. p. 130.)

GARUTMAN (see GARUḍA)—A type of oval buildings.

(Agni-Purāṇa, Chap. cⅳv, 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 HARMYA-GARHBA (top rooms, etc.).

(1) Vistārārddham bhaved garbho bhitty-anyah samantataḥ 1
Garbha-pādena vistirṇam dvārām dvi-guṇam uchchhrītam 1

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The adytum measures half the extent (of the whole) and has its separate walls all around. Its door is one-fourth of the adytum in breadth and twice as high.'

(Brihat-Sańhitā, lxxi, 12, J.R.A.S., N. S., Vol. vi, p. 318.)

(2) Rājā prāsāda-garbham gatvā

(Hilopadesa, ed. Botlingk, p. 157, etc.)

(3) The foundations of the village (M., ix, 7).

The adytum:

Garbhe nanda-vibhāge tu cekaikaṁ liṅga-tuṅgakam 1
Garbha-tāra-samaṁ śreshṭhaṁ tri-viḍham liṅga-tuṅgakam 1

(M., lxi, 12, j.r.a.s., n. s., vol. vi, p. 318.)

(4) Śravastiyaṁāṁ mahā-mātrānāṁ śāsanaṁ mānavasiti-kaṭāt 1
Śrīmati vaṁśagrāma evaitē dve kośṭhāgāre tri-garbhe . . . 1

'The order of the great officials of Śravasti (issued from their camp at) Mānavasitiśaṅkā; these two store-houses with three partitions (which are situated) even in famous Varisagrāma require the storage of black loads of panicum.'

(Sohgaura Copper Plate, lines 1-2, Ind. Ant., Vol. xxv, p. 265.)

GARBHA-GE(-RI)HA—The central hall, the adytum, the sanctuary in the middle of which is placed the statue of the deity; this is sometimes called mūla-sthāna (see GARBHĀGĀRA).

(1) Harmya-tāre tu bhūtāṁśaṁ tri(i)yaṁśaṁ garbha-gehakam 1

(M., xix, 114 ; see also 119.)

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 1

(M., xxxiii, 164 ; see also 161.)

Garbha-gehe tu mānaṁ syāt liṅga-tuṅgāṁ prakalpayet 1

(M., lxi, 16, 21.)

(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. xi, Gubbi Taluq, no. 29 ; Roman text, p. 41 ; Transl., p. 23, line 8.)

(4) Garbha-grīha-sthita-śaṅkāpa-śikhara— the ruined tower over the shrine (of the god Arkanātha).'—(Ep. Carnat., Vol. iii, Mālavāḷi Taluq, no. 64 ; Roman text, p. 127, line 3 ; Transl., p. 63.)
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GARBHA-MAṆJŪṢHĀ(-IKĀ)

(5) ‘Garbha-grīha—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 Brahma (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, Kṣatriya, Vaiśya and Śūdra.

The depth of the foundation-pit is stated to be equal to the basement:

Garbhāvatasya nimnaṁ syād adhishṭhāna(m)-samonnatam

Iṣṭakair api pāṣaṇaiś chatur-āśraṁ samāṁ bhavet

(M., xii, 6-7.)

The details of laying the foundations are given (M., xvii, 6-9):

The best ground selected for foundations is excavated to the depth of a man’s height with uplifted arms. The bottom of the pit thus excavated should be rocky or water, and the pit is filled with sands and water which are closely pressed and hardened by means of wooden hammers shaped like the elephant’s foot. Upon such foundations, the strength whereof varies according to the weight of the construction above, various structures are constructed.

From this it would appear that the best soils for receiving foundations are rock, gravel, or closely-pressed sandy earth.

GARBHA-BHĀJANA—The foundation-pit, the excavation.

(Ibid, 103.)

GARBHA-MAṆJŪṢHĀ(-IKĀ)—The basket-shaped roof upon the foundation-pit, the vault.

(Ibid, 47.)
GARBHA-VINYĀSA (see GARBHA-NYĀSA)—The arrangement of the foundation, the foundations.

(M., xii, 2.)

Garbha-nyāsa-vidhiṃ vakshye grāmādīnāṁ cha sadmanām!
Sa-garbham sarva-sampattyair vigarbham nāśanaṁ bhavet II

(Kānikāgama, xxxi, 2–104.)

GARBHA-SŪTRA—The line in the interior or middle, the inner or central line of a foundation.

Garbha-sūtrasya karṇāṁ cha dvi-dvi-śāṅkuṁ nikhaṇayet 1

(M., vi, 105.)

GARBHĀVATA—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, Upāṭha and Prastara.

See Kānikāgama (liv, 47) under Prastara.

GALA-KUṬA (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 Kānikāgama, liv, 47, under Prastara.)

GAVĀKSHA (see VĀṬAYANA)—Windows resembling the cow’s eye, a latticed window.

Sārdha-gavākshakopeto nirgavāksho’thavā bhavet 1

(Garuḍa-Puṇaṇa, Chap. xlvii, v. 36.)

Cf. M., xviii, 290; xx, 81; xxxiii, 582, etc.

‘The chief adornment of the temple at Gaṅgai-konda-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).
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GUHA-RĀJA

GAVĀKṢHĀKĀRA—Resembling the cow’s eye, a moulding or structure shaped like a cow’s eye.

In connexion with the bedsteads:

Vṛttakṛitīṣṭha-pādaṁśtu yuktā varṇena lepayet
Gavākṣhākāra-yuktyā cha paṭṭikordhve samantataḥ
Kuṇjarākṣham alakṣham vā patra-pushpa-yalaṅkṛitam

(M., xliv, 21-23.)

GĀTRA—Literally the body, the columns of a pavilion.

(Suprabhadāgama, xxxi, 102-103; see under Maṇḍapa.)

GĀṆAVA—A kind of phallus.

(Kāṃkīgama, l, 35, 37; see under Lāṅga.)

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, Biḷugeli Kempar-ājayya’s son Dasarajayya began to build the stone fort of Nijagāl, 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 chāvaḍī with the tiger-face gate, and the Vighneśvara 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 Tirthaṅkara or path-maker.

See Vincent Smith’s Gloss. (loc. cit.) to Cunningham’s Arch. Surv. Reports.

GUVA-VRIKSHA—A type of round buildings.

(Guruḍa-Purāṇa, Chap. xlvii, vv. 21, 23, 28-29; see under Prāsāda.)

GUHA-RĀJA—A type of building which is 16 cubits wide and has a roof with three dormer-windows.

(1) Bṛihat-Saṁhitā (lvi, 25, ḍ.ṛ.A.S., N. S., Vol. vi, p. 319; see under Prāsāda.)

(2) Bhavishya-Purāṇa (Chap. cxxx, v. 32; see under Prāsāda).

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GRIHA—The house, a building, a room, a hall, a family home.

(G.-V., x, 91-92.)

Griharīṇa gehodavāsaṁ veśma sadma niketanam
Niśānta-vastya-sadanaṁ bhavanāgāra-mandiram
Grihāḥ puṁsī cha bhūmny-eva nikāyya-nilayālāyāḥ

(Amarakōśa, ii, ii, 4, 5.)

Griharii gehodavasitam ves"ma sadma
1
1
NiSanta-vastya-sadanam bhavanagara-mandiram
Grihah pumsi cha bhumny-eva

(Amarakosha, 11, ii, 4, 5.)


See M., ix, 7, 8; xxxvi, 2; xxxvii, i; xl, 78, etc.

GRIHA-KĀNTA—A class of the five-storeyed buildings.

(M., xxiii, 30-32; see under Prāsāda.)

GRIHA-GARBHA (see Garbha-nyāsa)—The foundation of a house.

Griha-garbham iti proktāṁ 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.'

(Bṛhihat-Saṁhitā, liii, 40.)

GRIHA-PİNDI (see Piṇḍikā)—The basement of a building.

. . . griha-piṇḍir athochyate
Madhye chāśāvritāṁ vāśāsa-piṇḍikāndhāriketi cha
Samijñeyam griha-piṇḍeh 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 sthāpaka (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-Lakshmi) 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 Brähmans 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-MAŃGALA—An auspicious ceremony in connexion with a newly-built house.

Sarva-mańgala-ghoshaiś cha svasti-vāchana-pūrvakam
Paśchāt(d) griha-mańgalaṁ kuryāt nānā-vastraiś cha śobhitam (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.

(i) Māṇasāra (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 dańḍas (4 or 6 yards) to ten or eleven dańḍas (20 or 22 yards). The length may be equal to, \(\frac{1}{2}, \frac{1}{4}, \frac{1}{8}, \) 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-jātānāṁ cha sarvēkhaṁ varṇānam vāśa-yogakam
Gṛihānāṁ māna-vinyāsāṁ sthānaṁ cha vakhyate’dhunā
Grāme cha nagare vāpi pattane khetake’pi vā
Vanā vā chāśrame vāpi nadyādri(e)’s cha pārvake
Teshāṁ tu vesmanaḥ sthānaṁ kalpayech chhilpavit-tamaḥ

In the chapter on pavilions (mańḍapas) 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) *Kauṭilya-Artha-sāstra* (Chap. xxvi, p. 53):

Ādi-talasya pañc̣ha-bhāgāḥ śālā vāpi, śimā-grīhaṁ cha daśa-bhāgikau dvau prati-maṁchau, antara maṁi-haṁyaṁ cha sam-uchchhṛayāḥ ardha-talaṁ, sthūñāvabandhaḥ cha ārdhavāstukam uttamāgāram tri-bhāgāntaraṁ vā iṣṭakāvabandha-pārśvaṁ, vāṁataḥ pradakṣīṁa-sopānaṁ gūḍha-bhīttisopānam, itarataḥ dvi-hasṭāṁ toraṇa-śirāḥ, tri-pañc̣ha-bhāgikau dvau kavaṭa-yogau, dvau dvau parighau, aratnir indra-kīlah, pañc̣ha-hasta-maṁi-dvāraṁ, chaṭvāro hasti-parighāḥ, nivēṣārdham has’i-nakhaḥ mukha-saṁsa-saṁkrīmo’ saṁhāryo vā bhūmi-mayo vā।

‘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 aṅgulas); 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 (deva-grīha); in the east (2) the room for all things (sarva-vastu-grīha), (3) the bathroom (sāna-grīha), and (4) the room for churning milk (dadhi-mantana); in the south-east corner (5) the kitchen; in the south (6) the bṛi(vṛi)tasagriha (?), (7) the sāina-grīha, (? sayana=bedroom), and (8) the lavatory (purīsā-grīha); in the south-west corner (9) the library (sāstra-grīha); in the west (10) the study (vidyābhyāsā-grīha), (11) the dining-hall (bhōjana-grīha), and (12) the weeping (reception-)room (rodana-grīha); in the north-west corner (13) the granary (dhānya-grīha); in the north (14) the bedroom or drawing-room (saṁbhoga-grīha, 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 āgniṁ pachānaṁ pachānaṁ ।
   Yāmyāṁ śayanāgāraṁ nairṛtyāṁ śāstra-mandiram ॥
   Pratīchyāṁ bhojanāgāraṁ vāyavyāṁ paśu-mandiram ॥
   Bhānda-kośaṁ 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-śastra-sāra-samgraha (IX, 24–28):
   Īśānāṁ devatā-gehaṁ pūrvasyāṁ snāna-mandiram ।
   Āgni-pūrvayor madhye dadhi-panthana-mandiram ॥
   Agni-pretesayor madhye ājya-gehaṁ prāsasyate ॥
   Yāmya-nairṛtyayo(r) madhye purīsha-tyāga-mandiram ॥
   Nairṛtyāṁ-bu(?)payor madhye vīḍyābhasasya-mandiram ॥
   Paśchimānīlayor madhye rodānārthaṁ grihaṁ śrītāṁ ॥
   Vāyavottarayo(r) madhye rati-gehaṁ prāsasyate ॥
   Uttareṇānayor madhye aushadhārthaṁ tu kārayet ॥
   Nairṛtyāṁ sūtiṁ-gehaṁ nṛpatāṁ bhūtim ichchhatāṁ ॥

(6) Matsya-Purāṇa (Chap. CCLVI, vv. 33–36):
   Īśāne devatā-gāraṁ tathā śānti-grīhaṁ bhavet ॥
   Mahānāsāṁ tathāgnaye tat-pārśve chottare jalam ॥
   Gṛhasyopaskaṁ sarvaṁ nairṛtye sthāpayed budhaḥ ॥
   Ba(n)dhā-sthānaṁ bahiḥ kuryāṁ snāna-manḍapat eva cha ॥
   Dhana-dhānyaṁ cha vāyavye karmma-śālam tato bahiḥ ॥
   Evāṁ vāstu-viśeshaṁ syād gṛha-bhārtuḥ śubhāvahaḥ ॥

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.

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(7) Agni-Purāṇa (Chap. cvi, vv. 18–20):

Pūrvāyāṁ śrī- grihāṁ proketam āgneyyaṁ vai mahānasam
Śaṅkanaṁ dakshināsyaṁ tu nairṛityāṁ āyudhāśrayam
Bhojanaṁ paśchimāyāṁ tu vāyavyāṁ dhānya-saṁgrahaṁ
Uttare dravya-saṁsthānaṁ āśaṁyaṁ devata-griham
Chatuḥ-sālāṁ tri-sālāṁ vā dvi-sālāṁ chaikā-sālākam
Chatauh-sālā-grihāṁṁ tu śālālinḍaka-bhedatāṁ

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 nṛtapāṇāṁ shoḍāśa-grīha-rachanopayah
Śāna-pākeśa-śaṅkanaṁ bhujesvāḥ dhānya-bhāmḍāra-dāvata-grihāṁ
cha pūrvataḥ syuh
Tan-madhyaṁ tu mathana-ājya-purūṣa-vidyābhyaḥ-sākhyā-rodana-
ratashadha-sarva-dhāma

(9) Kamikāgama (xxxv, 177–191):

(And of the Kshatriyas to the south-east, of the Vaisyas to the south-west, and of the Sudras to the north-west, vv. 177–178).

Pūrvasyaṁ bhojana-sthānam āgneyyaṁ tu mahānasam
Yāmyāṁ śaṅkanaṁ nairṛityāṁ āyudhālayaṁ
Maitra-sthānaṁ tu tatra tatra vārunyaṁ udakālayaṁ
Gosṭhāgaṁrāṁ cha vāvāyaṁ uttarasyāṁ dhānalayaṁ
Nitya-naimittikāraṁ syād āśaṁyaṁ yāga-maṅḍapam
Kāṇji-lavaṇayōḥ pātraṁ prāg-udag-diśi vinyaset
Antarikshe’ pi vā chhuliyulēkhalī savitā api
Anna-prāśanam āryāṁśe chendrāṅgyāṁ cha savitrake
Vivasvad-arāṁśe śravaṅaṁ vivādo maitra-desake
Kṣauḍram indrajaye vīyād vāyu some cha vā bhavet
Vitathopanayoś chaiva piṭri-dauvaṁrika pade
Sugṛve pushpa-dante cha prasūti-grīham ishyate
Apavatse tu koṣāḥ syāt kudām āpe vidhiyate
Aṅkaṁ tu mahendrāṁśe peshanī cha mahīḍhacre
Arishtāgaṁrāṁ ishtāṁ syāt tatropakāra-bhāmikam
Vāhanaṁ dvāra-yāme syāt snāna-śālā cha vāruṇe
HINDU ARCHITECTURE

Asure dhānya-vāsah syād āyuḍhād (?) indra-rājake 11 (187)
Mitravāsas tathā mitre roge volūkhalam matam 1
Bhūdare koṣa-geham syān nāgāṁśe ghṛtam aushadham 11 (188)
Jayante chāpavatse cha parjanye cha śive kramāt 1
Vīsha-prātyaushadham chaiva kūpe deva-grīhaṁ bhavet 11 (189)
Rīksha-bhallāṭa-someshu bhaved āsthāna-maṇḍapam 11 (191)

This is a plan with the southern aspect. It comprises thirty rooms and the arrangement is much like in the Mānasūra.

Compare the Mānasūra (xl, 71–111, antaḥ-śālā, or houses in the inner court; 112–153, bahih-śālā, 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 (antaraṁḍalā, 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 dvāra-śālā) 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-prāṣāda) are built mansions for council hall–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 Brahmapiṭha, and the public audience hall in the quarter of Yama, Soma, Vāyu, or Nairṛta in accordance with the situation of the palace in a particular province or city, and so forth.


**GRIHA-MUKHA**—A door, a façade, the exterior, front or face of a building.

Dānāṃ ghara-mukha

(Karle Cave Inscript. nos. 4, 6, Ep. Ind., Vol. vi, 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) *Bhavishya-Purāṇa* (Chap. cxxx, v. 32; see under Prāśāda).

(2) *Agni-Purāṇa* (Chap. civ, vv. 16–17; see under Prāśāda).

(3) *Garuda-Purāṇa* (Chap. xlvii, vv. 21–22, 26–27; see under Prāśāda).

**GRIHA-STAMBHA**—The main column of the house, the pillar regulating the whole composition.

Kuḍya-stambhe griha-stambhe harmya-garbhāṃ vinikshipet

(M., xii, 132.)

See more details under Stambha.

**GEHA(-KA)**—A hall or room, a house, a habitation.

Gopuram tri-talaṃ nyāsaṃ lakṣaṇaṃ vakṣyate’dhunā
dvi-bhāgaṃ bhīti-vistāram paritaḥ śesam tu gehakam

(M., xxxiii, 489, 492.)

**GOKARṈA**—A measure, the distance between the tips of the fully stretched thumb and the ring-finger.

(1) Tālaḥ śṛṅko madhyamāḥ gokarnaḥ chāpy-anāmayā
dvi-bhāgaṃ bhīti-vistāram paritaḥ śesāṃ tu gehakam

(Brahmāṇḍa-Purāṇa, Part 1, 2nd anuśaṅga-pāda, Chap. vii, v. 97.)

(2) Aṅgushṭhānāṃkā-yuktaṃ gokarnaṃ iti samjñikāṃ

(Suprabhedāgama, xxx, 22.)

**GOKHLA**—The niche, a recess in a wall.

In the east wall of the mandapa on each side, is a gokhla or niche for images, and in that on the south side is a defaced Gaṇeṣa.'

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.)
GHATIKĀ-STHĀNA.

GOPĀNA OR OVOLO

GOJI.

GRAHA-KUNḍALA.
HINDU ARCHITECTURE

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 Upāpītha).

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 Prastara).

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 valayaṁ gopānaṁ syāt tad-ūrdhavataḥ I

(Kāmikāgama, liv, 34.)

Cf. Gopānaṁ tu valabhi-chhādane vakra-dāruṇī I

(Amarakōśa 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-dvāram tu gopuram I

Dvāra-mātre tu gopuram I

(Ibid, ii, 16 : iii, iii, 182.)

(1) P āsadat pāda-hīnam tu gopurasyo chchhrāyo bhavet I

(Agni-Purana, Chap. xlii, 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.’—(Kautiliya-Artha-śāstra, Chap. xxiv, p. 53.)

(3) Sāla-gopurayos tuṅgas tv-adhikaṁ chāpi mūlataḥ I

Gopurasāpya-alaṁkāraṁ sālāṁkāravaṁ naḥ yet I

Sabhākāra-sīro-yuktaṁ sālākāra-sīraṁ-kriyam I

Maṇḍapākara-saṁyuktaṁ 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. : Gopurattra-pratolishu cha'yasu

(5) Mahābhārata :

III, 173, 3 : Puram gopurattalakopetam

III, 207, 7 : Mithilām gopurattālakavatim

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 nṛpāṇāṁ śalā-gopure (e)vam uttuṅgam

(M., xi, 113.)

In connexion with the base (M., xiv, 415).

In connexion with the column :

Pṛāśade maṇḍape vāpi prākāre gopure tathā

(M., xv, 433.)

In connexion with the windows (M., xxxiii, 594)

In connexion with images of Yakshas Vidyādharas, etc. :

Jānv-uṣrita-hastau gopurodṛita-hastakau

Evam vidyādharah proktaḥ sarvābhāranaḥ-bhūshitaḥ

(M., lviii, 16-17.)

Chapter xxxiii (named Gopura) 1-601 :
The gate-houses are built for temples and residential buildings alike (line 1). Hence it will be inaccurate to suppose that gopuras are constructed only for temples. In the Mānasāra, rules are laid down for gopuras belonging to residential buildings of various descriptions (cf. 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-sobhā or the beauty of the gate (line 8); that belonging to the
THE GATE HOUSES

NOTE:-

ALL THESE GATE HOUSES ARE TOWARDS AND RESIDENTIAL BUILDINGS. IN RESIDENTIAL BUILDINGS THE BASEMENT SHOULD ALWAYS BE LESS IN NUMBER THAN THE MAIN EDICIF. BUT NOT

SCALE OF 0 4 8 12 16 20

LENGTH (IN PLAN) = 1/4 WIDTH
HEIGHT (IN ELEVATION) = 1/2 WIDTH

DVĀRA-SOBHĀ TYPE
FOR THE INNERMOST
second court is known as dvāra-sālā or gate-house (line 9). The gate-house of the third court is called dvāraprāsāda (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 (stūpikā), side-tower or dome (gala-kūṭa) and vestibules (kshudra-nāsi) (lines 536–564). A gopura is thus technically called Śribhoga when its śikhā (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 Śrīviśālā, Vishṇu-kānta, Indra-kānta, Brahma-kānta, Skanda-kānta, Śikhara, 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, l'nc 33, north face, Ep. Ind., Vol. i, p. 336).


(9) Durggām cha Tāmranganagārīm abhito vyadhitta prākāram urānatam udamchita-gopurām sah—'he surrounded Tāmranganagāri with a wall surmounted by towers.'—Hultsch—(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.)
(11) Vapra-gopura-yutair-nava-harmyaiḥ (verse 26).
Gopura-prākārotasava-maṇḍapair upachitām (verse 27).
Śikhara-maṇṭapa-gopurālū (line 116).

(Konradidu Inscript. of Krishnaraya, vv. 26, 27, line

(12) Vipulottūṅga-gopurām deva-maṇḍiram—‘the temple of god
(adorned) with lofty towers.’—(Krishnapuram Plates of Sadasivaraya,
v. 56, Ep. Ind., Vol. ix, pp. 336, 341.)

(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. viii, Part i, Sagar Taluq,
no. 55 ; Transl., p. 100.)

(14) ‘Built (in the year specified) the tower of the temple (gopura)
of the god Śivamisvaram udayyar.’—(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 smith,
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) Nutana-vāgi gopuravam kaṭṭiṣi gopura-pratishṭhe suvarṇa-
kalasa-pratishṭhe saha māḍiṣi—‘erected a new gopura with golden
finials in the Chāmuṇḍēsvari hill.’—(Ep. Carnat., Vol. iii, Mysore Taluq,
no. 20 ; Roman Text, p. 6 ; Transl., p. 3.)

(18) Viraś śrī-chika-deva-rāya-nṛpīpatī reme pure saṁvasan 1
Śrīraṅge ramaṇīya-gopuravati k̄shoṇi-vadhū-bhūṣaṇe 2

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 services 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) Mēroś śriṅgam utāndhakāri-bhavanaṁ prāleya-prithvi-dhṛitāḥ
kutaṁ kiṁ muravairi-nirmitta-mahā-dvārāvati-gopuram I
Kiṁ vā kiṁ maya-sāra-sāra-sahitāṁ pāṇḍūdbhavanāṁ sabhā-
dvāraṁ guṇḍa-chamūpa-nirmita-mahāśaṭkaṁ samujjrim-
bhate II
Sapta-dvīpa-samudra-gotra-dhara-loka-chhanda-rishyasvāsaṁ
khyatānecaka-jīgana-mahaniyāśesa-vastu-śriyāṁ I
Sārames gopura-nishṭā-sapta-bhuvana-vyājena śaṭko mahān
ekbhūtām ivāvabhāti satataṁ śṛ-guṇḍa-dvāpādhīpaḥ II

'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
kalaśas.'—(Ep. Carnat., Vol. xi, Dāvaṇagere 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, Kailāsa-
nātha temple.'—(Pallava Architecture, Arch. Surv., New Imp. Series,
Vol. xxxiv, Plate v.)

GOPURĀKĀRA(-KRITI)—Buildings of the gate-house shape.

Kechid vai mālikākārā kechid vai gopurākṛiti īḥ II
Māṭriṇām ālayāṁ kuryād gopurākāram eva tu II
(Suprabhedāgama, xxxi, 123, 129.)

GO-MĀṬHA—Literally a monastery for cows, a cowstall.

Yo dharmma-puńjam hi vichāraya v(b)uddhyā so‘kārayad goma-
(th)a-nāṃdheyaṁ II
V(b)āṭihādīṁ-pure ramye go-maṭ(th)aḥ kārītaḥ śubhaḥ I
Aśrayaḥ sarvva-jantunāṁ kailās(a)śādrit ivāpāraḥ II

'Caused to be made the place known by the name of Gomaṭha (?).'
'This auspicious go-maṭha (?) was caused to be made in the beautiful
town of Batihādim. (It is) a shelter to all being like another Kailāsa.'—
(R. B. Hira Lal, B.A.)

But from the context the meaning of go-maṭha (lit. house for cows)
seems certain: it is paśu-śālā or sheds for animals.

(Batihagarh Stone Inscrip., vv. 8, 9, Ep. Ind.,
Vol. xi, pp. 46–47.)

GOSHTHA—A cowstall.
GOSHTHA-PAṆJARA

GOSHTHA-PAṆJARA (see PAṆJARA)—The niche or recess in the wall which generally contains a statue, and sometimes serves as a decoration.

GOSHTHI-(KA)—A committee, trustees, the managing committee of a building, a club-house.

Members of Paṇch or committee entrusted with the management of religious endowments. Prof. Bühler.—(Ep. Ind., Vol. i, p. 190, note 50; 'trustee,' Dr. Hultzch, Ind. Ant., Vol. xi, p. 338, last line of the text.)

Cf. Goshṭhika-bhūtena idaṁ stambham ghaṭitam

(Deogadh Pillar Inscript. 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-goṣṭhyadāḥ samudadidharad-dhiṛa-dhiṛu-dāram atisuṇḍaram prathamā-tirthankrin-marhdirāmah

(Bijapur Inscript. of Dhavala of Hastikundi, v. 34, Ep. Ind., Vol. x, p. 22.)

GEYA—A class of buildings.

(Kamikāgama, xlv, 58a-59, see under MĀLIKA.)

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 Rīg-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 (aranya), 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 I, 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-Bṛāhmaṇa, xiii, 2, 4, 2, Aitareya Bṛāhmaṇa, 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, Taittiriyā-Saṁhitā, vii, 2, 2, 1, Kāṭhaka-Saṁhitā, vii, 7, xiii, 1, Vājasaneyi-Saṁhitā, ix, 32,
5 Paṇčaharita-Bṛāhmaṇa, xvi, 1, 9, Śatapatha-Bṛāhmaṇa, iii, 8, 4, 16, etc. Plants: Taittiriyā-Saṁhitā, v, 2, 5, 5, vii, 3, 4, 1, etc.
6 A-V., iv, 22, 2, viii, 7, 11, etc.
7 Brhādāraṇyaka-Upanishad, vi, 3, 13 (Kāṇva, 22, Mādhyaminda).
open, though perhaps a fort (pur) might on occasion be built inside. Presumably they consisted of detached houses with enclosures, but no details are to be found in Vedic literature. Large villages (mahāgrāmāḥ) were known.

(Professors Macdonell and Keith, Vedic Index, Vol. 1. pp. 244-245.)

(2) Kāmikāgama (xx, 4, the definition) :
Viprair athānyair varṇair vā bhogyo grāma udāhritaḥ
The situation of the village-gods and temples (ibid., xxvi. i-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 śhānaṁ yuktyā prakalpayet
Utkṛśhtānāṁ samīpe syān nikṛśhtānāṁ tu dūrataḥ

(3) Brahmāṇḍa-Purāṇa (Part 1, 2nd anushaṅga-pāda, Chap. vii, vv. 105, 111; see also v 94) :
Khetānāṁ cha purāṇāṁ cha grāmānāṁ chaiva sarvaśaḥ
Tri-vidhānāṁ cha durgānāṁ parvatodaka-dhanvināṁ
Nagarād yojanaṁ khetāṁ khetāṁ gramo'rdha-yojananām
Dvi-krośaḥ parama-sīmā khetra-sīmā chatur-dhanuḥ

(4) Kautiliya-Artha śāstra (Chap. xxii, p. 45, 46) :
Śudra-karshaka-prāyaṁ kula-satāvaram pañcha-sata-kulaparaṁ
grāmāṁ krośa-dvi-krośa-simānam anyonya-rakshaṁ niveśayet
Nadi-saila-vana-gṛhishṭā-śāri-setubandha-sālma-sāmī-kśhīra-vṛi-
kshāṁ antēshu simnāṁ sthāpayet
Aṣṭa-sata-grāmyā madhye sthāniyaṁ chatus-sata-grāmyā drona-
mukhaṁ dvi-saṁ-grāmyā khāṛvāṭikāṁ daśa-grāmi-saṁgrahena
saṁgrahaṁ sthāpayet

'Villages consisting each of not less than a hundred families and of not more than 500 families of agricultural people of Śudra caste, with boundaries extending as far as a krośa (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 sālma-sāmī and milky trees.'

'There shall be set up a sthāniya (fortress of that name) in the centre of eight hundred villages, a drona-mukha in the centre of

1 As now-a-days, see Zimmer, Altindisches Leben, 144, citing Hugel, Kashmir, 2, 45.
2 Jaiminiya-Upanishad-Brāhmaṇa, 11, 13, 4.
four hundred villages, and a samgrahaṇa in the midst of a collection of ten villages.'

(5) *Ṭāḷṇaṅvalka-Saṁhitā* (II, 167, etc.):

Dhanuḥ-śataṁ pariṇāho grāma-kṣetrāntaraṁ bhavet
Dve śate kharvaṭasya syāṁ nagarasya chatuḥ-śatam

(6) *Manu-Saṁhitā* (VII, 237, etc.):

Dhanuḥ-śataṁ pariḥāro grāmasya syāt samantataḥ
Śamyāpātās trayo vai tri-guṇo nagarasya tu

(7) *Mahaḥbārata* (XXI, 69, 35):

Ghoshān nyasetā mārgeshu grāmān utthāpayed api
Praveśayech cha tān sarvān sākhā-nagaraśv-api

*Ibid*, 2, 5, 81:

Kechid nagara-gupty-arthaṁ grāmā Nagaravat kṛitaḥ

(8) *Mānasāra*, Chap. IX (named Grāma), 1-538:

According to shape the villages are divided into eight classes, namely, Danḍaka, Sarvatobhadra, 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-mānāṁ cha dvitiyaṁ padaṁ vinyaset
Trītiyaṁ tad-balīṁ datvā chaturtham grāma(m) vinyaset
Paṇchamaṁ griha-vinyāsaṁ tatra garbhāṁ vinikṣipet
Shaṭkaṁ griha-praveśaṁ cha tan-mānāṁ adhuno cyate

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 vil-
lages) 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 inter-
section 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 Ayodhyā given in the Rāmdāpa (see under NAGARA), the
proportion between its breadth and length is as one is to four. Pātaliputra
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 Inscrip. 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-karvaḍa-maḍamba-drona-mukha-purā-pattana-rajadhani)—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-margaḥ simā-margo daśaiva tu

(Brahmāṇḍa-Purāṇa, Part 1, 2nd anushāṅga-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

GHATA

GRAHA—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-sāhyuktam  
Grāha-kinnara-bhūshitam  
Grāha-puchchhādi-sarvēṣhāṁ svarṇa-ratnena bandhayet  
Grāhāntaṁ sarva-ratnaiś cha puritaṁ śreṇi-sāmyutam  

(M., xlvi, 53, 56, 57, 60.)

GRAHA-KUNDALA—The crocodile-shaped car-ring for an image.

Cf. Grāha-kundala-bhūshaṇam  
Anyathā sarva-saktināṁ grāha-kūndala-bhūṣṭiṁ  

GRIVA (see KANTHA)—The neck, the dado; as a member of the pillar it comprises vedikā (altar), grīva (dado proper), and bhūshanā (ornament).—(M., xv, 105-107)

GRIVA-BHŪSHAŅA—The ornament of the neck, a part of the pillar. It comprises uttara (fillet), vājana (fillet), gala (dado), and vājana (fillet).—(M., xv, 111-113.)

GRAIVEYAKA—A necklace for an image.

Sapta-suvarṇa-nishka-kalitam graiveyakam kantimat 'charming necklace made of seven nishkas of gold.'—(Four Inscrip. at Śrīkurmapam, no. D, line 6, Ep. Ind., Vol. v, p. 37.)

GH

GHATA—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 vibhajaya navadhā vahanāṁ bhāgo ghaṭo'sya bhāgo'nyah  
(Brihat-Sāṁhitā, LVI, 29.)


(1) A type of building which is shaped like a water jar (kālaśā) and is 8 cubits wide.—(Brihat-Sāṁhitā, LVI, 26, J.R.A.S., N.S., Vol. vi, p. 319, see under PRASĀDA.)

A jar-shaped carving (on the doorframe):

Śeṣaṁ maṅgalya-vihagaih śrī-vriksha-svastika-ghaṭaiḥ  
Mithunaiḥ patra-vallībhīḥ pramathaṁ chopāsobhayet  

(Ibid., LVI, 15.)
A type of building:
(2) Matsya-Purāṇa (Chap. cclxix, vv. 37, 49, 53; see under Prāsāda.)
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 33; see under Prāsāda.)
(4) Mānasāra (xlvi, 15-18):
Shat-saptāḥśāntulaṁ vāpi śīla-stambham viśālakaṁ
Vṛttaṁ vā chatur-āraṁ vā ashṭāraṁ shoḍaśāraṇam
Pāda-tuṅge'shṭa-bhāge tu tṛiṇaṇendhvatam aḷaṅkṛitaṁ
Bodhikaṁ mushti-bandham cha phalakā-tāṭikā-ghaṭam

(See further context under Śīla-stambha.)

GHATTA (see SOPĀNA)—A flight of steps.
Śrī-vatasa-rāja-ghaṭṭo'yaṁ nūnaṁ tenātra kāritaḥ
Brahmāṇḍam ujjvalāṁ kīrttim ārohayiṁ ātmanaḥ
'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.]

GHATIKALAYA—The building where the water-clock is placed.
(Cintra Prasasti of the reign of Sarangadeva, v. 40, Ep. Ind., Vol. i, pp. 284, 276.)

GHATIKĀ-STHĀNA—The place or building where a clock is placed, a religious centre, an institution, a hermitage, a temple.

(1) Uṭṭaṅkotyā śāma-vede vyādhattaṁ ghaṭikāśramam—'in accordance with Uṭṭāṅka's saying in the Śāma-veda, the ghaṭikā (hermitage) was established.' (It should be noted that this inscription is on the door of the Ammanavaragudi in the enclosure of the same Janāradosva-vāmi temple.)


(2) 'Possessor of thirty-two velama, eighteen cities, sixty-four yoga-pīṭhas, and sixty-four ghaṭikā-sthānas(?).'{—(Ep. Carnat., Vol. vi, Shikār-pur 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 Virasārmma, desiring to be proficient in pravachana, entered
into all religious centres (ghaṭikā-sthāna) and (so) became a quick (or ready) debater (or deputant).’—(Ep. Carnat., Vol. v, Part I, Chamunarayapatna Taluq, no. 176, Transl., p. 113, para. last, but one.)

(4) ‘With myriads of people, pracices 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-desa 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 94). 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.

(6) Dvā-trimśat tu velāvurumum ashtādaśa-patṭanamum bāsa śaṭī- yogo-pithamum 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 Inscrip. at Terdāl, line 60

GHANA—Solid, a kind of measurement, thickness.

Eka-hasta-samāṁ dirghaṁ tad-ekāṅgula-vaṣṭritam ā
Ghanam ardhaṅgulam proktam hasta-nischitya yojāyet 1

(M., ii, 64-65; see also xxi, 311-313, 593-595, lx, 17-18; lxii, 17, under AGHANA.)

GHANA-MĀNA (see AGHANA-MĀNA)—The measurement by the exterior of a structure.

(M., xxi, 291-330, and 331-335, see under AOHANA-MĀNA.)

Gf. Yogādi-ghanam mānam cha kṛitvā bāhye navāṁśakam ā

(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.)

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GHĀṬANA

GHĀṬANA—A bolt.

Yogyam kavāṭa-yugmaṁ śre-ḥṭhaṁ madhyaṁ cha harmyake
Antar vāpi bahir vāpi ghāṭanaṁ kila-saṁyutam

(M., xix, 152-153.)

GHṚITA-VĀRI (cf. Pīṭha)—The water-pot, a part of the Pīṭha or the pedestal of the Phallus.

Pīṭhasyordhve viśāle tu chatusła-paṇcha-shaḍ-aṁśake
Ekāṁśena cha śeṣaṁ tu ghṛita-vāri-viśālakam

(M., liii, 24-52.)

CHAKRA—The disc of Vishnu, a type of buildings.

(See Mānasāra lxxv, 145; lxxvi, 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 chakram tu bhauomena bhājanāntaṁ vinikshipet

(M., xii, 137; see also 158.)

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

(M., xxxix, 11-15; see under Prāśāda.)

CHANDITA—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 Chatuskhona)—A type of building which is quadrangular in plan, has one storey and five cupolas.

(2) Matsya-Purāṇa (Chap. clxix, vv. 28, 53; see under Prāśāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under Prāśāda).

CHATUR-MUKHA (see under Grāma and Śālā)—Literally four-faced, a class of villages, a type of building, a kind of hall.

A class of the four-storeyed buildings (M., xii, 12-23; see under Prāśāda).
A class of villages (M., ix, 3, cf. the description in detail, 490-507; see also xix, 212).

A class of śālās (hall, mansion, pavilion, etc. M., xxxv, 3-4; see under ŚALĀ).

Cf. Sarvatobhadra-chatur-mukha-ratna-traya-rūpa-tri-bhuvana tilaka-Jina-chaityālayavanu—the Tribhuvana-tilaka-Jina-chaityālaya (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 Tirthāṅkaras 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), śiraḥ (spire) and śikhā (finial).

(M., xxxix, 154-156, see also xxxii, 591.)

CHATUR-VARGA-KĀNTAKA—A set of four architectural members.

(M., xxxii, 531.)

CHATUSH-KOṆA—Literally four-cornered, a type of quadrangular buildings (see under CHATUR-AŚRA).

(1) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under PRĀŚĀDA).
(2) Brihat-Samhitā (Chap. LVI, 18, 28; see under PRĀŚĀDA).

CHATUH-ŚALĀ—A house with four śālās (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-grīham proktam śālayām kalpayen na vā II
Chatuṣ-śāla-prades'e tu tad-adho-bhūmir uchyate II
Madhyā-maṇḍapa-saṁyuktam chatur-grīham udāḥhitam II

(Kāmiṅgama, xxxv, 5-7, 70, 93.)

Chatuḥ-śala-gra(gri) ham śreṣṭhaṁ tri-śalāṁ madhyamaṁ bhavet I
Dvi-śalām adhamam proktam hīnam syād eka-śalakam II

(Ibid., xxv, 13, 14.)

Śalāikā daṇḍa khaṇḍābhā dvi-śalā tad-dvayena tu I
Tat-trayena tri-śalā syāt chatuḥ-śalā chatuṣṭayī I
Saptabhiḥ sapta-śalā syād evam anyāṁ tva kirtitaḥ(-m) II

(Ibid., xxxv, 34, 35.)
CHATUH-SILÄ

Shad-bhāgena mahā-sālā chatuḥ-sālā tri-bhāgikām 1
Madhya-sāla (-ir) yugāṁśena bhadra-sālā cha madhyame 1
Anu-sālā cha madhye cha chaika-bhāgena bhad rakam 1

Chatuḥ-sālam—(Amarakōśha, i, ii, 6).

CHATUH-SILÄ—Literally four pieces of stone, a pedestal.

Benasyaika(-kā)-sīlā proktām liṅgānāṁ tach-chatuḥ-sīlā 1

CHATUH-STALA—The fourth storey, its general description (M., xii, 89-106), the eight classes (ibid., 1-88).

(See under Prāśāda.)

CHANDRA-KĀNTA—A site-plan in which the whole area is divided into 1,024 equal squares (M., vii, 50; see under Padavinyāsa), a class of ten-storeyed buildings (M., xxviii, 6-8; see under Prāśāda), one of the five Indian orders (Suprabhedāgama, xxxi, 65, 66; see under Stambha).

CHANDRA-SĀLÄ (-LIKÄ)—A room at the top of a house, a kind of windows, sky-lights, dormer-windows.

(1) Tri-chandra-sālā bhaved valabhi—the roof must have three dormer-windows.—(Bṛihat-Saṃhitā, LVI, 25, 27, J.R.A.S., N. S., Vol. vi, pp. 319, 320.)

(2) Pārśvayoḥ chandra-sāle’sya uchchhrāyo bhumikā-dvayam 1

(Matsya-Purāṇa, Chap. ccxxvi, v. 38; see also vv. 40, 41, 42, 46.)

(3) Chandra-sālānvitā kāryā bheri-sikharara-saṁyutā 11

(Garuda-Purāṇa, Chap. xlvii, v. 44.)

(4) Tri-chandra-sālā bhaved valabhi 11

Babu-ruchira-chandra-sālāḥ shad-vimśad-bhāga-bhūmiḥ cha 1

(Bhavishya-Purāṇa, Chap. cxxx, vv. 32, 34.)

(5) Hasti-prishṭha-yuktān chandra-sālābhīś cha sa manavitam (vim-ānam) 11

(Kāmiṅgama, L, 92.)

(6) Kuṭṭimo’stri nibaddha bhūṣ chandra-sālā śīrogrīh 1

Commentary: chandrādi-dvayān grihoparitana-grihasya uparam ādi- aṭṭāl ityādi prasiddasya 1

(Amarakōśa, ii, 5, 8.)

CHAKÅNA—A synonym of the pillar (M., xv, 4), a foot (M., lviii, 3, etc.).

(See under Stambha.)
HINDU ARCHITECTURE

CHITRA

CHARA-VÄSTU—A movable structure, a temporary building.

Grämädinäṁ nagarädinäṁ pura-pattana-khaivaте
Koshṭha-kolädi-sarveshäm garbha-sthänam ihochyate
Sthira-västu-kukshi-deśe tu chara-västu tathāpi cha

(M., xii, 168-170.)

CHARUKA (see RUCHAKA)—A type of building.

Nispaṭāṁ charuкумаṁ vidyāt sarvatraiva viśeshaḥ

(Kānikāgama, xxxv, 91; see also 88-90, under Nandyāvarta.)

CHALA-DANDA—The movable lamp-post.

Chatur-asraṁ vā tad asṭāgram vṛttāṁ vā chala-danda-kam
Sthira-danda-viśāle tu mānāṅgula-vaśāṁ nayet

(M., l, 84-85.)

CHALA-SOPĀNA—The movable staircase, a ladder.

(M., xxx, 130; see under Sopāna.)

CHĀRA—A platform.

Vṛishabhasya lakṣaṇam samyag vakhyate’dhuna
Vimāne maṇḍape vāpi chāropari parinyaset

(M., lxii, 1, 3.)

CHĀRU-BANDHA—A type of base of the pillar.

Tato jāṅga-balumis ched adhisṭhānaṁ prakalpayet
Tach chātur-vidham ākhyātam iha sāstre viśeshaḥ
Padma-bandhaṁ chāru-bandhaṁ pāda-bandham pratikramam

(Suprabhedāgama, xxxi, 16-17.)

CHARYĀ—A road which is 8 cubits broad.

Aśṭa-hasta-pramāṇa-mārgaḥ

(See Kauśhtiyā-Arthā-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 octagonal building (Agni-Purdna, Chap. civ vv. 20-21; see under Prāśaḍa).
A full relief or image whose whole body is fully shown:
Sarvāṅgaṁ dṛṣṭyaṁnāṁ yat chitram evaṁ prakathyate

(M., l, 1-9.)

See Suprabhedāgama (xxxiv, 3) under Ābhāsa.

173
CHITRA-KALPA—A head-gear, an ornament for an image.
Patra-kalpam chitra-kalpaṁ ratna-ka'paṁ cha miśritam ।
Eshāṁ chatur-vidhaṁ proktam kuryād ābharanāṁ budhāḥ ।

(M., L, 3-4.)

CHITRA-KARNA—A kind of pillar.
(M., xv, 30; see under Stambha.)

CHITRA-TORANA (see Torana)—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, leopards, and geese.

Tad eva (like the Makara-torana) pārśvayor madhyāṁ pūritam cha dvayor (makarayor) api ।
Nakra-tuṇḍa-prāg-grahais cha tayor āśya-vinirgataiḥ ॥
Vidyādharaṁ cha bhūtaṁ cha simhe(-hairi)va vyāla-haṁsaṁkaiρ api ।
Bāle srag-dāṇḍakaiρ anyair maṁi-bandhaṁ víchitrītaṁ ॥
Chitra-toranaṁ etat syād devānāṁ bhū-bhutāṁ varam ।
Ihāṣu pratimādyāṁ pādāḥ sarvāṁ-gaṁ-sobhitāḥ ॥
Chatur-asraśṭa-ṛṇītābhā kumbha-maṁyāṁ sämyutāḥ ॥
Pottikā-sahītaṁ vā syur viyuktā vā prakīrtitaṁ ॥
Utsandhād avalambam tu kuryāṁ makara-prīṣṭhakam ॥

(Kāmikāgama, LV, 66-70.)

CHITRA-PATTA—A moulding of the pillar, an ornamented band.
(M., xv, 34; see the lists of mouldings under Adhishthāna and Upāśṭhā.)

CHITRA-SKAMBHA—A column with all characteristics of the padma-kānta (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 chitraābhāsasya vā punaḥ ।
Jalādhivāsanaṁ proktāṁ vṛṣhendrasya prakīrtitam ॥

(Līṅga-Purāṇa, Part II, Uttara-bhāga, Chap. XLVIII, v. 43.)

An image painted on a pata (a piece of cloth, a tablet, a plate) or wall (Suprabhedāgama, xxxiv, 4; see under Ābhāsa).

174
CHITRĀRDHA—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-karaṁ etat

(Brihat-Saṁhitā, liii, 38, J. R. A. S., N. S., Vol. vi, p. 282.)

CHULIKĀ (CHULI)—A tower, a head ornament, the capital, the top.

(1) Antar vapra(h) bahītīś cheshṭām dirghaṁ cha chūlikā

In connexion with the joinery:

Etat suvrītta-pādānām tri-karṇaṁ vakshyate’dhunā
Tad eva cha tri-karṇaṁ syāt tri-chūlikam eva cha

(M., xvi, 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-harmyaṁ

(M., xxxiv, 4.)

An ornament for the head:

Lamba-hāram api chūlikādibhiḥ

(M., l, 301.

(2) Stambhasya parikshepāḥ shaḍ-āyāmā dvi-guṇo nikhātaḥ chūli-kāyāḥ chatur-bhāgāḥ—‘in fixing a pillar 6 parts are to form its height on the floor, twice as much (12 parts) to be entered into the ground, and one-fourth for its capital.’—(Kauṭiliya-Artha-śastra, Chap. xxiv p. 53.)

(3) Trichūli vaiśya-sūdrānāṁ paṇcha sapta mahībhṛtām
Brāhmaṇānāṁ tathaiva syur ekādaśa tu vedikāḥ
Pāshaṇḍāśramāṁ yugma-saṁkhyaḥ chūli vidhiyate

(Kāmiṅkāgama, xxxv, 160, 161.)

The synonyms of chūlikā:

St(h)ūpikā cha ghaṭāḥ kilo sūlaṅkaḥ st(h)ūpīr ity-api
Sikhā st(h)ūpīr iti khyātā chūlikā cha dvijottamāḥ

(Ibid., lv, 207.)

CHULI-HARMYA (cf. CHULLI)—A tower, a room at the top of a house, an attic room, the garret.

(1) Prastarordhive viśeśo’sti chūli-harmyādi-maṇḍitam

(M., xxxiv, 499.)
(2) Ekāneka-talāntam syāt chūli-harmyādi-mañdītam 1

(M., xxxv, 37, etc.)

(3) Chūli-harmyā-yutaṁ chordhive chāgra-dvāra-sāmanvītam 11
Sordhvā-vāstavya-sāmyuktāṁ chūliharmyā-yutaṁ tu vā 11
Sā bhūmir maṇḍapāgāra-chūli-harmyā-vibhūshitā 11
Athavā maṇḍapordhive tu chūli-harmyā-vibhūshitam 11
Talādhiṣṭhāna-pādebhyāṁ kinchid-ūna-pramāṇakam 11

(Kāmiṅkāgama, xxxv, 63, 65, 71, 114.)

(4) Prakāra-madhye kriṭvā vāpiṁ pushkarinīṁ dvāraṁ chautu-śālam
adhyaṛdhāntarāṇikāṁ kumārī-puraṁ maṇḍa-harmyāṁ dvi-talaṁ maṇḍaka-
dvārāṁ bhūmi-dravya-vaśena vā tri-bhāgādhikāyāmāḥ bhāṇḍa-vāhiniḥ
kulyāḥ kārayet 1

‘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 Sastri’s translation, as given above, does not seem to have resulted from a happy construction of the text. ‘Kumaripura,’ ‘maṇḍa-harmyā’ and ‘dvi-tala’ (two-storeyed) ‘maṇḍaka-dvāra’ bear apparently some technical meanings which are not well expressed in the translation.

‘Maṇḍa-harmyā’ might be identical with ‘chūli-harmyā’ inasmuch as ‘maṇḍa’ and ‘chūli’ are almost synonyms, both meaning top or summit (see KUMĀRI-PURA).

(Kauṭūliya-Artha-śāstra, Chap. xxiv, p. 54.)

CHAIKYA (CHAIKYĀLAYA)—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) Tasminn Iruga-daṇḍeṣa-pure chāru-śīlāmayam 1
Śri-Kunṭhū-Jinānāthasya chaityālayam achikarat 11

‘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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CHAITYA

(2) Pārśvanāthaśya Arhataḥ śilāmayaṁ chaityālayaṁ achikarat!
'Caused a temple (chaityālaya) of stone to be built to the Arhat Pārśvanātha.'

Cf. Bhavya-paritosha-hetum śilāmayaṁ setum akhiladharmmasya!
Chaityāgāram achikarad ādharanī-dyumanī-hima-kara-sthāryaṁ

(Vijayanagara Inscrip. of Devaraja II, v. 20, H.S.I.I., no. 153, pp. 162, 164, 166.)

(3) Śrī-yogasvāmināḥ. . . . eshā Malukaya-chaityā—'this is the Malukaya temple of the god Yoga Svāmin.'—(Sanskrit and old Kanarese Inscrip. no. 170, Asni Inscrip. of Mahipala, line 7 f.; Ind. Ant., Vol. xvi; p. 175, note 12.)

(4) Abode chaityām—′The chaitya on (Mount) Arbuda.'
Miga-sakadakam chetaya—The chaitya which gladdens the antelopes.'—(Bharaut Inscrip. nos. 5, 11, Ind. Ant., Vol. xxi, pp. 227, 228.)

(5) Kāyastha Palhadeva (or Palhaja) . . . built a tank and a temple (chaitya) of Sambhu (Śiva), and also laid out a garden.'—(Narawar Stone Inscrip. of Ganapati of Nalapura, vv. 22-25, Ind. Ant., Vol. xxii, p. 81.)

(6) 'Veṣāli is beautiful and beautiful are the Udena, Gotamaka, Sat-tambaka, Bahuputta, Sārandada, and Chāpāla chetiyas.' (Dīgha-Nikāya, 11, p. 102, Udana, 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) Boppanāpara-nāmāṅkaś chaityālayaṁ 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-mañgalam, and set up (the god) Māṇikya-deva; also caused to be repaired the Paramesvara-chaityālaya which the blessed ones (Jains) had formerly erected in Hullanahalji and granted lands to provide for the offerings at the two chaityālayas.'—(Ep. Carnat., Vol. iii, Nanjangūḍ Taluq, no. 64; Transl., pp. 101, 102; Roman Text, p. 193.)

(9) 'Caused to be set up afresh the image of the Tirtha(ā)-kara Chandraprabha, the god Vijaya and the goddess Jvalini, 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- mana-kalaśa-kalita-kūṭa-koṭi-ghatitam apy-uttuṅga-chaityālayamaṁ—′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 Dhummar (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 (chīyate pāshāṇādīnā 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 Garuḍa-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 Rāmdāyaṇa alludes to the Brāhmaṇical and not to the Bauddha Chaitya. The commentators are not consistent in saying that chaitya means a Brāhmaṇical building.
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 (Rāmāyana, v. 12, 17) mentions chaitya trees so called
probably because instead of constructing a building it was also the
custom to plant trees with revetment round their stems where the
chayana ceremony was performed. In course of time, however, all
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. Mallīnātha quotes
ViŚva (chaityam āyatane Buddhavandye choddesapādape).'

The ceremony performed after the burning of dead bodies is
sarinchayana, 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 smāśāna-chaitya alluded to in no. 9, to be a monumental building
erected on such spot in memory of departed kings and other great
personages.'

'It may, therefore, be presumed that in accordance with custom a
chaitya was built in memory of Buddha, and that his disciples
began to worship and multiply it by taking his funeral relics to
different parts of the country while the sacrificial chaityas of the Brāhmaṇs became scarce owing to the opposition made by the Baudhās
to anima1 sacrifices, and the Brāhmans themselves having prohibited the
āsvamedha for the Kaliyuga.'

'It will be seen that the Rāmāyana mentions temples and idolatry;
but these seem to be of old date in India, though not so very prevalent
as at present. Stenzler's Gautama Sūtra (9, 66) prescribes the going
round of Devāyatana; 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. vn, p. 1001, ef
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: Mahāvahīa, 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 Brāhman and other castes and containing royal residence and king’s palace.

A suburb town inhabited by the weavers:

Grāmadināṃ samīpaṃ yat sthānāṃ kubjam iti smṛitam
Tad eva cherikā proktā nagari tantuvāya-bhuh

(Kāmikāgma, 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-jātiṇāṃ grihāntas cherikoditaṁ

(M., x, 85-88.)

CHAUCHĀLĀ(-VĀDI)—A building with four sloping roofs.

‘In the tiger-face chāvadi (i.e. chauvādi) he set up images of his family gods (named).’—(Ep. Carnat., Vol. v, Part i, Channarayapatna 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 Gujarat (no. xvii, line 6, and no. xix, line 6, Ep. Ind., Vol. ii, pp. 30, 31).

(2) ‘And as a work of dharma, (I) wish to erect a chhatra in the presence of the god Vināyaka . . . and erecting a chhatra for daily feeding of six Brāhmans 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 chhatra (perhaps by slip Mr. Rice puts in chatra, because in the text, the reading is chhatra) in connexion with this mathā, providing for 1 yati, 4 Brāhman pilgrims, and 2 cooks, altogether 7 persons, from the proceeds of cultivating the land.’

From this passage it is clear beyond doubt that ‘chhatra’ and ‘sattra’ point to the same object, namely, a building or buildings constructed in
HINDU ARCHITECTURE

CHHELÄ (PHELÄ)

connexion with a temple, matha, or chaityālaya to provide lodgings and food gratis to deserving persons.

(Ep. Carnat., Vol. vi, Koppa Taluq, no. 27; Transl., p. 80, Roman Text, p. 274, para. 2, line 5 f.)

CHHANDA (see VIMĀNA-CHHANDA)—A building, a door, a phallus. The temple (prasāda) named vimāna belonging to the chhanda class.

(Brihat-Saṁhitā, LVI, 17, 22.)

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.


CHHELÄ (PHELÄ) (see GARBHA-MAṆJŪSHĀ)—The vault of the foundation-pit.

Hemākāreṇa tāmreṇa chhelāṁ vā kārayed budhaḥ
Chhelotsedhāṁ tri-pādāṁ syād apidhānasya samuchchhrayaḥ
Chhelā paṁchāṅgulā proktā grihānāṁ nādhikā bhavet
Phelā is perhaps the same as 'chhelā'
Shaḍ-āṅgula(m) pramāṇam tu chatur-vimśāṅgulāntakam
Bhājanasya samantāt tu sāvakāśa-samanvitam
Tathāsmanā chetṣakayā phelākārāṁ tu garttakam

(Kāmikāgama, xxxi, named Garbha-nyāsa-vidhi, 6, 7, 12, 74, 75.)
JAGATA (-TĪ)  

JAGATA(-TĪ) (cf. JĀTĪ)—A moulding of the base, or of the pedestal of an idol or phallus, a class of buildings, platform over a well.

(1) Pīthikā-lakṣaṇaṁ vakṣhye yathāvad anupūrvaśaḥ 1  
Pīthochchhṛayaṁ yathāvach cha bhāgān shoḍa’sa kārayet 1  
Bhūmāvekaḥ pravishṭaḥ syāḥ chaturbhir jagatī matā 11  
(Matsya-Puṛāṇa, Chap. cclxii, vv. 1-2, see also 4-5.)

(2) Śīkhareṇa samāṁ kāryam agre jagatī(ṭī)-vistaram 1  
Dvi-guṇenāpi karttavyaṁ yathā-śobhānurūpataḥ 11  
(Agni-Puṛāṇa, Chap. xli, v. 5.)

Jagatī-vistarārddhena tri-bhāgena kvachid bhavet 11  
(Ibid., Chap. ciii, v. 6.)

(3) Pravṛtī jagatī kāryyā phala-pushpa-jalānvitā 11  
(Garuda-Puṛāṇa, Chap. xlvii, v. 47.)

(4) Pāda-bandha-vimāne tu geha-garbhopari nyaset 1  
Pratibandha-vimāne tu vṛiter upari vinyaset 11  
Vṛiter upari viprāṇāṁ kumudopari bhūḥṛitam 11  
Jagaty-upari vaisyānāṁ śūḍrānāṁ pādukopari 11  
(Kāmkīgama, xxx, 91, 92.)

(5) A moulding of the base (adhiṣṭhāna) :  
Jagatī tu shad-āṁśā syād dvi-bhāgārdha-dali kramāt 11  
Shad-bhāgā agatī prokta kumudāṁ paṇcha-bhāgikam 11  
(Suprabhedagama, xxxi, 19, 24.)


JāNGAMA-(BERA)—The movable idol.

Sthāvaram jaṅgamaṁ chaiva dvi-vidham beram uchyte 1  
Jaṅgamaṁ chotsavam bhavet sarvaṁ sthāvaram ishyate 1  
(M., l, 17-18.)

Evam tu chotsavādīnāṁ sthāvaram jaṅgamādīnāḥ(-nām) 1  
(M., lxiv, 93.)

JĀNGHA—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 :

Jānu-tāram śarāṁśaṁ syāj jāngḥā-tāram yugāṁśakam 1  
(M., lvii, 33, etc.)
HINDU ARCHITECTURE

JANMA-NIRGAMA

(2) Jaṅghochchhrayām tu karttavyaṁ chatur-bhāgena chāyaṁām
Jaṅghāyām(-yāḥ) dvi-guṇochchhrayām maṇjaryyāh kalpayed
budhaḥ

(Agni-Purāṇa, Chap. v, 423.)

(3) Įrddhva-kshētra-sama-jaṅghārdha-dvi-guṇaṁ bhavet
Tad-dvidhā cha bhaved dhītir jaṅghā tad vistārārddhagā
Tad-vistāra-samā jaṅghā sikharam dvi-guṇaṁ bhavet

(Garuda-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
Dhṛiti-mārgas tūrddhva-shāshthām kramaśaḥ padikāḥ śmṛitaḥ

(Brahmaṇḍa-Purāṇa, Part I, 2nd anushaṇa-pāda, Chap. vii, v, 115; see also vv. 113, 114 under Rāja-patha.)

JAJṆA-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-śālā tu dvi-bhāgaṁ madhya-bhadrakam
Jana-kāntam iti proktam śrēṣṭho ravi-tālānvitam

(M., xxx, 35-36; see also 33-34, under Māgadha-kānta.)

JANA-CHĀPĀKRĪTI—A type of bow-shaped arch.
Vṛttam vātha tri-yugmāṁ vā chārdaḥ-chandrākritis tathā
Jana-chāpākṛitir vāpi yathēṣṭākāra-toraṇam

(M., xlvi, 31-32.)

JANMAN (cf. UPĀNA)—The base, the plinth, the basement.

The basement (M., xi, 125, 126; xii, 202, etc.)
The plinth of the pedestal (M., xiii, 5, etc., see the lists of mouldings under Upāpīṭha).
The plinth of the base (M., xiv, 16, etc., see the lists of mouldings under Adhīṣṭhāna.)

JANMA-NIRGAMA (-NISHKRAMANA)—The projection or extension of the base or basement.

(M., xiii, 138; vi, 106, etc.)

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JAYADA

JAYADA (see Utshedha)—A height which is $\frac{1}{2}$ of the breadth.

(M., xxxv, 22, 26, and Kāmikāgama, l, 24 f., see under Adbhuta.)

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 (tula-daṇḍa):
Tula-daṇḍaṁ jayanti cha phalakā paryāya-vāchakāḥ

(M., xvi, 48.)

2 A part of the column:
Mudrikākā cha tulādhīkīyā jayanti tu tulopari

(Suprabhedāgama, xxxi, 108 ; see also 105-109, under Stambha).

3 A moulding of the column:
Tulā-vistāra-tārochchā jayanti syāt tulopari
Jayanti varṇakā jñeyā tulāvad anumārgakam

(Kāmikāgama, liv, 13, 16.)

JAYANTIKA(-KĀ)—A post, a moulding, a flag, a banner, the parapet staff.

In connexion with the entablature (prastara):
Etat prachchhadanat sthāne daṇḍam chopari śayayet
Etad dvāra-vaśād dirgham tasyopari jayantikam
Dāru-daṇḍam śilā vāpi ishtakena jayantikam
Athavā dāru jayantīś cha śilā chet saha-daṇḍakam
Vinā daṇḍam tathā kuryat pāśhānam phalakā nyaset
Etat sarvālaye kuryād deva-harmye viśeshataḥ

(M., xvi, 124-129.)

Ādhāra-paṭṭa-samyuktam sa-tulam tu jayantikam

(Ibid., xvi, 149 ; see M., xxxiii, 372-374.)

JAYA-BHADRA—A pavilion with twenty-two columns.

(Suprabhedāgama, xxxi, 102, 100 ; see under Maṇḍapa.)

JAYA-STAMBHA—A pillar of victory (see under Stambha).

JAYĀLA—A type of pavilion.

(M., xxxiv, 294 ; see under Maṇḍapa.)

JAYĀVAHA—A pavilion with fifty pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 9 ;
see under Maṇḍapa.)
JALA DVARA.

JAYA STAMBHA

SHAPE OF WATER RETAINING WALL 16 PENTA SOMAL OR LIKE THE PALM OF HUMAN HAND.

JALA GARBHA

TOP SURFACE OF PEDESTAL JAGATI.

JAGATI AS TOP MOULDING.

PART OF A PEDESTAL. JAGATI.
HINDU ARCHITECTURE

JALA-GARBHA (see GARBUA)—The water-foundations, the foundation of a tank, etc.  
(M., xii, 184–189; see under GARBUANYASA.)

JALA-DURGA (see under DURGA)—A water-fort.

1) Kautilya-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-dvārāṁ punas teshāṁ pravakshyāmi niveśānāṁ 11
In the three following lines the positions of the water-door are described.  
(Kāmikāgama, xxxv, 167.)

A gutter:

Kuryāt tu bhitti-mūle tu jala-dvāraṁ yathēṣṭa-dik 1
(M., xxxi, 99; see also ix, 310–312, under Dvāra.)

Jala-dvāraṁ yathāsārā(-sālāṁ) nimṇa-deśe prakalpayet 1
(M., xxxviii, 8; see also 40.)

JALA-DHĀRA—The gutter-like part of the pedestal (piṭha) of the phallus.

Nāla-tāra-tri-bhāgaikāṁ jala-dhārā-vaśālakam 1
(M., liii, 23, etc.)

JALA-PURITA-MANḌAPA—A detached building where water is preserved for bathing, washing, etc.

Parjanye majjanārthāya jala-purita-mañḍapam 1
(M., xxxii, 56, etc.)

JALA-STHALA—A reservoir of water.

In connexion with the three-storeyed buildings:
Paritaś chaika-bhāgena kūṭa-sālādi-bhūshitam 1
Tasyāntaś chāvritāṁśena chordhv-deśe jala-sthalam 1
(M., xxvi, 58–59.)

In connexion with the four-storeyed buildings:
Ekena karṇa-harmyādi tasyāntar jala-(tāt)-sthalam 1
(M., xxii, 78, etc.)

In connexion with the nine-storeyed buildings:
Śreshṭhāṁ nava-talaṁ proktāṁ viśva-kāntam udritam 1
Tad-ūrdhve dvyaṁsa-mānena vakṣhye chordhv jala-sthalam 1
(M., xxvii, 33, 34, etc.)

In connexion with the prakara buildings:
Shaḍ-aṅgulāvasānam syāt kramāt (? bhramāt) sarve jala-sthale 1
(M., xxxi, 95.)
JALANTA—Foundations reaching the underground water in connexion with buildings.

(1) Khānayed bhū-talam śreshṭham purushānjali-mātrakam
Jalāntam vā ślāntam vā pūrayed vālukair jalaiḥ
(M., xviii, 6-7.)

(2) Saṅgraha-tiromani, by Sarayū Prasāda (xx, 23) quotes from Māṇḍayya:
Jalāntam prastarantarh vā purushantam athāpi vā
Kṣhetram sarṇādhyā chodhṛitya śalya-sadānām ārabheth

(3) Vāstu-yāga-tattva by Raghunandana quotes from the Linga(-Purāṇa) without any reference:
Agrataḥ śodhayitvā tu bhūmīṁ yasya puroditam
Dvi-hastāṁ chatur-hastāṁ vā jalāntam 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. 1, p. 44, c. 2, para. 2 middle.)

(2) 'Whereas 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. 139; Transl. p. 33, line 3; Roman Text, p. 77, line 5.)

(3) Jalāndarava māḍaisa devāṅge—'erecting a jalāndara (?) for the god.'—(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 Penugoṇḍé—and that Singāya-bhaṭṭa conducting a channel to the Siruvera tank gave to the channel the name Pratāpa-Bukka-Rāya maṇḍala channel and had this Sāsana written.'

'An interesting case is recorded in this inscription: when the prince Bukka Rāya was Governor of Penugoṇḍa in A. D. 1388, he ordered the hydraulic engineer to bring the Henne river (the modern
Pennar) to the city. Accordingly a channel was made from Kal. ludi to the Siravera tank, 10 miles to the north. How the water was carried beyond that does not appear. An amusing account is given of the accomplishments of the engineer who was master of ten science:  

Jala-sūtra-svara-sāstre rasa-vaidye satya-bhāshāyām  
Rudraya-sīngari-bhavataḥ sadṛśaḥ ko vā mahi-tale śūraḥ  
(Ep. Carnat., Vol. x, Goribidpur Taluq, no. 6; Roman Text, p. 259 f.; Transl., p. 212; Preface, p. 2.  

(5) 'Saying to them "you must make this channel" they sent for the last Voja's son Peda-Bayiraboja, and gave them the contract. And they dug a channel from before Peda Nandisyuru and carrying it on below led it so as to fill the tank.'—(Ep. Carnat., Vol. x, Bagepalli 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.  

Kesāryādi-prāsāda-jāti—'the Kesari and other classes of buildings.'  
(Prāśāda-Maṇḍana-Vāstu-sāstra of Sūtra-dhāra-Maṇḍana, vi, MS. Egg. 3147, 2253, fol. 26 b.)

A class of building:
Karṇa-madhya'natre kūṭa-kosṭhe pañjara-samyutam  
Shaḍ-vargaka-samāyuktam jātir eshām hy-anarpitam  
(Kāmikāgama, xlvi, 19; see also 7 and cf. L, 9, 11.)

A class of kūṭa-kosṭha or top-rooms (Kāmikāgama, lv, 123-128; see under Karṇa-kūṭa).

A class of buildings (M., xi, 104-107; xix, 1-5; xxx, 175-177; xxxiv, 549-552; lv, 51; see under Ābhāṣa).  
Cf. Kechid bhadra-visesheṇa jātir uktaṁ purātanaiḥ  
(M., xxxiv, 553.)

A class of doors (M., xxxix, 28-35; see under Ābhāṣa).  
A type of the phallus (M., lxi, 49; see under Ābhāṣa).

JĀTI-PRĀKĀRA—The enclosure-(buildings) of the Jāti class.  
(M., xxxi, 35; see under Prākāra.)

JĀTI-ŚĀLĀ (see Jātī)—The śālā (hall, mansion) of the Jāti class.  
Evaṁ tu jāti-śālā cha kuryād-dharmya-vaśāt sudhīḥ  
(M., xxxi, 20, etc.)
JĀTI-HARMYA—The buildings of the Jāti class.
Vakṣh'haṁ jāti-harmyāṅām āyādi-lakṣaṇāṁ kramāt

(M., xxx, 169, etc.)

JĀLA-(KA, KĀ) (cf. VĀTAYANA)—A latticed window, an ornament.

(1) Mānasāra:
In connexion with the single-storeyed buildings:
Yat tan nāmāntarālaṁ chordhve nāsikā jāla-pāṇjaraṁ vāpi
(M., xix, 215.)

In connexion with the seven-storeyed buildings:
Nānā-prastara-saṁyuktaṁ jālakābhir alaṅkṛitaṁ
(M., xxv, 37.)

In connexion with the nine-storeyed buildings:
Toraṇādy-aṅgā-nīḍaṁ cha jālakādi-vibhūṣhitam
(M., xxvii, 44.)

In connexion with the gopuras (gate-houses):
Narāṇāṁ jālakaṁ sarvaṁ devānāṁ api yogyakam
(M., xxxiii, 572.)

In connexion with the maṇḍapas (pavilions):
Tad eva cheshṭa-dig-vaśāṁ kuryād evaṁ tu jālakam
(M., xxxiv, 205.)

In connexion with the door:
Jayante vā mrige vāpi chopadvāram tu jālakam
(M., xxxviii, 19.)

In connexion with the doors of the kitchen (latticed windows are provided for the easy passage of smoke):
Tad-ārdhva-gamanārthāya kshudra-jālaka-saṁyuktaṁ
(M., xxxviii, 36.)

Devānāṁ harmyake sarvāṁ madhya-dvāram tu jālakam
(M., xxxix, 138.)

Jālakādhika-hinaṁ syād śri-hinaṁ artha-nāśananam
(M., lxix, 35.)

An ornament for the feet:
Ratnāṅguliyakau hastau pādaṁ jāla-saratnakam
(M., l, 39.)

Chāmuṇḍī jvāla (? jāla)-mauli cha bhairavi pibarāla-kam(-kā)
(M., lvi, 136.)

(2) Manu-Samhitā (viii, 132, etc.):
Jālāntara gate-bhānau yat sūkṣmaṁ driśyate rajāḥ

(3) Rāmāyana (Cock):
V, 2, 49: (Pūrīṁ) sata-kumbha-nibhair jālair gandharva-nagaropamāṁ
HINDU ARCHITECTURE

JĀLA-(KA, KĀ)

V. 2, 53: Mahārha-jāmbhū-nada-jāla-toranāṁ (Laṅkām)

V. 4, 6: Vajra-jāla-vibhūṣitaḥ griha-meghaḥ!

V. 8, 1: Mahād vimānam ... pratapta-jāmbhu-nada-jāla-kṛiti-
mam

V. 9, 22: (Sālām). ... hema-jāla-virājitam

V. 54, 22: Kāṇṭhana-jālāni. ... (bhavanāni)

III, 55, 10: Hema-jālāvṛitāḥ chāśaṁs tatra prāśāda-paṅktayah

(4) Mahābhārata:

I. 185, 19-20: Prāśādaṁ sukūtochhhrayaiḥ
Suvarṇa-jāla-saṁvṛtair maṇi-kuṭṭimā-bhūṣaṇaiḥ!

I. 134, 14: Mukta-jāla-parikṣiptaṁ vaidūrya-maṇi-śobhitam
Śata-kumbha-mayaṁ diyaṁ prekṣhāgāram upagatam!

I. 128, 40: Gavākṣhakais tathā jālaiḥ!

II. 34, 21: (Āvasaṭhaṁ) ... suvarṇa-jāla-saṁvītāṁ

(5) Śilpa-śāstra-sārā-saṁgraha (IX. 23):
Eka-bhagaḥ chatus stambhaḥ chatur-dvāraḥ sa-jālakaḥ
Chāḍhyā-ghanṭā-yuto māḍa-śobhitah śrīdhāramataḥ!

(6) Kānikāgama (LV, 94, 158-163):
Jālakaṁ pālakaṁ śailaṁ aṁśtaṁ kuḍyaṁ cha ishyate
Jālakair bahubhir yuktaiṁ jālakaiṁ kuḍyaṁ ishyata II (94)

The seven kinds of the latticed windows:
Riju-jālakam ādyāṁ syāt gavākṣhaṁ kuṇjārākshakam
Go-mūtraṁ gaṇikā-patraṁ) nandyāvartaiṁ cha saptadhā II (158)
Riju-kampa-yutaiṁ yat tu riju-jālakam uchyate
Karna-gatya yada śrōtram gavākṣam iti kṛtitam II (159)
Tad eva chatur-aśrotthaṁ kuṇjāraksham iti smṛtam
Vidig vaktra-gataṁ ḍṛṣṭhiṁ go-mūtram iti kṛtitam II (160)
Mūlam apy-agra-gulikā-mṛdu-bhittay-antarārāchitam
Nāna-chchhidra-samāyuktaṁ gaṇikā-jālakaṁ bhaveti II (161)
Patair vichitraṁ randhraṁ patri-jālakam ishyate
Patra-sūtra-gataṁ randhraṁ pradākshīnya-kraṁca tu II (162)
Nandyāvartam iti proktaiṁ vedy-ūrdhve jālakaiṁ nayet
Svayambhuvādi liṅge tu yathākāmaṁ prayojayet II (163)

The situation of latticed windows:
Jālakaṁ cha kavaṭaṁ cha bāhye bāhye prakalpayet
Sarvataḥ kuḍya-saṁyuktaṁ mukhya-dhāmātra-kṛtitam
Chatur-dig-bhadra-saṁyuktaṁ dvāra-jālaka-śobhitam

(M., xli, 8, 26.)

The ornaments and component parts of such windows:
Jālaka-stambha-kuḍyāṅga-nāsika-toranaṁvitaṁ
Prastara-kshudra-sopānaṁ sopānādi-samanvitaṁ

(M., xlī, 25.)
JALA-GAVAKSHA

(7) **Suprabhedāgama (xxxi, 52, etc.)**

Vedikā-jālakopetā (parvatākritīḥ, 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. Ferguson:

'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.'

(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. xxiv, Plate lxxiv, ibid., Vol. xxix, Plate xliv.)

(9) See 264 kinds of geometrical and very artistic patterns of screens.—(Jāla Kaumudi, by Pandit Kundanlāl, pp. 198, second paging.)

**JĀLA-GAVĀKSHA—The latticed window.**

(1) Jāla-gavākhaka-yuktah—'furnished with latticed windows.'

(Bṛihat-Saṁhitā, lvi, 22, J.R.A.S., N.S., Vol. xi, p. 319.)

(2) Jāla-gavākṣhair yuktaḥ (Bhavishya-Purāṇa, Chap. cxxx, v. 29.)

(3) Munḍana jālāndravaṁ māḍisidaru—'had the latticed windows made for the Tirthankaras, which their father had had made.'—(Ep. Carnat., Vol. ii, no. 78; Roman Text, p. 62; Transl., p. 151.)

**JĀLI—A trellis window or screen.**

Sri-uttareśvara-deva-muṇḍape jāli kārāpita—'a trellis was caused to be made in the temple of'. ...—(Ahmadabad Inscript. of Vişaladeva, a.d. 1251, lines 7-8, Ep. Ind., Vol. v, pp. 103, 102.)

**JINA(-KA) (see TīRTHAŅKARA)—The temple of the Jains, the Jain deity.**

(M., xix, 252; xxxii, 165; xlvi, 145, etc.)
The description of the Jain deities (Mānasāra, Chap. LV, 71-95):
They are either stationary or movable (71).

The general features:
Dvi-bhujaṁ cha dvi-netraṁ cha muṇḍa-tāraṁ cha śrīshakam । ।
Sphaṭīka-śveta-raktam cha pīta-śyāma-nībhām tathā ।
They are made in the erect, sitting or recumbent posture (line 73-76) and in the lotus-seat pose (padmāśana).
The attendant deities are Nārada, Yakshas, Vidyādharas, Nāgендra, Dik-pālas and Siddhas (lines 82-88). They are stated to be five classes (line 89).
The 24 Tirthās (i.e. Tirthaṅkaras or apostles) are measured according to the dasa-tāla system (line 91).

Their general features (lines 91-92):
Nirābharana-sarvangarh nirvastranga-manoharam ।
Savya-vaksha(h)-sthale hema-varṇaṁ śrīvatsa-lāñchhanam ।

JYĀ (see LUPĀ)—A kind of pent-roof.
(M., xviii, 177; see under LUPĀ.)

JYOTIH (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 PRASĀDA.)

JVARA-DEVĀLAYA—The temple of the god of fever, a hospital or dispensary for curing patients of fever which represents all diseases.

Agnim (agnau) pūsha-pade vāpi jvara-devālayam bhavet ।
(M., xi, 390.)

'This (no. 43 and the next following seven, 44–50, Velur, inscriptions record grants to Jvara Khaṇḍesvarasvāmin of Velur, i.e. to the Vellore temple, which is now-a-days called Jala-kaṇṭhēśvara (North Arcot Manual, p. 189). The name of the temple is spelt Jvara-kaṇḍēśvara in five inscriptions, Jvara-kaṇṭhēśvara in two others, and Jvara-kandhesvara in one of them. The Sanskrit original of these various forms seems to have been Jvara-khaṇḍēśvara. Jvara-khana, “the destroyer of fever” would be synonym of Jvara-hara, which is applied to Śiva in the name of one of the Kāṇchipuram temples. (Sewell’s Lists of Antiquities, Vol. 1, p. 180).’—(H.S.I. I., Vol. I, Velur Inscript. nos. 43–50, p. 69, para. 2, notes 3, 4.)
DOLĀ (for DOLA)—A hammock, a swing, a litter.

(M., l, 47, 152–171; see under PARYANKA.)

TAKSHAKA (see STHAPATI)—A wood-cutter, a carpenter.

(See details under STHAPATI.)

TAḌĀGA—A tank, a pool.

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.)

(See Dewal Praṣasti of Lalla the Chhinda (v. 20, Ep. Ind., Vol. i p. 79, 83.)


(5) Anaṁta-prāṇi-suprīti-kāribhir bhuribhir śaṁgarābhogair yo vibhūṣhitā-bhu-talah


(6) Wayside tank:

Apāṁ śālā-mālāḥ pathi pathi taḍāgāḥ


(7) Khsetresasya tathā surālaya-vaṁśa śhitaṁ taḍāgam tathā bandhaṁ

Kauḍika-saṁjñiakaṁ bahu-jalāṁ dīrghaṁ tathā khānteṁ

(Kanker Inscript. of Bhanudeva, v. 7, Ep. Ind., Vol. ix, p. 127.)

(8) Pratinidhim udadhīṇāṁ saṁchayan toyaṁśhṭer akṛṣta jagati-kesar-yyākhyāṁ yas taṭākam

‘And who constructed a tank (which he called) by (his) name Jagati-kesar, which equalled the oceans, and which accumulated the downpour of water.’—(Ekamranath Inscript. of Ganapati, v. 9, Ind. Ant., Vol. xxii, pp. 200, 201.)
TAṆḌULA-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. ŚILPA-TANTRA (M., xii, 67).

TAPASH-KĀNTA—A class of the eight-storeyed buildings.  
(M., xxvi, 41-42; see under PRĀṢĀDA.)

TARAṆGA—Waves, an ornament or moulding employed in capitals terminating by undulating lines.

Bodhikochcha-taraṅgaṁ syāt sarvālaṅkāra-saṁyutam l
Tad eva tūṅga-māne tu dvā-daśāṁśe vibhājite l
Adho-bhāge tri-bhāgena taraṅgākṛiti(m) vinyaset l

(M. xv, 155-157, see also 164.)

A similar ornament of the entablature:
Devānāṁ bhū-patīnāṁ cha chordhve madhye taraṅgakam l

(Taraṅga-vetra-saṁyutam kuñjarākshair alaṅkṛitam l
Pādānāṁ cha taraṅgaṁ vā choktavat samalaṅkṛitam l

(M., XVI, 202.)

TALA (see Bhūmi)—The storey, the palm, the sole, a moulding of the column.

(1) Mānasāra:

Buildings of one to twelve storeys are prescribed for people (and animals) of different ranks:
Ekādi-dvi-bhūmyantarāṁ kalpa-grāmasya harmyake bhavati l
Ekādi-tri-bhūmyantarāṁ prabhākarasya chālayam proktam l
Ekādi-chatuś-talāntaraṁ paṭṭabhāk-chālayam īti kathitam l
Tri-talādy-ashta-talāntarāṁ narendrasya chālayam proktam l
Tri-talādi-nava-talāntarāṁ mahārājasya bhavanam uditam l
Paṁcha-talādy-ārka-talāntarāṁ chakravarti-harmyaṁ syāt l
Ekādi-tri-talāntarāṁ yuva-rājasya chālayam proktam l
Sāmanta-pramukhānāṁ chaikādi-tri-tala-paryantarāṁ syāt l
Kshudra-bhūpasya(-pānāṁ) sarveshāṁ ekādi-tri-tala-bhūmi-paryantarām l

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Sthapati-sthāpakānāṁ tu gabhastīkādikāṁ(-kānāṁ) tu yūṭhakānāṁ cha

Dvi-jāti-(-sm)arāṇāṁ tv-eka-dvi-tri-tala-paryantam

Ugraiva-jīvināṁ chaiva śālaika-dvi-tri-tala-paryantam

Gajāśvādí-śālānāṁ talaṁ ekaṁ kartavyān prokam

Devānāṁ api sarveshāṁ hary-aikādy-anta-bhūpatiṇāṁ chaiva

Anyat sarva-jātināṁ nava-talaṁ kuryāṁ tad-ālayān proktaṁ

Maṇḍapaṁ nava-talaṁ kuryād bhavanāṁ anya-raṅgam vādhi-

manḍapākāram

Etat tu bhūmi-lambaṁ purāṇaiḥ sarvaiṁ tantravit-proktam

(M., xi, 127-141, 144-145.)

The sole:
Nalakāntaṁ tri-ṁatraṁ syat tala-tāraṁ yugāṅgulam

(M., LVII, 34 ; see also lxvi, 13, etc.)

The palm:

Tala-dīrghaṁ shaḍ-āṅgulyaṁ śeṣhāṁśaṁ madhyāṅgulam

(M., LIX, 49, etc.)

(2) Eka-bhūmaṁ dvi-bhūmaṁ vā kshudrāṇāṁ bhavāṇāṁ nṛṇāṁ

Śūdrāṇāṁ tri-talaṁ kuryād vaiśyāṇāṁ tu chatus-talaṁ

Kshatriyādeḥ paṇcha-bhumir dvijāṇāṁ rāga-bhūmikāṁ

Saptādhyāṁ maṇḍalikāṇāṁ bhū-bhujaṁ nava-bhūmikāṁ

Ekādāsa-tala-gehaṁ vidadhyaḥ chakra-varttināṁ

Udayārkāra-bhāgena īnduḥ urdhordhva-bhūmikāḥ

(Sīlpa-sāstra-sāra-saṅgraha, viii, 29-31.)

(3) Ārurūha ... prāśadaṁ hima-pañḍuraṁ bahu-tala-samutsedham

(Rāmāyaṇa, vi, 26, 5, etc.)

(4) A moulding of the column.

(Suḥrabhedāgama, xxxi, 108, 105-107 ; see under STAMBHA.

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, 1, 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).
HINDU ARCHITECTURE

TALA-MĀNA

Argalaṁ dakshiñe bhāge vāma-bhāge tu talpakam II
Yugme mahati talpe cha dakshiñasthe kavaṭake II

(Kānikāgama, LV, 49, 42; see also 39, 48.)

TĀṬ(-D)ĀŅKA—An ornament for the ear of an image.
(1) Karṇe vibhūshaṇaṁ kuryān makarāṅkīta-kundaḷaṁ I
Athavā svarṇa-tāṭaṅkau... I

(M., L, 43-44; see also 294, etc.)

(2) See Deopara Inscrip. of Vijayasena (v. 11, Ep. Ind., Vol. 1, pp. 308, 313).
(3) Tāḍaṅka-darpaṇo nāma dvitiyo'ṅkāḥ—'the second act named the reflecting ear-ring.'—(Dhara Prāṣasti of Arjunavarman, line 82, Ep. Ind., Vol. viii, pp. 116, 100.)

TĀṬIKA—A moulding of the column, tenia.

(M., xv, 60, 142; see under STAMBHA.)

Kumbhādaś chordha-deśe tu vaṭa-patraḍi-śobhitam I
Nimnaṁ tāṭikādīṁ yuktā prāg-uktaban nayet I

(M., xv, 189-190.)

Pāda-tuṅge'shṭa-bhāge tu... I
Bodhikaṁ mushti-bandhaṁ cha phalakā-tāṭikā-ghaṭam I

(M., XLVII, 17-18.)

Agre cha phalakāntaṁ cha tāṭikādyair vibhūshitam I

(M., L, 78.)

TALA-MĀNA—A sculptural measurement. In this system the length of the face (including the top of the head) is stated to be the unit (Matsya-Purāṇa, Chap. ccLXVIII, v. 19). But it seems more logical to have the span or the distance between the tips of the fully stretched thumb and middle-finger, which is technically called tāla (see below), as the unit. It admits of many varieties: the ten-tāla measures are mentioned in the Mānasāra. But the Bimbamāna has reference to twelve kinds (see below). Each of these ten or twelve kinds is again 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 daśa-tāla1 measure when its whole length is equal to ten times the face (including the top of the head). In the largest

1 The idea of daśa-tāla may have been originated from the following:

(K. X.)

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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>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Height of head</td>
</tr>
<tr>
<td>(2-3)</td>
<td>Height of neck</td>
</tr>
<tr>
<td>(4)</td>
<td>Height (length) of heart (chest)</td>
</tr>
<tr>
<td>(5)</td>
<td>(below this) height of thigh</td>
</tr>
<tr>
<td>(6)</td>
<td>Height of knee</td>
</tr>
<tr>
<td>(7)</td>
<td>Length of leg</td>
</tr>
<tr>
<td>(8)</td>
<td>Height of foot</td>
</tr>
<tr>
<td>(9)</td>
<td>Breadth of face</td>
</tr>
<tr>
<td>(10)</td>
<td>At the back of the head</td>
</tr>
<tr>
<td>(11)</td>
<td>Length of face</td>
</tr>
<tr>
<td>(12)</td>
<td>Neck at the root [it tapers from bottom to top and is furnished with two faces (beaks)]</td>
</tr>
<tr>
<td>(13)</td>
<td>Length of belly (kukshi)</td>
</tr>
<tr>
<td>(14)</td>
<td>Place of the stomach (udara-sthāna)</td>
</tr>
<tr>
<td>(15)</td>
<td>From the belly to the root of the tail</td>
</tr>
<tr>
<td>(16)</td>
<td>Breadth of wing</td>
</tr>
<tr>
<td>(17)</td>
<td>Length of wing</td>
</tr>
<tr>
<td>(18)</td>
<td>Height of wing</td>
</tr>
<tr>
<td>(19)</td>
<td>Height of wing at the edge (agra)</td>
</tr>
<tr>
<td>(20)</td>
<td>Thickness of wing</td>
</tr>
<tr>
<td>(21)</td>
<td>Length of arm (bāhu)</td>
</tr>
<tr>
<td>(22)</td>
<td>Elbow</td>
</tr>
<tr>
<td>(23)</td>
<td>Width at the forepart of the head</td>
</tr>
<tr>
<td>(24)</td>
<td>Width at the root of the perfectly round thigh</td>
</tr>
<tr>
<td>(25)</td>
<td>Breadth at the forepart</td>
</tr>
<tr>
<td>(26)</td>
<td>Breadth of knee</td>
</tr>
<tr>
<td>(27)</td>
<td>Breadth of leg</td>
</tr>
<tr>
<td>(28)</td>
<td>Breadth of sole (palm)</td>
</tr>
<tr>
<td>(29)</td>
<td>Breadth of middle-finger at the forepart</td>
</tr>
<tr>
<td>(30)</td>
<td>Each of two fingers on either side</td>
</tr>
<tr>
<td>(31)</td>
<td>Length of face</td>
</tr>
</tbody>
</table>

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(32) breadth of face .......................... 1
(33) length of eye and its breadth should be proportionate .......... 1
(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:
Śesham yuktyā prayojayet (35).

In the seven-tāla system the whole height is divided into 84 equal parts which are distributed as follows:

(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)
(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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(28) width of the forepart of arm  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  ..  .. ../
<table>
<thead>
<tr>
<th>Part Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>(7) thence to navel</td>
<td>12</td>
</tr>
<tr>
<td>(8) thence to sex organ</td>
<td>12</td>
</tr>
<tr>
<td>(9) thigh (twice the face)</td>
<td>24</td>
</tr>
<tr>
<td>(10) knee (≈ neck)</td>
<td>4</td>
</tr>
<tr>
<td>(11) leg (≈ thigh)</td>
<td>24</td>
</tr>
<tr>
<td>(12) foot (≈ knee)</td>
<td>4</td>
</tr>
<tr>
<td>(13) palm (from thumb to forefinger)</td>
<td>16</td>
</tr>
<tr>
<td>(14) arm</td>
<td>24</td>
</tr>
<tr>
<td>(15) elbow</td>
<td>2</td>
</tr>
<tr>
<td>(16) forearm</td>
<td>12</td>
</tr>
<tr>
<td>(17) palm (up to the tip of middle-finger)</td>
<td>12</td>
</tr>
<tr>
<td>(18) breadth of face</td>
<td>11</td>
</tr>
<tr>
<td>(19) width of neck</td>
<td>8</td>
</tr>
<tr>
<td>(20) width round the arm-joint</td>
<td>8</td>
</tr>
<tr>
<td>(21) width of knee</td>
<td>8</td>
</tr>
<tr>
<td>(22) shoulder</td>
<td>5</td>
</tr>
<tr>
<td>(23) chest between the armpits</td>
<td>20</td>
</tr>
<tr>
<td>(24) width (breadth) at the mid-belly</td>
<td>15</td>
</tr>
<tr>
<td>(25) width at buttocks</td>
<td>17</td>
</tr>
<tr>
<td>(26) width of the loins</td>
<td>19</td>
</tr>
<tr>
<td>(27) width at the root of the thigh</td>
<td>10½</td>
</tr>
<tr>
<td>(28) width at the root of the leg</td>
<td>7½</td>
</tr>
<tr>
<td>(29) width at the middle of the leg</td>
<td>6</td>
</tr>
<tr>
<td>(30) breadth at the middle of the leg</td>
<td>4</td>
</tr>
<tr>
<td>(31) knee-tube</td>
<td>1½</td>
</tr>
<tr>
<td>(32) ankle</td>
<td>1½</td>
</tr>
<tr>
<td>(33) heel breadth</td>
<td>4½</td>
</tr>
<tr>
<td>(34) breadth of prapada (forepart of the foot)</td>
<td>17 (?)</td>
</tr>
<tr>
<td>(35) breadth of the palm (≈ sole)</td>
<td>5</td>
</tr>
<tr>
<td>(36) length of the largest toe</td>
<td>4</td>
</tr>
<tr>
<td>(37) breadth of the largest toe</td>
<td>2</td>
</tr>
<tr>
<td>(breadth of nails is half their length)</td>
<td></td>
</tr>
<tr>
<td>(38) length of fore-toe (= thumb)</td>
<td>4</td>
</tr>
<tr>
<td>(39) breadth of fore-toe</td>
<td>1 (?)</td>
</tr>
<tr>
<td>(40) middle toe (breadth 7 yavas)</td>
<td>3</td>
</tr>
<tr>
<td>(41) fourth toe (breadth 6 yavas)</td>
<td>2½</td>
</tr>
<tr>
<td>(42) little toe (breadth 5 yavas)</td>
<td>2</td>
</tr>
<tr>
<td>(breadth of nails is half the breadth of the fingers)</td>
<td></td>
</tr>
<tr>
<td>(43) width at the middle of the arm</td>
<td>7</td>
</tr>
<tr>
<td>(44) width at the elbow</td>
<td>7</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 ........... 5½
(51) ring-finger .......... 5½
(52) little finger .......... 3½
(53) breadth of thumb .......... 1
(54) breadth of forefinger ........ 6 yava
(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 \( \frac{1}{2} \) 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 proktaiṁ 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>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Head</td>
<td>3</td>
</tr>
<tr>
<td>neck</td>
<td>3</td>
</tr>
<tr>
<td>knee</td>
<td>3</td>
</tr>
<tr>
<td>foot</td>
<td>3</td>
</tr>
<tr>
<td>face</td>
<td>12</td>
</tr>
<tr>
<td>chest</td>
<td>12</td>
</tr>
<tr>
<td>belly</td>
<td>12</td>
</tr>
</tbody>
</table>

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HINDU ARCHITECTURE

TĀLA-MĀNA

Parts

(8) loins .......................................................... 12
(9) thigh .......................................................... 24
(10) leg .......................................................... 24
(11) arm .......................................................... 24
(12) (from arm) forearm (including middle-finger) .......................................................... 18
(13) largest toe (up to heel) = face .......................................................... 12
(14) foot .......................................................... 15

the rest should be discreetly made.

In the smallest type of the ten-tāla system the whole height is divided into 116 equal parts (M., LIX, 67–100):

Parts

(1) Head (from crown to hair-line in the forehead) .......................................................... 4
face (comprising) .......................................................... 12
(2) thence to the eye-line (i.e., forehead) .......................................................... 4 1/4
(3) thence to the tip of the nose .......................................................... 4
(4) thence to the chin .......................................................... 3 1/4
(5) neck-joint .......................................................... 1 1/4
(6) neck .......................................................... 4
(7) thence to heart .......................................................... 12
(8) thence to navel .......................................................... 12
(9) thence to sex organ .......................................................... 12
(10) thigh (from below sex organ) .......................................................... 25
(11) knee .......................................................... 4
(12) leg .......................................................... 25
(13) foot .......................................................... 4
(14) length of foot from heel to largest toe .......................................................... 16 1/2
(15) length of arm below the line of windpipe (glottis) .......................................................... 25
(16) length of elbow .......................................................... 2
(17) length of forearm .......................................................... 19
(18) length of palm (up to the tip of middle-finger) .......................................................... 12 1/2
(19) breadth of face .......................................................... 11 1/2
(20) width of neck .......................................................... 8 1/2
(21) width of arm .......................................................... 8 1/2
(22) width of knee .......................................................... 8 1/2
(23) width of arm by root, elbow, wrist .......................................................... 6, 6, 1 1/2
(24) length of shoulder .......................................................... 20 1/2
(25) width of the mid-belly .......................................................... 15 1/2
(26) width of the buttocks .......................................................... 18 1/2
(27) breadth of the loins .......................................................... 19
(28) width at the root of thigh .......................................................... 12 1/2

201
(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 .......... 1½
(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>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>length of foot (from heel to the tip of largest toe)</td>
<td>16</td>
</tr>
<tr>
<td>26</td>
<td>length of arm below the line of windpipe (glottis)</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>elbow</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>forearm</td>
<td>20</td>
</tr>
<tr>
<td>13</td>
<td>palm (up to the tip of middle-finger)</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>middle-finger</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>and palm proper the remainder</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>thumb</td>
<td>4</td>
</tr>
<tr>
<td>5½</td>
<td>forefinger</td>
<td>5½</td>
</tr>
<tr>
<td>5½</td>
<td>ring-finger</td>
<td>5½</td>
</tr>
<tr>
<td>4</td>
<td>little finger</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>breadth of face up to ear</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>breadth of face (below this) from ear to ear</td>
<td>11</td>
</tr>
<tr>
<td>7</td>
<td>breadth of neck (at root, middle, and top)</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>breadth of chest (between armpits)</td>
<td>15</td>
</tr>
<tr>
<td>9½</td>
<td>width of each breast</td>
<td>9½</td>
</tr>
<tr>
<td>4½</td>
<td>height of breast</td>
<td>4½</td>
</tr>
<tr>
<td>1</td>
<td>distance between breasts (nipples)</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>width of the nipple</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>breadth (below the breasts) by the heart</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>width of mid-belly</td>
<td>11</td>
</tr>
<tr>
<td>13</td>
<td>breadth (below this) by the navel</td>
<td>13</td>
</tr>
<tr>
<td>15</td>
<td>breadth (of lower belly) below navel</td>
<td>15</td>
</tr>
<tr>
<td>20</td>
<td>width of buttocks</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>width of loins</td>
<td>24</td>
</tr>
<tr>
<td>13</td>
<td>width at the root of each thigh</td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td>width by the mid-thigh</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>width at the fore-part of the thigh</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>width of knee</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>width at the root of leg</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>width at the mid-leg</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>breadth of knee tube</td>
<td>4</td>
</tr>
<tr>
<td>4½</td>
<td>breadth of ankle</td>
<td>4½</td>
</tr>
<tr>
<td>4</td>
<td>width of sole</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>breadth of sole at the fore-part</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>breadth of heel</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>length of largest toe</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>length of fore-toe</td>
<td>4</td>
</tr>
<tr>
<td>3½</td>
<td>length of middle-toe</td>
<td>3½</td>
</tr>
<tr>
<td>3</td>
<td>length of fourth toe</td>
<td>3</td>
</tr>
<tr>
<td>No.</td>
<td>Measurement</td>
<td>Parts</td>
</tr>
<tr>
<td>-----</td>
<td>-----------------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>53</td>
<td>Length of little toe</td>
<td>2</td>
</tr>
<tr>
<td>54</td>
<td>Width (breadth) of largest toe</td>
<td>2</td>
</tr>
<tr>
<td>55</td>
<td>Width (breadth) of fore-toe</td>
<td>1(=8 yavas)</td>
</tr>
<tr>
<td>56</td>
<td>Width (breadth) of middle toe</td>
<td>7</td>
</tr>
<tr>
<td>57</td>
<td>Width (breadth) of fourth toe</td>
<td>6</td>
</tr>
<tr>
<td>58</td>
<td>Width (breadth) of little toe</td>
<td>5</td>
</tr>
<tr>
<td>59</td>
<td>Width at the root of arm and width of knee</td>
<td>3</td>
</tr>
<tr>
<td>60</td>
<td>Width at mid-arm</td>
<td>6½</td>
</tr>
<tr>
<td>61</td>
<td>Width at fore-part of arm</td>
<td>6</td>
</tr>
<tr>
<td>62</td>
<td>Width at elbow</td>
<td>5½</td>
</tr>
<tr>
<td>63</td>
<td>Width at root of forearm</td>
<td>5</td>
</tr>
<tr>
<td>64</td>
<td>Width at middle of forearm</td>
<td>4½</td>
</tr>
<tr>
<td>65</td>
<td>Width at fore-part of forearm</td>
<td>4</td>
</tr>
<tr>
<td>66</td>
<td>Width at wrist</td>
<td>3</td>
</tr>
<tr>
<td>67</td>
<td>Width (breadth) of the palm (from thumb to little finger)</td>
<td>5</td>
</tr>
<tr>
<td>68</td>
<td>Width (at the root) of the fore finger</td>
<td>6 yavas</td>
</tr>
<tr>
<td>69</td>
<td>Width (at the root) of ring-finger (same)</td>
<td>6</td>
</tr>
<tr>
<td>70</td>
<td>Width (at the root) little finger</td>
<td>5½</td>
</tr>
<tr>
<td>71</td>
<td>Width (at the root) of middle-finger</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td><strong>Eyebrows are placed between forehead and eyes.</strong></td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>Breadth of eye</td>
<td>1</td>
</tr>
<tr>
<td>73</td>
<td>Length of eye</td>
<td>3</td>
</tr>
<tr>
<td>74</td>
<td>Breadth of nose up to end of the tip</td>
<td>2</td>
</tr>
<tr>
<td>75</td>
<td>Width of nose at the middle</td>
<td>1</td>
</tr>
<tr>
<td>76</td>
<td>Width of nose at the root</td>
<td>½</td>
</tr>
<tr>
<td>77</td>
<td>Distance between the eyes</td>
<td>1½</td>
</tr>
<tr>
<td>78</td>
<td>Distance between the eyebrows</td>
<td>1</td>
</tr>
<tr>
<td>79</td>
<td>Length of eyebrow</td>
<td>9</td>
</tr>
<tr>
<td>80</td>
<td>Breadth of eyebrow</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>The interior of the eye is divided into three (equal) parts (as before),</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>of which the black sphere is one part; the rest of the detail is stated</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>to be found in the list of the largest type of the ten-tāla systems.</strong></td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>Breadth and height of nostril (each)</td>
<td>½</td>
</tr>
<tr>
<td>82</td>
<td>Width of face (up to the corner)</td>
<td>4</td>
</tr>
<tr>
<td>83</td>
<td>Width of upper lip</td>
<td>5 yavas</td>
</tr>
<tr>
<td>84</td>
<td>Width of lower lip</td>
<td>6</td>
</tr>
<tr>
<td>85</td>
<td>Length of lip</td>
<td>2</td>
</tr>
</tbody>
</table>
HINDU ARCHITECTURE

TĀLA-MĀNA

(86) ear = mid-eyebrow       (87) height of ear
(88) length of the drum of ear         (89) depth (of the drum of ear)
(90) width of sex organ             (91) length of sex organ
(92) upper breadth of sex organ (=length)

The rest should be as in the case of the largest type of the ten-tāla system.

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\frac{1}{2}
(4) neck to heart (chest)       13\frac{1}{2}
(5) heart to navel             13\frac{1}{2}
(6) naval to sex organ         27
(7) thigh from below sex organ  4
(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) 13\frac{1}{2}
   comprising (a) palm proper            7
   (b) middle-finger                   6\frac{1}{2}
(15) length of foot                 17
(16) largest toe (from heel)        4\frac{1}{2}
   its breadth                        2\frac{1}{2}
   its nail                          1\frac{1}{2}
   breadth of nail          \frac{1}{2}

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

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(18) middle toe .. .. .. .. $3\frac{1}{2}$
its breadth .. .. .. .. $1\frac{1}{2}$
(19) fourth toe .. .. .. .. 3 plus
its breadth .. .. .. .. 1 yava
(20) little toe .. .. .. .. $2\frac{1}{2}$
its breadth .. .. .. .. $\frac{3}{4}$ plus

Their nails are half of their respective breadths.
(21) The middle line from ankle to the tip of sole .. 8 and
from this line to the root of heel .. 6 yavas
breadth of heel .. .. .. .. 4
(22) from side to heel .. .. .. .. 5 and
root of heel .. .. .. .. 1 yava
(23) width of mid-sole (below ankle) .. .. 3$\frac{1}{2}$
(24) breadths of sole (at the fore-part) .. 6
(25) its thickness .. .. .. .. 3
(26) breadth at the root of leg .. .. 4$\frac{1}{2}$
The toes have two parts (parvan).
(27) breadth of ankle .. .. .. .. 5$\frac{1}{2}$
(28) breadth of the tube (above) .. .. 4$\frac{1}{2}$
(29) breadth at the middle of leg .. .. 6$\frac{1}{2}$
(30) width at the root of leg .. .. 8
(31) width of knee .. .. .. .. 9
(32) width of mid-thigh .. .. .. .. 12
(33) width at the root of thigh .. .. 13$\frac{1}{4}$
(34) width of loins .. .. .. .. 20
(35) width of the heart .. .. 18$\frac{1}{2}$ (†)
(36) width of buttocks (above) .. .. 18$\frac{1}{2}$
(37) width of mid-belly .. .. .. .. 18$\frac{1}{2}$
(38) width at the heart .. .. 16
(39) width by the chest .. .. 18$\frac{1}{2}$
(40) distance between the armpits .. .. 21
(41) breadth above this .. .. 22
(42) breadth between the arms .. .. 24$\frac{1}{2}$
(43) breadth of neck .. .. .. .. 9
(44) breadth of face in its fore-part .. .. 12
(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 . . . 5
(48) breadth of eyebrow . . . 2½
The breadth at the middle is half of this and the brows taper from root to the other end.

(49) Distance between two brows . . . ¼ and 5 yavas

(50) length of eye . . . 3
(51) breadth of eye . . . 1
(52) distance between two eyes . . . 2
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 . . . . 4½
(55) fore-part of ear (=mid-brow) . . . . 1½
(56) ear-hole, its length and breadth . . . . 2
(57) distance between the drums . . . . 2
(58) depth (befitting the ear) . . . . 1
(59) breadth of ear . . . . 2½
The rest is left to the choice of the skilful.

(60) Distance from eye to ear . . . . 7
(61) width of nose . . . . 2½
(62) tip of nose . . . . 1
(63) breadth of nostril . . . . 1½
(64) length of nostril . . . . 6 yavas
(65) hole of nostril . . . . ½
(66) its breadth . . . . 5 yavas
(67) height of nose-tip (pushkara or four-faced part) . . 1
(68) breadth of nose-tip . . . . 2
(69) breadth of the middle of nose . . . . 3
(70) breadth at the root of nose       ..     ..  1½
(71) height of nose                    ..     ..  1½
(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 ..     ..  3½
(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                    ..     ..  3½
(85) from this (jaw) to ear-joint     ..     ..  10
(86) height of drip between the jaws  ..     ..  1
(87) breadth of semi-circular jaw     ..     ..  1½
(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) ½ 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 3½
(95) width of wrist                   ..     ..  7
(96) breadth at the root of palm      ..     ..  6½
(97) breadth of mid-palm              ..     ..  5 and
                                             ½ yava 6½
(98) breadth of fore-palm             ..     ..  6½
(99) back of palm up to wrist
    thence the length of the fingers should be propor-
tionate as stated before.
(100) Length of ring-finger and of middle-finger  4½ each
HINDU ARCHITECTURE

TĀLA-MĀNA

(101) length of forefinger .. .. .. 5
(102) length of thumb .. .. .. 4
(103) length of little finger .. .. .. 4
(104) width at the root of thumb .. .. 1½
(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 .. .. 2

The width of (tapering) fingers at their tips is 1/3 or one-fourth less than at the root. The width of the nails is 1/3 of the breadth of the respective finger tips, and the length of the nails is 1/4 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 .. .. .. .. 4½
(111) thickness of the portion below the thumb .. .. 2½
(112) its width .. .. .. .. 3
(113) breadth of heel .. .. .. .. 4
(114) its thickness .. .. .. .. 3
(115) its fore-part .. .. .. .. 1 and 2 yavas

(116) interior of palm .. .. .. .. 2
(117) its width .. .. .. .. 4 yavas

The palm is lined with the five marks like of lotus, trident, couch, disc., etc. And the rest regarding the hand should be discreetly made by the wise artist.

Measurement by the back-side :

(118) width at the back of head .. .. .. 9
(119) thence to the end of ear .. .. .. 13½
(120) thence to the end of nose .. .. .. 13½
(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 .. .. .. 13½
(125) breadth to the left of it .. .. .. 21
(126) width of the back of loins .. .. .. 17

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TALA-MANA

AN ENCYCLOPAEDIA OF

Parts

(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 .. .. .. .. 5\(\frac{1}{2}\)
(135) the portion between the breast and back-bone (bṛhiṭi) .. .. .. .. 7
(136) its length (up to armpits) .. .. .. .. (?)
(137) bṛhiṭi up to breast limit .. .. .. .. 16\(\frac{1}{2}\)
(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 .. .. .. .. 13\(\frac{1}{2}\)
(145) distance between windpipe and armpit .. .. .. .. 13\(\frac{1}{2}\)
(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 .. .. .. .. 7\(\frac{1}{2}\)
(150) breadth of sex organ at the back .. .. .. .. 4
(151) thence (? loins) the length of sex organ .. .. .. .. 12
(152) length of testicle .. .. .. .. 2\(\frac{1}{2}\)
(153) breadth of testicle .. .. .. .. 2\(\frac{1}{2}\)
(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 Brahmā, Vishnu, Rudra, and such other gods (M., li, 29; xlvi, 184–185) and of the statues of the devotees of the Sāyujya class (M., lxx, 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-hīnāṁ vā śobhārthāṁ chaika-mātrakam ।
Ukta-māṇāṅgakaiḥ sarvaiḥ tatra dosho no vidyate ।
Tad-ūrdhve'dhika-hīnāṁ chet sarva-dosha-samudbhavam ।
Tasmāt parihařech chhilpi pratimānaṁ tu sarvadā ।

(M., LXV, 180-183.)

(2) See Aṁsumadbheda of Kāśyapa (MS. Egg. 3148, 3012 ; fol. 251, different kinds of the tāla measures).

(3) Tālāḥ smṛito madhyamayā gokarnas cāpy-anāmayā ।
The distance between the tips of the fully stretched thumb and the middle-finger is called Tāla.

(Brahmāṇda-Purāṇa, Part 1, 2nd Anuśaṅga-pāda, Chap. vii, v. 97.)

(4) Tāla is the distance between the tips of the fully-stretched thumb and the middle-finger.

(Suprabhedāgama, xxx, 22, see under Āṅgula.)

(5) Bimbamāṇa (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 Y ogāsana (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 miscrd for kaban‘ha, a headless trunk, also a class of rākṣasas 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 (dvi) 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 , , , Gāṇeśa (a mythi-
cal deity with human body and elephant’s head).

Six (shat) tāla is used for measuring the tiger.

Seven (sapta) tāla , , , yakshas (demi-gods).

Eight (ashta) tāla , , , man (male and female).

Nine (nava) tāla , , , dānavaś (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) Suprabheddgama (xxxiv, 30–34).

Iśvarādi-chatur-murtīṁ daśa-tālena kārayet ।
Saktīnām anya-devāνāṁ nava-tālaṁ prakītītīm ।
Divyam ārsha-manushyaṁ āṣṭa-tālena kārayet ।
Rakṣhasām asuranāṁ cha saptā-tālena ihochyate ।
Shat-tālenaṁvaiva gandharvān paṇcha-tālena vighnakām ।
Vāmanāt (-naṁ) paṇcha-tālaṁ tu chatus-tālaṁ tu bhūtakān ।
Trītālāṁ kinnarānāṁ tu matsyānāṁ tu dvi-tālakām ।
Eka-tālaṁ tu kusmāṇḍāt (? pisācha vīṁśad-aṅguḷāḥ ।
Sthūla-sūkṣma-prabhedāṁs tu tāla-bhedam ihochyate ।

Measures of the ten tāla of three types each (Suprabheddgama xxx, 31–40):

Pratimāyāṁ tad-utsedhaṁ tāla-daṇḍena bhajayet ।
Chatur-vīṁśaḥ cchhataṁ chaiva uttamaṁ daśa-tālakām ।
Vīṁśaḥ chhataṁ cha madhyamāṁ tu kanyasaṁ shoḍaśāḥdhikāṁ ।

Dvā-daśāḥdhikāṁ evaṁ yan nava-tālottamaṁ bhavet ।
Ashtau satāṁ chaṭuḥ satāṁ madhyamaṁ kanyasaṁ tathā ।
Satāṁ śaṁ-avatiś chaiva navaty-uttara-kara-dvayaṁ ।
Ashtā-tālaṁ idaṁ proktam tri-vidhaṁ puṁṣaḥ-paddhatiḥ ।
Ety-evaṁ bhāga-hīnaṁ syād eka-tālaṁ tam eva hi ।

Measurement of the face:
Trayo-daśārdhāṁ mukhaṁ yjesṭhāṁ trayo-daśāṁ tu madhyamām ।

Tad-dvā-daśārdhām adhamam uttamaṁ (-m)daśa-tālakām ।
Nava-tālottame chaiva mukhāṁ vai dvā-daśāṅgulam ।

The statues measured in these tāla measures (cf. above xxxiv, 30–34):

Tri-vidhaṁ daśa-tālena tri-murtīnāṁ tu kirttītā ।
Tri-vidhaṁ nava-tālena devānāṁ yoshitāṁ api ।
HINDU ARCHITECTURE

TĀLA-MĀNA

Ashta-tālenā martyānām satpa-tālenā rakshasām II (38)
Shaṭ-tālenā tu gandharvān paṁcha-tālo gaṇādhipāḥ I
Vāmanasya tathaiva sāydh chatus-tālās tu bhutakāḥ II (39)
Tri-tālām kinnarānām tu matsyānām tu dvi-tālakam I
Anujānām tathaikām syāt piśāchānām tu vimśatiḥ II (40)

(7) Matsya-Purāṇa (Chap. cCLVIII, v. 19):
Svakiyāṅguli-māṇena mukham syād dvā-daśāṅgulam I

(8) Brihat-Samhita (LVIII, 1):
Śvāṅgula-pramāṇair dvā-śa-vaistīrṇam āyatam cha mukham I
Naganajitā tu chatur-śa-va-drāviḍiḥ kathitam II
According to one's own aṅgula (finger-breadth) the face of his own statue is twelve aṅgulas long and broad. But according to (the architect) Nagnajit it should be fourteen aṅgulas in the Drāviḍa style.

The commentary quotes Nagnjit in full:
Vistīrṇam dvādaśa-mukham dairghyeṇa cha chatur-śa I
Aṅgulām tathā kāryam tan-mānaṁ drāviḍaṁ smṛītam I
The face shall be 12 aṅgulas broad and 14 aṅgulas long; such a measure is known as Drāviḍa (i.e. this is the Drāviḍa style of measurement).

(Brihat-Samhita, LVIII, 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. 1, Appendix B.


(11) See Iconometry by T. A. Gopinath Rao (Archaeological Survey of India, Memoir, no. 3, 1920) and compare: 'In Appendix B, the author (Gopinath 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 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 formulæ, 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-formulas (see details under Shad-varga) 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, Lf., 41.)

Cf. Tilaka-kshudra-nāsi-yuktaṁ toraṇaṁ cha amanvītam ī

(Kānikāgama, 1, 93.)

TILAMAKA—A channel, a watercourse, a pipe.

(1) Viditam astu bhavatāṁ . . . yushmadiya-grāmānām upakārāya yo'sau tilamaka ānito'bhūt pratisāṁskārābhāvād vināśitaṁ ud-vikshya . . . yushmad-grāmānām evopakārāya pratisāṁskṛitaṁ ī

'Be it known to you that, seeing the watercourse, which the illustrious lord and great king Amśuvarman 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.)

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HINDU ARCHITECTURE

TUŃGA

(2) Devena yathāyaṁ tilamako bhabatam anyeṣh(eṇ)āṁ chopakāraya

(Inscription from Nepal, no. 10, line 14, p. 173.)

(3) Tilamakāś cha saptadhā vibhajya paribhoktavyaḥ

' The watercourse is to be used by dividing it into seven parts.'

(Ibid., no. 14, line 10, p. 177.)

TIRTHA (see TIRTHAŃKARA)—A stairs of a landing place, a shrine, a holy place, a Jain teacher.

TIRTHAŃKARA—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>1. Ādinātha</td>
<td>Bull.</td>
</tr>
<tr>
<td>2. Adjitanātha</td>
<td>Elephant.</td>
</tr>
<tr>
<td>3. Śambhunātha</td>
<td>Horse.</td>
</tr>
<tr>
<td>4. Abhayānandanātha</td>
<td>Monkey.</td>
</tr>
<tr>
<td>5. Sumatinātha</td>
<td>Chakwa (red goose).</td>
</tr>
<tr>
<td>7. Supārśvanātha</td>
<td>Swastika.</td>
</tr>
<tr>
<td>8. Chandraprabha</td>
<td>Crescent moon.</td>
</tr>
<tr>
<td>10. Śitalanātha</td>
<td>Tree or flower.</td>
</tr>
<tr>
<td>11. Śri-Aṁśanātha</td>
<td>Rhinoceros.</td>
</tr>
<tr>
<td>12. Vasupadya</td>
<td>Buffalo.</td>
</tr>
<tr>
<td>15. Dharmmanātha</td>
<td>Thunderbolt.</td>
</tr>
<tr>
<td>16. Śāntanātha</td>
<td>Antelope.</td>
</tr>
<tr>
<td>18. Aranātha</td>
<td>Fish.</td>
</tr>
<tr>
<td>20. Munisuvrata</td>
<td>Tortoise.</td>
</tr>
<tr>
<td>22. Neminātha</td>
<td>Shell.</td>
</tr>
<tr>
<td>23. Pārśvanātha</td>
<td>Snake.</td>
</tr>
<tr>
<td>24. Vardhamāna or Mahāvīra</td>
<td>Lion.</td>
</tr>
</tbody>
</table>

For reference to their images see Jina(ka).

TUŃGA (see Utsedha)—Height, plinth, vault, arched roof.

(M., xix, 120.)
TULĀ—A balance, a moulding of the column, a month, a beam.

(1) Stambha-samāṁ bāhulyaṁ bhāra-tulānāṁ upary-upary-āsāṁ

Bhavati tulopatulanāṁ ānāṁ pādena pādena II

(Bṛhat-Saṁhitā, lxxii 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 balikordhve viśeśataḥ I

Tulā-vistāra-tārochchā jayaṇtī syāt tulopari II

Tulā-balikayar madhye dvi-daṇḍam athavā punah II

(Kāmikāgama, liv, 13, 16.)

(3) A member of a column (Suprabhedāgama, xxxi, 108, 105–107, see under Stambha).

(4) The name of a month (M. vi, 32), the beam of a balance (M., xii, 163), a balance (M., L, 48, 172–195.)

TULĀ-DAṆḌA—The horizontal rod of a balance, the beam, its synonyms.

Tulādaṇḍaṁ jayaṇtī cha phalakā-paryāya-vāchakāḥ I

(M., xvi, 48, etc.)

TULĀ-BHĀRA—An article of furniture used as a hanging balance.

Bhupānāṁ cha tulā-bhāra-tulā-lakṣaṇāṁ uchyate I—(M., L, 48.)

In connexion with the pavilion:

Evaṁ tu niṛpa-harmye tu tulā-bhāram tu yogyakam I

(M., xxxiv, 287.)

TAILA-MAṆJUṆIKA—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
HINDU ARCHITECTURE

TORANA

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 Sthapaty), 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 Rāmdāyaṇa (see below) which must be placed before sixth or seventh century B.C.

(3) Mānasāra, Chap. xlvi (named Torana) 1-77:

The torana 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-torana (leaf-arch), Pushpa-torana (flower-arch), Ratna-torana (jewelled arch), and Chitra-torana (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:

Sarveshāṁ torana-madhya chordhve tumbru-nāradam!
Tad-pradeśe dvi-pārśve tu mākaro-vibhūṣitam!

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Toranasyāgra-mule tu grāha-patraiś cha bhūṣhitam ।
Toranādyāṁ tu patrādi-bhūta-vyāla-samanvitam ।
Pāḍānāṁ cha dvi-pārśve tu vyāla-torana-dhāriṇam ।

(M., xlvi, 45-49.)

Ratnakārāṅgaṁair yuktaṁ kukshi(r) āvrita-lambitam ।
Toranasyopari-dese tu bhujāṅga-pāda-dvavor api ।
Grāhāntam sarva-ratnais cha pūritaṁ śreṇi-saṁyutam ।

(ibid, 58-60.)

But these arches may as well be quite plain, that is, without any such carvings (chitra-hīna) — (ibid, 68, 70.)

In connexion with a detached pavilion (maṇḍapa) :
Chatur-dikṣu chatur-dvāram chatus-torana-saṁyutam ।

(M., lxx, 21 : see also xxxiv, 217.)

In connexion with the pedestal of an image :
Padma-pīṭhaṁ mahā-pīṭham tri-mūrtināṁ cha yojayet ।
Prapā cha toranāṁ vāpi kalpa-vṛikhshaṁ cha saṁyutam ।

(M., li, 86-87.)

In connexion with the coronation-hall :
Paścāt sinhältaiś cha kalpa-vṛikhshaṁ cha toranam ।

(M., xlIX, 185.)

In connexion with the car or chariot :
Śikhi-śikhāṅga-kaḷamara-toranaṁ ।

(M., lxxiii, 156.)

In connexion with the two-storeyed buildings :
Toranair niḍa-bhadradi(-dyaih) mule cha bhūṣhitam ।

(M., xx, 64.)

In connexion with buildings in general (vimāna) :
Śālā cha nāśīka-bhadre kuṭa-nīḍais tu toranaḥ ।

(M., xviii, 201, etc.)

In connexion with the dome and the pillar :
Athaṁ toranaṁ kṛiṭvā stambhasyopari vājanam ।
Tad-ūdhve toraṇasyānte makara-patra-saṁyutam ।
Tad-ūrdhve toraṇāntaṁ syād eka-dandaṁ tu tach-chhiram ।

(M., xiv, 130, 133-135.)

(4) Tilaka-kshudra-nāśi-yukta-toranaṁ cha saṁanvitaṁ ।

(Kāmikāgama, l, 93, etc.)

See ibid., lv, 59-63, 56-70, and compare :
Toranaṁ tri-vidhaṁ patri-toranaṁ makaraṁvitaṁ ।
Chitra-toranaṁ ity-eshāṁ maṇḍanaṁ chādhunochyate ।
Deva-dvija-narendraṁ toraṇāṁ makaraṁvikaṁ ।
Toranaṁ chitra-sajnaṁ tu vaisyānāṁ pravidhiyate ।
Padmā(patřā)khya-toranaṁ śūdre sarvaṁ sarvatra vā matam ।

(Ibid, lv, 64, 93.)

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TORAṆĀ

(5) ... Toranāṁ vakśhyate'dhunā!
Prishṭhe tu pārśvayoś chaiva kartavyās toranāṁ tathā
dvārasyotsedha-mānaṁ yat toranṣyoṣchhrayaṁ bhavet!
Tad-arḍhaṁ vistaraṁ proktam uchchhraye shad-vibhājite
Makaram tu dv(i)yaṁśena śesham pādam iti smṛtam
Mūla-pādasya kārdhena tasya pāda-pramāṇakam
Makaraṁśaṁ tad-ūrdhve tu madhye vrīttam sa-nimnakam
Vṛtter ūrdhve ukāṁ kṛtva cakut-āyatam eva tu
Pramāṇam toranṣyoṣktāṁ prastaraṁ cha tataḥ śrīnu

(6) Mahābhārata (Cock):
XIV, 25, 23: Stambhāṁ kanaka-chitrāṁs cha toranāṁ
vrtantī cha t
XIV, 85, 29: Toraṇāṁ śata-kumbha-mayāṁ
XV, 5, 16: Purāṁ. . . dṛjḥa-prākāra-toraṇāṁ
XII, 44, 8: Hema-toraṇa-bhūṣhitam griham
VIII, 33, 19: Bahu-prākāra-toraṇāṁ
V, 191, 21: Śvēṣa-bhaṇanam. . . uchcha-prākāra-toraṇāṁ
See also V, 143, 23; III, 284, 2; III, 160, 39; III, 15, 5; II, 9, 1; II, 3, 26, 1, 185, 17; I, 109, 8, etc.

(7) Rāmdyaṇa (Cock):
II, 91, 32: Harmya-prāśāda-saṁyukta-toraṇāṁ
I, 5, 10: Kapāṭa-toraṇa-vaṭṭīṁ. . . purīṁ
II, 15, 32: Rāma-veṣma. . . maṇi-vidruma-toraṇāṁ
III, 45, 11: Hema-kakṣyā purī ramyā vaidurya-maya-toraṇā
V, 3, 33: Nagariṁ laṅkāṁ sāṭṭa-prākāra-toraṇaṁ
V, 4, 24: Griham. . . maḥā-hāṭaka-toraṇaṁ
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, 30; V, 53, 39; V, 55, 32; VI, 25, 24, 30; VI, 26, 12; VI, 41, 31, 56; VI, 42, 15; VI, 75; VI, 3, 27; VII, 5, 25; VII, 13, 5; VII, 14, 24, 27; VIII, 29; VII, 15, 36; VII, 38, 17.

(8) Matsya-Puruṇa (Chap. cclxiv, v. 15):
Chaturbhīṣa toraṇāṁ yuṅko maṇḍapa(h) syāḥ chatur-mukhaḥ
The pavilion should have four faces and be furnished with four
arched gateways (arches).
Aishaṭkā dār(ab)a vāś chaiva sailā vā syuḥ sa-toraṇā

(Ibid., Chap. cclxiv, v. 46.)

(9) Vaiyu-Puruṇa (Part I, Chap. xxxix, vv. 36, 51, 60):
Harmya-prāśāda-kalilāḥ prāmsu-prākāra-toraṇāḥ
Aṣṭiya-amara-purī-ābhā maker-prākāra-toraṇāḥ
Pāṇḍure chāru-śikhare maḥā-prākāra-toraṇe
(10) Kautiliya-Artha-sāstra (Chap. xxiv, p. 53):

Dvi-hastam torana-sīraḥ—'a top-support of ornamental arches projecting as far as two cubits.'

(11) Sarva-deva-maya-chāru-toranaṁ svarga-khaṇḍam iva vedhasā swayam—'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 Inscript., 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 Śridhara's Devapattana prasasti (verse 10, Ep. Ind., Vol. ii, p. 449), and compare:

Sughaṭita-vṛisha-sata-torana-dvāram—'an excellent porch at which a bull is skillfully carved.'—(Ibid., v. 12, p. 121.)

(14) Ornamental arch (for the temple): Prāśada-toranaṁ

(Jaina Inscript. 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-torana—'arch with a shark.'

(Raṅganātha Inscrip. of Sundarapandya, v. 9, Ep. Ind., Vol. iii, pp. 12, 15.)


(18) Vyādhatta śrī-someśāspa-mukūṭavat toranaṁ kāṛchanaśya

'Erected a golden torana like a diadem for the abode of the holy Someśa.'

(The Chahamanas of Naddula, no. c, Sundhā Hill Inscript. of Chāchigadeva v. 34, Ep. Ind., Vol. ix, pp. 77, 72.)

(19) 'In front of the basadi of nokkijabbe, the family goddess of her husband Vira-Sāntara, she had a makara-torana made.'—(Ep. Carnat., Vol. viii, Part I, Nagar Taluq, no. 47, Transl., p. 151, para. 2.)

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HINDU ARCHITECTURE

TORANA

(20) 'We grant to you in addition throne, crown palanquin, white umbrella, châmaras on both sides, makara-torana (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 (Sri-Râjendra-Sola-Devar, A.D. 1034)—having sent (many ships in the midst of the bellowing sea) and having captured Sangirâma-vîśayot-tuṅgappannam, the king of Kidârâm, 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 Vichchâdira-torâṇam 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 châmaras, the crown banner, makara-torâṇa, herds of camels.'—(Ibid. no. 85; Transl., p. 150.)

(23) 'Built a beautiful stone temple with the torâṇa-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) Svarâ-na-dvâraṁ sthâpitaṁ torâṇena sârddhaṁ Śrimal-Lokanâthasya gehe

'Placed a golden door and torâṇa in the temple of glorious Lokanâtha.'

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 torâṇa above the door, which is likewise made of brass, encloses three images of Lokâsvara.'

(Inscript. from Nepal, no. 21, Inscript. of Srinivasa, line 6 f., Ind., Ant., Vol. ix, p. 192, note 62.)

(25) Suganânaṁ raje ... Dhanabhûtina kâritam torâṇaṁ silâkaṁmaṁta cha uparîno (=Sûnganânam râjye ... Dhanabhûtinâ kâritam torâṇaṁ silâkamântaṁ chotpannaha) !

'During the reign of the Sungas (first or second century B.C.) this gateway was erected, and the masonry finished by Vâchhi-puta (Vâtsi-putra) Dhanabhûti.'

(Sunga Inscript. of the Bharhut Stupa, line 3 f., Ind. Ant., Vol. xiv, pp. 138, 139; no. 1, Vol. xxx, p. 227.)

(26) 'Pulling down the temple which had fallen to ruin, had it securely rebuilt with a gopura, a makara-torâṇa for the god Durgâsvara, and god Vrîshahba.'—(Ep. Carnat., Vol. iii, Tirumâkulâ-Narasîpur 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-torana (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-Sēṭṭi, gave to his wife and children a large palanquin and a canopy (torana) to descend to his children.’—(Ep. Carnat., Vol. vi, Chikmagalūr Taluq, no. 44 ; Transl., p. 39 ; Roman Text, p. 104.)

(29) ‘The Vira-bhikshavati-udana-svāmi honoured the Svāmi of the Galipuje throne with the following: a palanquin with silver mountings, a pearl necklace, a golden umbrella, the double chāmaras, a makara (torana) 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) ‘Torana—(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.

Mukhottāryate nyasya tiryak taulim prakalpayet
Padam vāyate taulim kuryād yuktyā vichakshapaḥ
Tad-ūrdhve jayantikaṁ kuryāt tat-tat-prachchhādanānvitam

(M., xxxiii, 372–374.)

See PRACCHHĀDANA and compare PRATAULI.

TRI-KARNA—A kind of joinery, of three-earn pattern.

(M., xvii, 106 ; see under SANGHI-KARMA.)

TRI-TALA—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-PATTA—A three-fold band, a moulding.

A moulding of the vase.—(M., xiv, 74, 143, 248, etc.; compare the lists of mouldings under ADHISHTHĀNA.)

TRI-BHAṆGA (see BHAṆGA)—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 BHAṆGA.)

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TRIPATTAS

TAṬIKĀ

TRIKARNA JOINERY

TRIKARNA

TRIBHAΛGA
HINDU ARCHITECTURE

DANĐĀ(-MĀNA)

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 tū Viṣṇu-mūrtiḥ syāch chhakti-yuktam tū pārśvayoḥ
Tri-bhūmirdakshiṇe vāme sthāvare jaṅgame‘piva
(M., li, 62-63.)

TRI-MŪRTI—The triad, the images of Brahmā, Viṣṇu and Śiva.  
(M., li, 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.

Pinopapīṭhāṁ harmyaṁ cheva maṇḍapaṁ cha tri-vargakam
(M., xxxiv, 68.)

Nanda-paṅkty-āṁśa(-śe) vibhajet chatus-tale tu tri-vargakam
(M., xxxiii, 505.)

In connexion with the foundations:
Maṅjūśhochchrayaṁ chatur-bhāgaṁ tat-tad ekāsaṁ bhavet
Tad-dvayaṁ chāṅghri-tuṅgaṁ syād ekāṁśaṁ prastārāṇvitaṁ
Tri-varga-maṇḍapākāram adbhiṁ svāntaṁ pravishṭake
(M., xii, 34-36.)

TRI-VISHTAPA—A class of buildings, octagonal in plan and called
(1) Vajra, (2) Chakra, (3) Svastika, (4) Vajra-svastika, (5) Chitra,
(6) Svastika-khadga, (7) Gadā, (8) Śrīkaṇṭha, and (9) Vijaya.

(1) Agni-Pūrāṇa—(Chap. civ, vv. 12, 20-21; see under PRĀṢĀDA).
(2) Garuḍa-Pūrāṇa—(Chap. xlvii, vv. 21, 22, 23, 31-32; see under PRĀṢĀDA.)

TVASHTRĪ—An architect (see details under STHAPATI).

D

DANḍA(-MĀNA)—A measure, a type of building, a flag-staff, a pillar, a parapet (M., xvii, 194-196).

(1) A measure of four cubits (see under ĀNGULA):
Chatur-hastāṁ dhanur daṇḍaṁ daṇḍāshtāṁ rajjum eva cha
(M., ii, 53.)
Compare hasta-danda (M., ii, 68), māna-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).

(Brihat-Saṁhitā, lIII, 39.)

(3) Chatur-hasto dhanur dandō nālika-jugam eva cha ā

(Brahmāṇḍa-Purāṇa, Part I, 2nd Anushaṅga-pāda, Chap. vii, v. 100.)

(4) A class of buildings.—(Kāmikāgama, xlV, 64; see under MĀLĪKA.)

(5) Achaleśa-danḍam uchchhaiḥ sauvraṇṇam Samara-bhūpālaḥ Kārayāṁśa ā

‘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 Inscr. of Samarasiṁha v. 54, Ind. Ant., Vol. xvi, pp. 350, 355.

(6) Daṇḍa—‘an unspecified measure, also called Stambha.’—Bamani Inscr. of the Silahara 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 class of villages (M., ix, 2, etc.; see under GRĀMA).

A part (shaft) of the column (M., xv, 44, 149; L, 85).

A small pillar (M., xviii, 172).

type of pavilion with two faces:
Dvi-vaktraṁ daṇḍakarōn proktarōn tri-vaktraṁ svastikarōn tatha ā

(M., xxxiv, 552; see further context under MANḌAPĀ.)

A class of halls or storeyed mansions built in a single row—(M., xxxv, 3, description ibid, 65-66, 82-95, see under ŚALĀ.)

DANDA-KĀNTA—A class of halls, a type of storeyed mansions.

(M., xxxv, 104; see DANDAKA.)

DANDIKA—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 tathaivaṁ syāt daṇḍita-dvāraṁ ardhataḥ ā

(Ibid., xxxv, 45, etc.)
HINDU ARCHITECTURE

DAŠA-TALA

DANTA-KILA—A kind of tooth-like joinery.

(M., xvii, 177; see Sandhi-Karman.)

DANTA-NALA—A tooth-like drain or canal.

In connexion with the general description of the single-storeyed buildings:

Madhyame chottame harmye danta-nālamā pramāṇakam

(M., xix, 168.)

DAM(A) (see DHĀMAN)—A house.

(R.-V., i, 1, 8; ii, 1, 2; Vj. Sam. vii 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.)

DARPANA—A looking-glass, a mirror, an ornament.

In connexion with the single-storeyed buildings:

Pālike lambanaṁ tatra śrenya darpaṇa(m) proktavat—(M., xix, 42.

In connexion with the car or chariot:

Rathānāṁ chordva-desasya alanīkāraṁ pravakshyate

Vividha-kiṅkini-nirmala-darpaṇam...—(M., xliii, 148, 157.)

An article of furniture (M., l, 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 mouldings under Upapṭha).

A moulding of the throne (M., xlv, 160, etc.).

DAṢA-KANTA—A collective name of the ten classes of twelve-storeyed buildings.

(M., xxx, 7.)

DAṢA-TALA—The tenth storey, the ten-storeyed buildings.

Etad daṣa-tālamā proktāṁ rajju-sūtram adhas-talam

(Kāmikāgama, xxxv, 85.)

The description of the tenth storey (M., xxviii, 20-40), six classes (ibids, 2-18; see under Prāsāda).
DAŞA-TĀLA—A sculptural measure (see under TĀLA-MĀNA).

See Aniśumadbheda 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.)

DAŞA-BHŪMI (see DAŞA-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.

DIPA-DANĐA—A lamp-post, a lamp-bearing pillar.

Compare Dipa-stambha, and Dipa-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).

DIPA-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 north-west of the Presidency of Madras such pillars are sometimes constructed in courses, with lamp-brackets in the joints. These pillars are erected outside the front entrance.

(Chālukyān Architecture, p. 38, Arch. Surv., New Imp. Series, Vol. xxi; see Plate cix, fig. 1.)

DIPA-MĀLA(-SKAMBHA, DIPA-STAMBHA, DIPTI-STAMBHA) (see STAMBHA)—A lamp-bearing pillar, generally belonging to the Jain monuments.

A small lamp-pillar, standing inside the temple (Chālukyān Architecture, p. 38, Arch. Surv., New Imp. Series, Vol. xxi; see Plate cix, fig. 1).

DUNDUBHI—A type of round buildings.

(1) Agni-Purāṇa ( Chap. civ, vv. 17–18; see under PRĀSĀDA).

(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 28, 29, see under PRĀSĀDA).

DURGA—Lit. 'difficult to go' into, hence a fortified place, a fort, a fortified city.

(1) Mānasāra:

As fortified cities, the forts are called sibira, vāhinī-mukha, sthāniya, dronaka, sambidhha, kolaka, nigama and skandhāvāra.

(M., x, 40–42.)
DHĀRA KUMBHA.

DIPA STAMBHA

BAMBOO PEGS.

DANTA KILA.

DANTA NĀLA.

DHVAJA STAMBHA

DENTICULATED.

TOOTH-SHAPED.
For purely military purposes, they are classified as giri-durga (hill-fort), vana-durga (forest-fort), salila-durga (water-fort), paṅka-durga (clay-fort), ratha-durga (chariot-fort), deva-durga (divine-fort), and misra-durga (mixed fort) \( (M., x, 90-91) \). Their description in detail is given \( (ibid., 90-103) \).

Their common features:

- Sarvesham api durgāṇāṁ vapraiś cha parikhair vṛitam
- Praveśa-nirgama-sthāne dvārair api samanvitam
- Ishṭakādi-krītāṁ vapraṁ hasta-dvādaśako chhhrayam
- Tad-ardham bhitti-mūle tu samchāralī saha vistṛitam

\( (M., x. 106-109.) \)

(2) Kautilya-Arthaśāstra (Chap. xxiv, para 1, p. 51):

Chatur-diśaṁ jana-padānte sāmparāyiκaṁ daiva-krītāṁ durgāṁ kārayat antar-dvipaṁ sthalāṁ vā nimāvaruddham audakaṁ prāstaraṁ guhāṁ vā pārvataṁ niruddaka-stambam-irīnaṁ vā dhāṅvanaṁ kha-janodakaṁ stamba-gahanaṁ vā vana-durgāṁ

Teshāṁ nadi-parvata-durgāṁ jan-padāraksha-sthānaṁ dhāṅvāna vana-durgāṁ atavi-sthānam āpādyā prasāro vā

Then follows the very interesting description of the plan and other architectural details, the military defences, and internal arrangement for the comfort and convenience of the inhabitants.

The contents of 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 (parikha), enclosure walls and ramparts (prākāra and vapra), and are furnished with various entrances, exits and gateways (pratoli). Circumambulating flights of steps (pradakṣhiṇa-sopāna) and secret staircases in the walls (guḍha bhatti-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) Sukraniti (Chap. iv. sect. vi, vv. 2-16, 23-28, ed. Jīvananda Vidyāsāgara, p. 447 f.)

Fortresses are made inaccessible through ditches, thorns, rocks and deserts. The Parikha fort is that which is surrounded on all sides by great ditches (parikha); and the Parigha fort is known to be that which is protected by walls of bricks, stones and mud.
The Vana or forest-fort is one which is encircled by huge thorns and clusters of trees. The Dhanva-durga is known to be that round about which there is no water. The Jala-durga or water-fort is that which is surrounded by great sheets of water. The Giri-durga or hill-fort is described as that which is on the high level and is supplied with plenty of water. The Sainya-durga or troop-fort is that which is defended by heroes well up in vyuhas or military defence and hence impregnable. The Sahaya-durga or help-fort is known to be that which belongs to valorous and friendly kinsfolk.

(4) Laṅkāpurī nirālambā deva-durga-bhayāvahāḥ
Nāḍeyaṁ pārvataṁ vanyam kṛitrīmaṁ cha chatur-vidham
Sailāgre rachita-durgā sā pūr deva-puropamāḥ
(Rāmāyaṇa, Laṅkākāṇḍa, Sarga 3, vv. 20, 22.)

(5) Kheṭanāṁ cha purāṇāṁ cha grāmāṇāṁ chaiva sarvasāḥ
Tri-vidhānāṁ cha durgāṇāṁ pārvatodaka-dhanvināṁ
(Brahmāṇḍa-Purāṇa, Part 1, 2nd Anushānga-pāda, Chap. vii, v. 105; see also v. 102.)

(6) Dhanur-durga-mahi-durgam ab-durgam vārksham eva vā
Nṛi-durgam giri-durgam vā samāsritaṁ vaset puram
(Manu-Saṁhitā, vii, 70, etc.)

(7) Shad-vidharḥ durgam āsthāya purāṇy-atha niveśayet
Sarva-sampat-pradhānāṁ yad bāhulyām chāpi saṁbhavet
Dhanva-durgam mahī-durgam giri-durgam tathaiva cha
Manushya-durgāṁ mṛd-durgāṁ vana-durgāṁ cha tāni śat
Then follows the description of details of these fortified places.
(Mahābhārata, xu, 86, 4–5, etc.)

(8) Yo'yaṁ samastam api maṇḍalam āśu śatror āchchhidyā kirtti-
giri-durgam idāṁ vyādhatta—‘having quickly wrested from the enemy
this whole district (maṇḍala) made this fort of Kṛttigiri.’—(Chandella
xviii, pp. 238, 239.)

(9) Lakṣmī-nṛsiṁha-paripālita-pūrva-tishṭe durge su-bhima-parighe
Mālavallī-nāmnī
gedāntagāṁ śruti-paraiḥ śrīmāṇi-dharma-vidyāṁ pūrṇe sma
kārayati deva-nṛpasya saro'grām
‘In the fort named Mālavallī, protected on the east by the
temple of) Lakṣmī-Nṛsiṁha, having a deep moat, filled with
men learned in the Vedānta (i.e., philosophy), Śruti (Vedas),
Śrīmāṇi and Dharma-śāstra that Deva-nṛpati made a magnificent
pond.’

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DEVA-DURGA

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 Manasāra.

(Ep. Carnat., Vol. III, Malavalli Taluq no. 61; Roman Text, last verse, p. 126; Transl., p. 62.)

(10) See the fort-temple.

(Chālukyaṇ 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; Taitt. Sam., 1, 6, 3, 1; Vaiṣ. 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 PRĀSĀDA.)

DEVA-KULA(-IKĀ)—A chapel, a shrine, a temple, a statue shrine, a statue gallery.

(1) 'Kandasena (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-NVĀSA).

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.

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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 Uchchañgi, together with all the empire of the Pandya King.'—(Ep. Carnat., Vol. v, Part i; Belur Taluq, no. 119; Transl., p. 78; Roman Text, pp. 182-183.)

DEVA-NIKETA-MANDALA—A group of temples.

Achikarad deva-niketa-mandalam . . . stambha-varo-chchhraya-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-BHÜSHAṆA-MANDAPA—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 ![Having made great water reservoirs and laid out gardens, let one build a temple to heighten one's reputation and merit.]

(Bṛihat-Samhitā, LVI, i : J. R. A. S., N. S. Vol. vi, p. 316.)

Rāmāyaṇa (Cock):


II. 6, 4 : Śrīmaty-āyatane vishnoḥ ![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
HINDU ARCHITECTURE

with elegant mansions, palaces and temples, and with shining agrahāra towns in the country of Kuntala . . .'  

(Old Kanarese Inscrip. at Terdal, line 58;  
Ind. Ant., Vol. xiv, pp. 19, 25.)

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 pradakshiṇa (circumambulation).'

'Temples on a large scale have three or four successive porticoes (manḍapa) attached to them in the front, which are called ardha-manḍapa, mahā-manḍapa, sthāpana-manḍapa, vṛitya manḍapa, 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) 'Krishnārāja-udayar, 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 Chāmuṇḍeśvarī,—and at the main entrance (mahādvāra) on the east set up a gopura, on the colonnade (kaisāleyalli), 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 (lilāmūrtī, cf. dhyāna-mūrtī)—and on the southwest side building a separate temple (manḍapa), set up the god Nārāyaṇa together with Lakṣmi.—(Ep. Carnat., Vol. iv, Chāmarāj-nagar Taluq, no. 86; Transl., p. 11, line 4 f.; Roman Text, p. 18, line 8 f.)
DEVALAYA

(3) 'In Lakkuguṇḍi, which was his birth-place, Amṛitaḍaṇḍādhiśa 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.)

(4) Devalayaiḥ prathayatā niṣa-kīrttim uchchaiḥ—' who spread his fame aloft by (building) temple.'—(Sharqi Arch. of Jaunpur, Shahet-Mahet Inscript., v. 14, Arch. Surv., New Imp. Series, Vol. xi, pp. 72, 73.)

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. xxxiii, p. 29.)

(6) 'It (the Mallesvara temple at Hulikat) faces north and consists of a garbha-griha, an open sukha-nāsi a nava-raṅga and a porch.'

'The Chennakesava temple, which faces east, consists of a garbha-griha, a sukha-nāsi and a nava-raṅga, and may have had a porch once.'

'The newly restored Śārada temple, situated to the north of the Vindya-sāṅkara, is a fine structure in the Dravidian style consisting of a garbha-griha, sukha-nāsi, a nava-raṅga, and a prākāra or enclosure. It faces east and has three entrances on the north, south, and east, the east entrance, which is the main entrance, having two open maṇḍapas at the sides inside.'—

(Mysore Arch. Reports, 1915-16, p. 4, para. 10; p. 5, para. 12; p. 15, para. 19; see Plate m, 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 ardhamaṇḍapa, maṇḍapa, mahā-maṇḍapa, antarāla, and griha-garbha (garbha-griha).'</n

(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 vii, island temple, ibid., Vol. xiii, Plates xi, xii, xiii, xiv, xv, xvi, groups of temples.)

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DESYA—A site plan of one hundred and forty-four squares.

(M. vii, 13, 14; see PADA-VINAYASA.)

DEHARÌ(-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-LABDHĀNGULA (see under ĀNGULA)—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.

(Suprabheda-gama, xxx, 5, 6, 9; see under ĀNGULA.)

DEHĀRA—A porch, a terrace.

(1) 'In a discourse on dharmma 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, Arsikere Taluq, no. 123; Transl., p. 167, para. 2, line 4.)

(2) 'From Vira-Hoysala he obtained (the appointment) of inspector of the servants of the porch or terrace (dehāra).'—(Ibid., no. 127, Transl., p. 170, para. 2, line 16.)

DAIVIKA-(LINGA)—A type of phallus, a phallus of divine origin.

Devaiś cha sthāpitaṁ liṅgāṁ daivikaṁ liṅgam uchyate 1

(M., LI, 230. See Kamikāgama l, 35, 37, under Liṅga.)

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 rāde festival (dolārohotsavakke) of the god Chenna-Kesava of Belur.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 14; Transl., p. 47; Roman Text, p. 107. See Mānasāra, under Bhūshaṇa.)

DRĀVIĐA—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.)

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A class of the twelve-storeyed builings:
Ravi-bhûmi-viśāle tu châshṭa-vimśaṁśakaṁ bhavet
Mahâ-sâlā daśâṁśaṁ syât âśhaṁ pûrvavad âcharet
Pâńchâlaṁ-drâviḍaṁ chaiva ravi-bhûmy-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 : Vâj. Sam., xx, 20.)

DROŃAKA (see under DURGA and NAGARA)—A fortified city situated on the bank of a sea, a sea-side town.

Samudratatini-yuktam taṭinyâ dakshinottare
Vanighîḥ saha nânâbhiḥ janair yuktam janâspadam
Nagarasya prati-taṇḍrâ hyâhakaṁ cha samâvritam
Krâya-vikrâya-samyuktam drôṇântaram udâhrîtam
(M., x, 75-78.)

A class of pavilion.—(M., xxxiv, 423 ; see under MAṆḍAPĀ.)

DROŃA-MUKHA—A fort, a fortified town, a fortress.

A fortress to defend a group of 400 villages:
(1) Chatuś-sata-grâmyâ drôṇa-mukham
(Kauṭiliya-Artha-śastra, Chap. xxiii, p. 46.)

(2) Nagarâñi kara-varjītâni nigama-vanijāṁ sthânåni janapadâ
déśâḥ purâ-varâñi nagaraïkâ-daśa-bhûtâni drôṇa-mukhâni
jala-sthâlapatopetâni
(Praśna-Vyâkaraṇa-sûtra-vyâkhyaṁ, p. 306, ibid., p. 46, footnote.)

(3) Grâma-nagara-kheḍâ-karvâca-maḍâmba-drôṇa-mukha-pattana-galiṁdam
Anêka-mäta-kûta-prâsâda-devâyatanaṁgaṁ-îndâm-
oppuva-agrahâra-patânaṁgalîndamâtisâyav-appa . . .
[At Trîdāla, a merchant town situated in the centre and the first in importance among the twelve (towns), in the glorious Kûndî Three-Thousand adorned with] 'villages, towns, hamlets, villages surrounded by lills, groups of villages, sea-girt towns and chief cities, with elegant mansions, palaces and temples, and with shining agrahâra towns in the country of Kûntala.'—(Old Kanarese Inscr. at Terdal, line 58, Ind. Ant., Vol. xiv, pp. 19, 25.)

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HINDU ARCHITECTURE

DVĀRA

(4) 'With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure gardens, separated lovers, splendid tanks, full lotus-beds, gilded boats for spring festivals, ghatikā-sthānas (religious centres), the supports of dharma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara-kheḍa-kharvvana-madamba-droṇa-mukha-pura-pattana-rāja-dhānī), on whatever side one looked, in these nine forms did the Kuntala-desh shine.'

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 3 above).

(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 Prāsāda ; the general description of the twelfth storey, ibid., 37-88, 89-191).

(2) Tad-adhastāt talaṁ chaikādaśa-dvā-daśa-bhūmikam !

(Ādvā-daśa-talād evaṁ bhūmāu bhūmāu prakalpayat !

DVĀRA—A door, a gate, an entrance. Compare GURUDVĀRA.

(1) Mānasāra (Chap. xxxviii, 2-54 ; xxxix, 1-163):

The situation of gates in the village or town (called Nandyā-varta):

Grāmasya parito bāhye rakṣārthāṁ vapra-saṁyutam !

Tad-bahiḥ parito yukatāṁ parito-pravedakāṁ !

Chatur-dikshu chatush-konc mahā-dvāraṁ prakalpayet !

Vṛttāṁ va chatur-aśraṁ va vāstu-sva(-ā)-kṛṣṭi-vaprayuk !

Pūrva-dvāraṁ athaisāñe chaṇgi-dvāram tu dakṣiṇe !

Pitur dvāraṁ tu tat-pratyag vāyau dvāraṁ tatottaram !

Pūrva-paśchima-tad-dvārau (-rayoh) rīju-sutraṁ tu yojavaṁ !

Dakṣiṇottarayor dvārau tatra seshāṁ (-deśe) viśeshataḥ !

Dakṣiṇottarataḥ sūtraṁ viniyasech chhilpavit-tamaḥ !

Tasya sūtraṁ tu tat-pūrve hastāṁ tad-dvāra-madhyame !

Evaṁ dakṣiṇato dvāraṁ tad-dhi tāro(-raṁ) tathoktavat !

Uttare dvāraṁ tat sūtraṁ pratyag-hastāvasānākam !
Chatur-dikshu chatur-dvāraṁ yuktam vā neshyate budhaiḥ
Pūrvc paschimake vāpi dvāram etad(-kam) dvayor api
Paritaś chatur-aśrāgrād dvāram kuryat tu sarvadā
Etat sarvaṁ mahā-dvāram upa-dvāram ichochyate

The smaller doors :
Nāge vāpi mrige vātha aditīś-chodito'pi vā
Parjanye vāntarikshe vā pūshe vā vidathe'thavā
Gandharve bhṛīgarāje vā sugrıve vāsure'thavā
Yatheshṭ(am) evam upa-dvāram kuryat tal-lakšaṇoktavat

The water-doors (drains) :
Mukhyake vātha bhallāte mrige vā chodite'pi vā
Jayante vā mahendre vā satyake vā bhṛiše'thavā
Evam evam jala-dvāraṁ kuryat tatra vichakshaṇa

(M., ix, 290-313.)

The gates of villages :
Śvastikāgraṁ chatur-dikshu dvāraṁ teshāṁ prakalpayet
Evaṁ chaśṭa-mahā-dvāraṁ dikshu dikshu dvayaṁ tathā
Mrige chaitāntarikshe vā bhṛiṅgarāja-bhṛiše tathā
Śeshe vāpi cha roge vā chāditau chodite'pi vā
Evam etad upa-dvāraṁ kuryat tatra vichakshaṇaḥ
Mahā-dvāraṁ tu sarveshāṁ lāṅgalākāra-sānibham
Kapāṭa-dvaya-sāmyuktam dvārāṇāṁ tat pṛthak pṛthak

(Ibid., 355-361.)

Chatur-dikshu chatur-dvāraṁ upa-dvāraṁ antarālalake
Devānāṁ chakravartināṁ madhye dvāraṁ prakalpayet
Mahā-dvāraṁ iti proktam upa-dvāraṁ tu choktavat
Bhū-sūrdi-naraṇāṁ cha madhye dvārāṁ 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
Dakshiṇe madhyame dvāraṁ syād agre madhya-maṇḍapam
Chatur-dvāra-sāmyuktam pūrve sopāna-saṁyutam

(M., xx, 81-83.)

Two entire chapters are devoted to the description of doors of the residential buildings and temples, in one of 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).
HINDU ARCHITECTURE

DVĀRA

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 \( \frac{1}{2} \) 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 Ābhasa classes (line 29 f.). The pillars, joints, planks, shutters, panels, frames, and other parts of doors are described at great length (lines 50, 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, Sarasvati 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 (kilabhājana), etc. are minutely described (line 137 f.).

It is stated (Chap. xxxvii) 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 (urdhva-gamana) of the kitchen smoke, they are furnished with the lattice (jāla, line 57).

(2) Varāha-mihira (Bṛihat-Saḥhitā, lxx, 26-27, 70-82; lxi, 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 bhananām grīhābhyāntaram aṅgaṇaṁ viśatāṁ tāny-eva vāsa-grīhāṇi dakṣiṇato dakṣiṇāsyaṁ diśi bha-vantī. Etad uktaṁ bhavati prāṁ-mukhasya grīhasyāṅgaṇa-(syā-gāra)-dvāram uttarārbhimukham kāryam dakṣiṇābhimukhasya prāṁ mukham paśchimābhimukhasya dakṣiṇābhimukham uttarābhimukhasya paśchimābhimukham itī tāṁ

'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 i.) Varāha-mihira himself, however, states (Bṛihat-Saṁhitā, XVI, 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):

Chatuḥ-shaśṭi-padaṁ kāryam devāyatanam sadā tāṁ
Dvāram cha madhyamaṁ tatra samadikstham praśasyate tāṁ

'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 Maṇasāra 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 Maṇḍana, 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-diśaṁ mukham).

(4) Gaṅga-Saṁhitā (MS. R. 15, 96, Trinity College, Cambridge) has apparently three chapters on the subject of door: dimensions of door (dvāra-pramāṇa, fol. 57b, 68b, same as dvāra-māṇa of the Maṇasāra);
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-stambhochchhraya-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), Varahamihira seems to have condensed (Brihat-Saṁhitā, lIII, 72–80) the contents of Gārga (fol. 68b).


Dvāraṁ matsya-matānusāri daśakaṁ yogyāṁ vidheyāṁ buddhaṁ—following the rules of the Matsya-Purāṇa the learned (architects) recommend ten suitable doors (for a building).’

(6) Vāstu-pravandha (n, 8, compiled by Rājakisora Varma):

DVAYASYOPARIYA(D)-DVARALHDVARASYANYA (?) cha sammuḫham !
Viyayadamlu yadā tach cha na karttavyaṁ śubheṣubhīṁ 1
‘Those, who wish prosperity, should not make one door above or in front of another because it is expensive.’

(7) Silpa-śāstra-sāra-samgraha, viII, 24:

Chatur-dvāraṁ chatur-dikṣu chaturam (?) cha gavākshakam !
Nṛpānāṁ bhavane śreshṭham anyatra parivārajeyt 1
‘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 ‘samadikṣṭham praśasyate’ of the Brihat-Saṁhitā.

(9) Matsya-Purāṇa (Chap. cclv, vv. 7–9):

Vāsa-gehaṁ sarveshāṁ praviṣed dakshiṇena tu t
dvārani tu pravakshyāṁ praśastāniḥ yānī tu t
Pūrveṇendraṁ jayantam cha dvāraṁ sarvatra sāṣyate t
Yāmyam cha vitathaṁ chaiva dakshiṇena vidur buddhaṁ 1
Paśchime pushpadantam cha vārunaṁ cha praśasyate t
Uttarena tu bhallātam saumyaṁ tu śubhadaṁ bhavet t

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-dvārāṁ chaitāṁ krameṇoktāṁ sarvadā t

(Ibid., Chap. cclxx, v. 28.)
(10) Agni-Purāṇa (Chap. civ, v. 24):
Dikṣhu dvārāṇi kāryāṇi na vidikṣhu kadāchana!
‘The doors should be constructed at the cardinal points and never at the intermediate corners’.

(11) Garuḍa-Purāṇa (Chap. xlvi, v. 31):
Dvāraṁ dirghārdhā-vistāram dvārāṇy-ashṭaumśrittāni cha!
‘The breadth of the door should be half of its height (length) and there should be eight doors (in each house).’

(12) Vāstu-vidyā (ed. Gaṇapati Śāstri, iv, 1-2, 19-22; v. 21; xiii, 24-32; xiv, 1-3):
Atha dve prāṃmukhe dvāre kuryād dve dakṣināṃmukhe!
Dvāre pratyaṅmukhe dve cha dve cha kuryād uḍāṅmukhe II (1)
Māhendre prāṃmukham dvāraṁ praśastam śīṣṭa-jātishu!
Aparaṁ tu tathā dvāraṁ jayante prāha nīchayāt II (2)
Antar-dvārāṇi choktāṇi bhir-dvāraṁ atohcyate II (19)
Yatronnataṁ tato dvāraṁ yatra nīmnaṁ tato gṛham!
Gṛihe chāpy-asḥtame rāṣau tatra dvāraṁ na kārayet II (20)
Gṛiḥakshate cha māhendre brāhmaṇānāṁ prakṛtītām
Mahidhare cha some cha pha(bha)llāṭārgalayos tathā II (21)
Śayanīyaṁ tu kartavyāṁ praśastāṁ pūrvataḥ śikha!
Nava-dvārākṛtītaṁ kuryād antarikṣe mahānaṁ II (22)
Dvāraṁ yatra cha vihitam tad-dig-adhiḥśādhipaṁ bhaved dhāma!
Eka-talaṁ vā dvī-talaṁ dvī-tale dvī-mukham cha nirmukham vā syāt II (21)

Position of the door:
Dvāraṁ cha dikṣha kartavyāṁ sarveshām api veśmaṁ!
Madhyastha-dvāra-madhyam syād vāstu-mandira-sūtryayoḥ II (24)
Upadvārāṇi yujyatāni pradakṣiṇyāt sva-yonītaḥ!
Dvāra-pādasya vistāram tulyam uttara-tāraṇaḥ II (25)
Sva-sva-yonyā gṛihādināṁ kartavyā dvāra-yonāyaḥ II (26)
Āgneyaṁ mandiraṁ dvāraṁ dakṣiṇābhimukham śrīmatām!
Pratyāṃkham tu nairṛityāṁ vāyavyāṁ tad uḍāṅkham II (31)
Iśe tat prāṃmukhaṁ kuryād tāṇi syuḥ pādukopari II (32)

Then follows the measurement of the mouldings of the door (26-30).

The door-panels are described next:
Kavāṭa-dvitayaṁ kuryān māṭti-putry-abhidhāṁ budhaḥ!
Dvāra-tāre chatusha-paṇcha-saṭ-saṭaḥ vibhājite II (1)
Ekāṁśaṁ-sūtra-paṭṭiḥ syāt samaṁ vā bahalaṁ bhavet!
Ardhaṁ vā pāda-hīnaṁ vā bahalaṁ parikṛtītām II (2)
Dvārāyāma-saṃayaṁ kāryā yugnāṁ cha pāntayaḥ!
Aśvādi-veśma-paryantāḥ pāntayaḥ parikṛtītāḥ II (3)
(13) Matha-pratiṣṭhā, by Raghunandana quotes from the Devī-Purāṇa without further reference:

Plākṣaṁ dvāraṁ bhavet pūrve yāmye chaudumbaram bhavet
Paśchād āśvatha-gaṭitaṁ naiyagrodham tathottare

(14) Kauṭiliya-Artha-sāstra (Chap. xxiv, pp. 52, 53, 54):

Āgrāhye deśe pradhāvitikāṁ niskhura-dvāraṁ cha
Prākāram ubhayato maṇḍalaka-madhyaṛḍha-daṇḍam kṛtvā pratolī-shaṭ-tulāntaram dvāraṁ niveṣayet
Paṇchā-hasta-maṇi-dvāraṁ
Prākāra-madhye kṛtvā vāpiṁ pushkariṇīṁ dvāraṁ chatuś-śā-ram adhyāntarāṅgā karmaṁ kumārī-purāṁ muṇḍa-harmyaṁ dvitālaṁ muṇḍaka-dvāraṁ bhūmi-dravya-vāsena vṛt-bhāgādhikāyāṁ bhāṇḍa-vāhini-kulyāḥ kārayet
Sa-dvādaśa-dvāro yuktodaka-bhūmich-chhanna-pathaḥ
Saināpātyāṁ dvāraṁ bāhiḥ parikhyāḥ

(Ibid., Chap. xxv, p. 54 f.)

Kishku-mātra-maṇi-dvāraṁ antarikāyāṁ khaṇḍa-phullārtham asanāpātaṁ kārayet
Pratiloma-dvāra-vātāyana-bādhāyāṁ cha anyatra rāja-mārga-rathyābhyaḥ

(Ibid., Chap. lxv, pp. 166, 167)

(15) Rāmāyaṇa (Laṅkākāṇḍa, Sarga 3, 1, 11, 13, 16):

Dṛḍha-vaddha-kapāṭāṁ mahā-parīgha-vanti cha
Chatvāri vipulāny-asyā dvārāni sumahānti cha II (11)
Dvāreshu samaskṛtā bhimāḥ kāḷaya-samayāṁ śītāḥ
Śataśo rachitā víraḥ śataghnyo rakhasā gāṇaiḥ II (13)
Dvāreshu tāsāṁ chatvāraḥ sakramāḥ paramāyataḥ II
Yantrair upetā bahubhir mahadbhir griha-paṅktibhiḥ II (16)

(16) Kāmiṅkāgama (xxxv, 6–13):

Bhallāṭe pushpadante cha mahendre cha grahā( griha)kshate I
Chatur-dvāraṁ prakartavyaṁ sarveshaṁ api vāstūnāṁ III (6)

Then are given the details concerning the position of doors in various quarters (7–9). Next follows their measurement (10–13).

Cf. Devāṅāṁ manujānāṁ cha viśeṣād rāja-dhāmanī I
Pushpadante cha bhallāṭe mahendre cha grahā( griha) kshate I
Upa-madhyc’thavā dvāraṁ upa-dvāraṁ tu vā nayet I

(Ibid., v. 118, 118a.)

Pratyāṅāṃkham tu śayanaṁ doṣhadam dakṣipāṃkham I
Dvārē pādētu neshṭa(m) syāt nodak-pratyak cch(ś)iro bhavet II
Bhojanaṁ nānuvarṣaṁ syāc chhayanam cha tathaiva cha I
Anuvarśa-griha-dvāraṁ naiva kāryam subhārthibhiḥ II

(Ibid., v. 146, 157.)
Bhallāte dvāram īṣṭāṁ syād brāhmaṇānāṁ viśeṣhataḥ 11
Madhya-sūtrasya vāme vā dvāram vidhivad ācharet 11

(Ibid., v. 165, 168.)

Jala-dvāram punas teshāṁ pravakshyāmi nīveśānāṁ 11

(Ibid., v. 167-176.)

Devānāṁ ubhayāṁ grāhyaṁ madhya-dvāram tu vai tale 11
Gopuraṁ cha khalūrī cha mūla-vāstu-nirikshitam 11
Antare rāja-devināṁ grihān-antar-mukhāṁ cha 11

(Ibid., xxxv, 54, 128.)

Daṇḍikā-vāra-saṁyuktāṁ shaṇ-netra-sama-vamśākam 11
Vaisnāpari gataḥ śālāś chattārośhānānāṁvitāḥ 11

(Ibid., xlii, 19.)

(17) Suprabhedagama (xxxi, 7, 131-133) :
Bāhyā-bhittau chatur-dvāram athavā dvāram ekataḥ 11 (7)

Referring to the temples of the attendant deities built in the five courts (prākāra):
Prākāra-saṁyutāṁ kṛitvā bāhye vābhvyantare'pi vā 1
Pūrve tu paśchime dvāram paśchime pūrvavato mukham 11 (131)
Dakshiṇe chottara-dvāram uttare dakshiṇomukham 11
Vahniśāna-sthitam yat tat paśchime dvāram iṣhayate 11 (132)
Nilānila-sthitam chaiva pūrva-dvāram praśasyate 1
Vṛiṣasya maṇḍapaṁ tātra chatur-dvāra-saṁyutāṁ 11 (133)

(18) Mahābhārata (v, 91, 3 ; i, 185, 119-122) :
Tasya (duryodhana-grihasya) kakshya vyatikramasya tisro dvāh-
sthair avāritaḥ 11
Prāśadaiḥ sukṛitochhryayaḥ 11
Suvarṇājala-saṁvītair maṇi-kutṭīma-bhūshaṇaiḥ 11
Sukhārohaṇa-sopānair mahāsana-parīchchhaddaiḥ 11
Aśarṇādhau śata-dvāraiḥ śayanāśana-sōbhitaḥ 11


(20) Vijaya-vikshepat bharukachchha-pradvāravasakaṭat—'from the
camp of victory fixed before the gates of Bharukachchha.'—(Umetā grant
of Dadda n, line 1, Ind. Ant., Vol. vn, pp. 63, 64.)

(21) Suvraṇa-dvāram sthāpitaṁ toranena sārddhau sūrma-locanāthasya
dhe—'placed a golden door and a torana in the temple of glorious
Lokanātha.'

' The inscription is on the lintel of the door of the temple of Avalokiteśvara in Bungmati. The door is made of gilt brass plates, and adorned by relieves. The arch or torana above the door, which is likewise made of brass, encloses three images of Lokesvara.'—(Inscriptions from Nepal, no. 21, Inscript. of Śrīnivāsa, line 6 f., Ind. Ant., Vol. ix, p. 192, note 62.)

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DVARA-ŚOBHĀ

(22) Ātirtha-dvāra-paksha-śobhārtthām mādisidam—'had the side-doors of that tirthā made for beauty.'—(Ep. Carnat., Vol. ii, no. 115; Roman Text, p. 87; Transl., p. 171.)

(23) See Chāluṅkyaṇ Architecture.—(Arch. Surv., New Imp. Series, Vol. xxii, Plates v, fgs. 1, 2; liv; lxxiv; xciv; cxv, fgs. 1, 2.)

(24) See Buddhist Cave Temples.—(Ibid., Vol. iv, Plates xxiv; xxiv, no. 1; xxxii, nos. 1, 2; xxxv; xlvi, no. 2.)

(25) See Cunningham's Arch. Surv. Reports.—(Vol. xix, Plates xix.)

DVARĀKA—A gate-house.

Prāśāde maṇḍape sarve gopure dvārake tathāḥ!

Sarva-harmyake kuryat tan-mukka-bhadram.—(M., xviii, 326-328.)

DVARĀ-GOPURA (same as MAHA-GOPURA)—The gate-house of the fifth or last court.

(Suprabhedāgama, xxxi, 125; see under Prākāra.)

DVARĀ-KOSHTHA(-KA)—A gate-chamber.

The index of the Divyāvadāna quoted by way of comparison with Svakiyāvasanikā-dvāroṣṭha, dvāroṣṭha-nishkāsapraveśaka, and nishkāsa-praveśa-dvāroṣṭhaka.

(Siyodoni Inscript., lines 14, 32, 33; Ep. Ind., Vol. i, pp. 165, 175, 177.)

DVARĀ-PRĀŚĀDA—The gate-house of the third court.

See Mānasāra (xxxiii, 9, under Gopura).

See also Suprabhedāgama (xxxii, 124, under Prākāra).

DVARĀ-ŚĀKHA (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-sakhali), kitchen, ramparts, pavilion and a pond named Vāsudeva-tirtha.'

(Ep. Carnat., Vol. v, Part i, Belure Taluq, no. 72; Transl., p. 61; Roman Text, p. 142, line 7.)

DVARĀ-ŚĀLĀ (see Gopura)—A gate-house.

The gate-house of the second court.

(M., xxxiii, 8, and Suprabhedāgama, xxxi, 124; see under Prākāra.)

DVARĀ-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-HARMYA (see Gopura)—A gate-house.

The gate-house of the fourth court.

(M., xxxiii, 9, and Suprabhedāgama, xxxi, 125; see under Prākāra.)

DVĪ-TĀLĀ—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).


DVĪ-TĀLĀ—A sculptural measure (see details under TĀLĀ-MĀNA.)

DVĪ-PAKSHA (cf. EKA-PAKSHA)—Two sides, a street (or wall) having footpaths on both sides.

Dakshinottara-rathyam tat tat saṁkhya yatheshṭakā i
Evāṁ viṁthir dvi-paksham(-shā) syān madhya-rathyena(-ka)-paksha-kam i
Tasya mūḷāgrayo(r) deśa kṣhatra( ? kṣkuḍro)-māṇaṁ prakārayet i
Bāhya-viṁthir dvi-paksham(-shā) syāt tad-bahiś chāvritam buddhaiḥ i

Rathyā sarvā dvi-paksham(-shā) syāt tiryan-mārgaṁ yatech-chhaya i

(Ibid., 465. See also M., ix, 396; xxxvi, 86-87; under EKA-PAKSHA.)

DVĪ-VAJRĀKA—A column with sixteen rectangular sides.

Cf. Vajro'shtāśrīr dvi-vajrako dvi-gunah i
(Brihat-Saṁhitā, lxi, 28; see under STAMBHA.)

DVYĀŚRA-VRITTĀ—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\(\frac{1}{4}\) of the breadth of an object—(See M., xxxv, 22-26 and cf. Kāmikāgama, l, 24-28, under Adbhuta).

The image of the god of wealth—(M., xxxii, 140).

A class of pavilions—(M., xxxvi, 398; see under Mandapa).
DHANUR-GRAHA—A measure, a cubit (hasta) of 27 angulas.

\[
(M., \text{ II, 52}, \text{ and } \text{Suprabhedagama,} \text{ xxx, 26; see under \text{ANGULA.}})
\]

DHANUR-MUŚTI—A measure, a cubit (hasta) of 26 angulas.

\[
(M., \text{ II, 51}, \text{ and } \text{Suprabhedagama,} \text{ xxx, 26; see under \text{ANGULA.}})
\]

DHANUS—A measure of four cubits.

\[
(M., \text{ II, 53; see under \text{ANGULA.}})
\]

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, Ratnasāgara, and Ratnaranjaka.

(Tibetan account of the University of Nalanda.)

DHARMA-DHĀTU-MANDALA—The relic shrine of Nepalese temples, situated at the fourth storey of five-storeyed pagoda-like structures, the basal floor being occupied by Śākya-muni, second by Amitābha, the third being a small chaitya, and the fifth or apex being called vajra-dhātu-maṇḍala.

(See Deva Bhavānī temple, Bhatgaon, Fergusson: History of Ind. and East. Arch., 1910, Vol. 1, p. 281.)

DHARMA-RĀJIKĀ—A monument, a tope.

'They repaired the dharma-rājikā (i.e. stūpa) and the dharma-chakra with all its parts.'—(Sarnath Inscrip. of Mahipāla, line 2, Ind. Ant., Vol. xiv, p. 140, note 6.)

DHARMA-ŚĀLĀ—A rest-house.

(Vincent Smith, Gloss., loc. cit., to Cunningham’s Arch. Surv. Reports.)

DHARMA-STAMBHA—A kind of pillar.

\[
(M., \text{ XLVII, 14; see under STAMBHA.)}
\]

DHARMĀLAYA—A rest-house.

Tatraiva sa(t)tra-sālā vā āgneye pāṇīya-maṇḍapam ś
Anya-dharmālayam sarvam yatheshṭam dišato bhavet ś

\[
(M., \text{ IX, 139-140.})
\]
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., xlvii, 14; see under STAMBHA.)

DHĀMAN—A dwelling house. (R.-V., i, 144, i; 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.)

DHĀRAṆĀ—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).

DHĀRAṆĀ-KUMBHA—A moulding of the base. (M., xiv, 46; see the lists of mouldings, under ADHISHṬHĀNA.)

DHĀRAṆĀ-NILA—A blue stream of water, the line of sacred water descending from the phallus.
In connexion with the phallus:
Garbha-geha-sthale dhāraṆā-nilā-madhya samāṁ bhavet t
(M., l, 173.)

DHĀRAṆĀ-LIṆΓA—A kind of phallus with fluting at the top portion. (M., lii, 135; liii, 48; see details under LIṆΓA.)

DHVAṆA-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).
HINDU ARCHITECTURE

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., i, 297; see under Bhūshaṇa.)

NAGARA(-RI) (cf. GRĀMA)—Probably from Naga, lit. immovable or rock, implying permanence and strength with reference to stone-walls, etc. The āvās were mere fort while pura as in Tripura and Mahāpura was something much bigger (Tait. Sam., vi, 2, 3, 4; Kath. Sam., xxiv, 10; Sat. Brā. vi, 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:
Janaïḥ parivṛtītaṁ dravya-kraya-vikrayakādibhiḥ I
Aneka-jāti-saṁyuktām karmākārāiḥ samanvītām II
Sarva-devatā-saṁyuktāṁ nagaram chābhidhiyate II

(Kāmikāgama, xx, 5-6.)

(2) Dhanu-satāṁ pariḥāro grāmasya syāt samantataḥ I
Samyāpātās trayo vāpi tri-gūno nagarasya tu II

(Manu-Saṁhitā, viii, 237.)

(3) Dhanuḥ-satāṁ pariḥāro grāma-kṣetraṁ taraṁ bhavet I
Dve śate kharvaṭasya syān nagarasya chatuḥ satam II

(Yājñavalka, ii, 167.)

(4) Nagarādi-vāstuṁ cha vakṣhya rājyādi-vṛiddhayec
Yojaṇaṁ yojaṇārddham vā tad-arthaṁ sthānam āśrayet II
Abhyarchya vāstu-nagarāṁ prākārādyam tu kārayet I
Īśādi-triṁśat-padake pūrva-dvārāṁ cha sūryake II
Gandharvābhinyaṁ dakṣīṇe syād vāruṇye paśchime tathā I
Saumya-dvāraṁ saumya-pade kārya hātyās 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-vikarnaṁ cha vyajanākṛiti-saṁsthitam II
Vṛttāṁ vajraṁ cha dirghaṁ cha nagaraṁ na praśasyate II

(Brahmāṇḍa-Purāṇa, Part I 2nd Anushīnaga-pāda, Chap. vii, vv. 107, 108; see also vv. 94, 110, 111.)
(6) *Kauṭilya-Artha-śāstra* (Chap. xxii, p. 46, footnote):

Nagarāṁ rāja-dhānī 1

(Rāyapaseni-sūtra-avyākhyāne, p. 206.)

Nagrāṇi kara-varjītāni nigama-vaṇijāṃ sthānāni 1

(Praśna-avyākaraṇa-sūtra-avyākhyāne, p. 306.)

(7) *Manasara* (Chap. x, named Nagarā):

The dimension of the smallest town unit is $100 \times 200 \times 4$ cubits; the largest town-unit is $7200 \times 14400 \times 4$ 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, Nagarā, Pura, Nāgarī, Kheṭa, Kharvaṇa, 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, Sthāniya, Droṇaka, Saṃvidda, Kolaka, Nigama, and Skandhāvāra (lines 38–41, 65–86). The forts for purely military purposes are called giri-durga, vana-durga, salila-durga, pāṅka-durga, ratha-durga, deva-durga and miśra-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 Ayodhyā, 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 perceptually 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 Ayodhya, fortified by gates, firmly barred, adorned with arcas 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 sataghnis (lit. an instrument capable of destroying a hundred at once, that is, a cannon) and parighas (a kind of club), adorned with banners and high-arched porticoes, constantly filled with dancing girls and musicians, crowded with elephants, horses and chariots, with merchants and ambassadors from various countries, frequented by the chariots of the gods, and adorned with the greatest magnificence. It was decorated with various kinds of jewels, filled with wealth, and amply supplied with provisions, beautified with temples and sacred chariots (large cars), adorned with gardens and bathing tanks and spacious buildings and full of inhabitants. It abounded with learned sages, in honour equal to the immortals; it was embellished with magnificent palaces, the domes of which 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 Lakshmi (the goddess of prosperity); the walls were variegated with divers sorts of gems like the division of a chess-board, and it was filled with healthful and happy inhabitants; the houses formed one continued row, of equal height, resounding with the delightful music of the tabor, the flute and the harp.

'The city, echoing with the twang of the bow, and sacred sound of the Veda was constantly filled with convivial assemblies and societies of happy men. It abounded with food of the most excellent kinds; the inhabitants were constantly fed with the sāli rice; it was perfumed with incense, chaplets of flowers, and articles for sacrifice, by their odour cheering the heart.'

'It was guarded by heroes in strength equal to the quarter-masters and versed in all śāstras; by warriors, who protect it, as the nāgas guard Bhogavati. As the Great Indra protects his capital, so was this city, resembling that of the gods, protected by King Daśaratha, the chief of the Ikshvākus. This city was inhabited by the twiceborn 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, 1, 5,
5-17.)

'Lankā, filled with mad elephants, ever rejoiceth. She is great,
throbing 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 Rāk-
shasas, hundreds of sharp iron satagnis (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 daises . . .
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 destitute
of division. And that citadel is built on the mountain's brow; and
resembling the metropolis of the immortals, the exceedingly invin-
cible Lankā is filled with horses and elephants. And a moat and
satagnis 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, Lāṅkākāṇḍa, 3rd Sarga.)

(9) The Mahābhārata has a short but comprehensive account of the city
of Dvārakā (1, 111, 15), Indra-prastha (1, 207, 30 f.), the floating city
(m, 173, 3), Mithilā (m, 207, 7), Rāvana's Lankā (m, 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.\(^1\) The streets were lighted with torches.\(^2\) 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 \textit{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.\(^3\) Door-keepers guarded the courts of the palace as well as the city gates.\(^4\) (Hopkins, \textit{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 \textit{Mbh.} recommends six squares, but I find only four mentioned in the \textit{Rāmāyana}, ii, 48, 19. \textit{Mbh.}, xv, 5, 16: Purāṇ Sapta-padaṁ sarvato-diśam (town of seven walls, but Hopkins does not think that there were walls).

\(^2\) \textit{Rāmāyana}, vi, 112, 42: Sikta-rathyāntarāpana. \textit{Mbh.}, i, 221, 36: Indraprastha is described as sammrishṭāsikta-panthā.

\(^3\) \textit{Kāthaka-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 chaṭushpatham. Lāṅkā has four bridged gates (eight in all and eight walls) (R., vi, 93, 7). Four gates are implied in the 6th act of Mrīchchhakaṭikā 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, \textit{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 \textit{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 \textit{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.'—(\textit{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 (\textit{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
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where they occur, leaving an interval equal to the width of the tower; which space the tower will consequently occupy. The towers should be made either round or polygonal. A square (tower) is a bad form, on account of its being easily fractured at the quoins by the battering ram; whereas the circular tower has this advantage, that when battered, the pieces of masonry whereof it is composed being cuneiform, they cannot be driven in towards their centre without displacing the whole mass. Nothing tends more to the security of walls and towers than backing them with walls or terraces; it counteracts the effects of rams as well as of undermining.'

'In the construction of ramparts, very wide and deep trenches are to be first excavated; the bottom of which must be still further dug out for receiving the foundation of the wall. This must be of sufficient thickness to resist the pressure of the earth against it. Then, according to the space requisite for drawing up the cohorts in military order on the ramparts, another wall is to be built within the former, towards the city. The outer and inner walls are then to be connected by cross walls, disposed on the plan after the manner of the teeth of a comb or a saw, so as to divide the pressure of the filling in earth into many and less forces, and thus prevent the walls from being thrust out.' The materials are stated to be 'what are found in the spot: such as square stones, flint, rubble stones, burnt or unburnt bricks.'—(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 Serapis in the great public square; those of Apollo and Father Bacchus near the theatre. If there be neither amphitheatre nor gymnasium, the temple of Hercules should be near the circus. The temple of Mars should be out of the city, in the neighbouring country; that of Venus near to the gate. According to the revelations of the Heturian Haruspices, the temples of Venus, Vulcan and Mars should be so placed that those of the first be not in the way of contaminating the matrons and youth with the influence of lust; that those of the Vulcan be away from the city, which would consequently be freed from the danger of fire; the divinity presiding over that element bring drawn away by the rites and sacrifices performing in his temple.
The temple of Mars should be also out of the city, that no armed frays may disturb the peace of the citizens, and that this divinity may, moreover, be ready to preserve them from their enemies and the perils of war. The temple of Ceres should be in a solitary spot out of the city, to which the public are not necessarily led but for the purpose of sacrificing to her. This spot is to be reverenced with religious awe and solemnity of demeanour by those whose affairs lead them to visit it. Appropriate situations must also be chosen for the temple and places of sacrifice to the other divinities.'—(Vitruvius, Book I, Chap. vii.)

(13) Vijitya viśvaṁ vijayābhidhanāṁ viśvottaraṁ yo nagarinī vyadhatta 1

Yā hema-kuṭaṁ niṣa-sāla-bāhu-latā-chhaleneva parishvajantī 11
Yat-prākāra-sikhāvali-parilasat - kiṇjalka - puṇjāchitam yach chhhākā-pura-jāla-nachitam sad-dantī-bhṛṅgānvitam 1


' Having conquered all the world, he (Bukka-Raja) built a splendid city called the City of Victory (Vijayanagar). Its four walls were like arms stretching out to embrace Hema-kuṭa. The points of the battle-ments 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 Lakṣmī is ever seated.'—(Ep. Carnat., Vol., v, Part 1, Channarayapatna Taluq, no. 256; Roman Text, p. 521, lines 1–6; Transl., p. 732, para. 2, line 4.)


[At 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] '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.)

(15) 'With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals,
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NANDI-MANḍAPA

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-kheda kharvvaṇa-madamba-droṇa-mukha-pura-pattana-rāja-dhānī) on whatever side one looked, in these nine forms did the Kunṭala-deśa shine.'

(It should be noticed that the passages within brackets is almost identical with the corresponding passage in quotation no. 14 above.—Ep. Carnat., Vol. vii, Shikāpur Taluq, no. 197; Transl., p. 124, para. 1, last seven lines; Roman Text, p. 214, line 27 f.)

(16) 'Visiting' the grāmas, nagaras, khedas, kharvvaṇas, maḍambas, paṭṭanas, droṇa-mukhas and saṁvāhanas,—the cities of the elephants at the cardinal points.'—(Ep. Carnat., Vol. vii, Shikāpur Taluq, no. 118; Transl., p. 86, last para., line 14.)

(17) 'Thus entitled in many ways to honour, residents of Ayyavole Challumki and many other chief grāmas, nagaras, khedas, kharvvaṇas maḍambas, droṇa-mukhas, puras, and pattanas, of Lāla Gaula, Bangāla Kāśmira, and other countries at the points of the compass.'—(Ibid, no. 119, Transl., p. 90, para. 6.)

NANDANA (cf. NANDA-VRITTA)—A storeyed building, a pavilion.

A type of building which has six storeys and sixteen cupolas (anda), and is 32 cubits wide:

(1) Brīhat-Saṁhitā (lvi, 22, J.R.A.S., N. S., Vol. vi, p. 319; see under PRASĀDA).

(2) Matsya-Purāṇa (Chap. cclxix, v. 29, 33, 48, 53; see under PRASĀDA).

(3) Bhavishya-Purāṇa (Chap. cxxx, v. 29; see under PRASĀDA).

A type of quadrangular building:

(4) Garuḍa-Purāṇa (Chap. xlvii, v. 242-5; see under PRASĀDA).

(5) A pavilion with thirty pillars (Matsya-Purana, Chap. cclxxiii, v. 12; see under MANḍAPA, and compare Suprabhedāgama, under NANDA-VRITTA).

NANDA-VRITTA—An open pavilion, grace fully built with sixteen columns.

(Suprabhedāgama, xxxi, 101; see under MANḍAPA.)

NANDI-MANḍAPA (see under MANḍAPA)—A pavilion.

See Pallava Architecture.

(Arch. Surv., New Imp. Serirs, Vol. xxxiv plate lxix, fig. 4.)

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NANDYÄVARTA—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 Vātáyana).
A type of four-faced pavilion (M., xxxiv, 555; see under Man-papa).
In connexion with the phallus (M., lii, 177; see under Līṅga).
In connexion with the site-plan (M., viii, 35; see under Pada-vinyāsa).

(2) Nandyāvartam alindaih šālā-kudyāt pradakshinantargataih | Dvāraṁ paśchimam asmin vihāya śesham kāryāṇi

'Nandyāvarta is the name of a building with terraces 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.'—(Brihat-Samhita, Lin, 32, J.R.A.S., N. S., Vol., vi, p. 285.)

(3) Sarvatobhadram ashtasyam vedāsyam vardha-mānakam
Dakshīc chottare chaiva shan-netraṁ svastikam matam | Pārśvayoḥ purataś chaiva chatur-netra-samāyutam
Nandyāvartam śrītāṁ purve daksīne paśchīme pathā | Uttare saumya-sāladi śālānāṁ āsyam īrītam

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):

The other details of this and the remaining three classes and the sub-classes are also given (10–36):
Evam shodaśadhā proktam nandyāvartam dvijottamāḥ |
A class of buildings:

Nandyavartam iti śrīnu
Chatush-kūṭaḥ chatuḥ-śālāś chatvāraḥ pārśva-nāsikāḥ
Mukha-nāśī tathā yuktaṁ dvā-daśāṁ chānu-nāsikāḥ
Chatuḥ-sopāṇa-saṃyuktāṁ bhūmau bhūmau viśeshataḥ
Nandyavartam idam vatsa. . .

(Suprabhedāgama, xxxi, 48, 49, 50.)

A pavilion with 36 columns (ibid., xxxi, 103; see under Maṇḍapa).

NANDIKA—A type of quadrangular building.

(Agni-Purāṇa, Chap. civ, vv. 14-15; see under Prāsāda.)

NANDI-VARDHANA—A type of building.

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:

Garuḍākṛitiḥ cha garuḍa nandīti cha śaṭ-chatuṣṭhaḥ-viśṭīrṇaḥ
Kāryaḥ cha sapta-bhaumo vibhūṣito'ṇḍaiḥ cha viṃśatīya

Commentary quotes the clearer description from Kātyāyaṇa:

Garudo garuḍākaraḥ pakṣa-puṣcchha-vibhūṣhitaḥ
Nandi tad-ākṛitir jñeyaḥ pakṣadī-rahitāḥ punaḥ
Karāṇāṁ śaṭ-chatuṣṭhakāṁś cha viśṭīrṇau sapta-bhūmikau
Daśabhir dvi-guṇair aṇḍair bhūṣhitau kārayet tu tau

(Brihat-Saṃhitā, LVII, 24; J.R.A.S., N. S., Vol. vi, p. 319.)

(2) Matsya-Purāṇa (Chap. cclxix, vv. 33, 48, 53; see under Prāsāda).

(3) Bhavishya-Purāṇa (Chap. cxxx, vv. 28, 31; see under Prāsāda).

A kind of quadrangular building:

(4) Agni-Purāṇa (Chap. civ, vv. 14-15; see under Prāsāda).

(5) Gurūḍa-Purāṇa (Chap. XLVII, vv. 24-35; see under Prāsāda).

NAPUMSAKA (cf. Strīlinga and Puṃlīṅga)—A neuter type of building (see under Prāsāda).

Cf. Paṇcha-varga-yutam miśram arpitānarpitāṅgakam
Paśaṇḍāṇāṁ idaṁ śastam napumṣaka-samanvitam

(Kāmikāgama, xli, 11.)

For the meaning of paṇcha-varga, see ibid., xxxv, 21, under Shad-varga.

NABHASVĀN—A class of chariots.

(M., xliii, 112; see under Ratha.)
NAYANONMILANA—Chiselling the eye of an image; sculpturally it would imply the finishing touch with regard to making an image. For details, see M., lxx (named 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.

Chatuh-śālā-samāyukto vedi-sopāna-saṃyutaḥ
Nalīnakas 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

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

Evaṁ nārīṣhu sarvāsu devānaṁ pratiṃśaḥ cha tā
Nava-tālaṁ proktām lakṣaṇaṁ pāpa-nāśanaṁ 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-RAŃGA (see SAPTA-RAŃGA)—A detached pavilion (with 108 columns).

(1) Sālindaṅga nava-raṅgaṁ syād ashaṭottara-śatāṅghrikam

(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 Maḷalavādī.’—(Ep. Carnat., Vol. iv, Hunsur Taluq, no. I; Transl., p. 83; Roman Text, p. 134.)
(3) Śāntigrāmada nava-raṅgada kalla-bāgilann kaṭṭisi huli-mukhavan—(Deva Mahārāya) 'caused the stone gateway of Śāntigrāma to be constructed and ornamented with the tiger-face. (This work was carried out by Siṅgaṇahe-bāruva of the village).’—(Ep. Carnat., Vol. v, Part I, Hassan Taluq, no. 17; Roman Text, p. 75; Transl., p. 34)

(4) Śrī-gopāla-svāmiyavara nava-raṅga-pāṭṭa-sāle-prākāravanu kaṭṭisi—for the god Gopāla ‘he erected a nava-raṅga-pāṭṭa-sāle (a nava-raṅga and a pāṭṭa-sālā, see below) and an enclosure wall (and promoted a work of merit).’

Nava-raṅga-prākāra-pāṭṭa-sāle-samasta-dharmma—‘this nava-raṅga, enclosure wall, pāṭṭa-sālā and all the work of merit were carried out...’—(ibid, Channarayapatna Taluq no. 185; Roman Text, p. 467 lines 8, 17; Transl., p 205)

(5) Compare Sapta-raṅga (at Comilla in Bengal) which is a pagodashaped detached building of seven storeys built on the right side of the raṅga-mandapa, 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 (Mallēśvara temple at Hulikat) faces north and consists of a garbha-grīha, an open sukha-nāsi, a nava-raṅga, and a porch. The garbha-grīha, 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 (nila), topaz (pushpa-rāga), emerald (marakata), pearl (mukta), lapis lazuli (sphatika), and gomedaka.

(M., xviii, 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

NAGA-KALA—A stone on which the image of a serpent is carved.

(See Chālukya Architecture Arch. Surv., New Imp. Series, Vol. xxi, p. 39, Plates xcix, fig. 2 ; xc, figs. 2, 3.)

NAGA-BANDHA—A kind of window resembling the hood of a cobra.

(M., xxxiii, 582 ; see under VĀTAYANA.)

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 :
Mūlādi-stūpi-paryantam vedāśraṁ chāyatāśrakam 1
Dvyaśraṁ vṛttākṛitam vātha grivādi-śikharākṛitiḥ 1
Stūpi-karna-sāmyuktam dvayaṁ vā chaikam eva vā 1
Chatur-aśrākṛitiṁ yas tu Nāgarāṁ tat prakṛitīṁ 1
Mulāgrāṁ vṛttam ākāraṁ tad yat āyataṁ eva vā 1
Grivādi-stūpi-paryantam yuktātho (-dhas) tath yugāśrakam 1
Vṛttasyāgre dvyaśrakam tad Vesara-nāmakam bhavet 1
Mulāgrāt stūpi-paryantam asḥtaśrām vā shad-āśrakam 1
Tād-agram chāyataṁ vāpi grīvasyādho yugāśrakam 1
Pārvavach chordhva-deśam yād Drāviḍaṁ tat prakṛitīm 1
Samāśraika-śikhā-yuktam chāyāme tach-chhikhā-trayam 1
Dryārā-vṛttopari-stūpi vṛttam vā chatur-āśrakam 1
Padmādi-kuḍmalāntam syād uktavad vākṛitiṁ nyaset 1

(M., xviii, 90-102.)

Compare Vishnu-dharmottara (a supplement to the Vishnu-Purāṇa), Part III, Chap. xli, where paintings are divided into four classes—Satya, Vainika, Nāgara and Miśra. (Cf. S. Kramisch : A Treatise on Indian Painting and Image-making, 1928, pp. 8, 51 ; A. K. Coomaraswamy's article, Rupam, 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) :
Nāgarāṁ chatur-asram asḥtaśrāṁ Drāviḍaṁ tathā 1
Vṛttam cha Vesaram proktam etat pithākṛitis tathā 1

(M., liii, 53-54.)
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NÄGARA

These distinguishing features are noticed generally at the upper part of a building:

Grīva-mastaka-śikhā-pradesake
Nāgarādi-samalāṅkriticakta vā—(M., xxi, 71-72.)
Nāgara-Drāviḍa-Vesarādīn(-dīnām) śikhānvitam (harmyam)!

(M., xxvi, 75.)

Referring to chariots (ratha):

Vedāśraṁ Nāgaraṁ proktāṁ vasvaśraṁ Drāviḍaṁ bhavet
Suvṛttāṁ Vesaraṁ proktāṁ ra(Andhra) sāṁ tu shad-

asrakām!—(M., xlii, 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 epigraphical 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 Randhra 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:

(Lingam) Nāgaraṁ Drāviḍaṁ chaiva Vesaraṁ cha tridhā

matam!

(M., lxx, 76, also 100.)

Kuryāt tu nāgare lingē pīṭham Nāgaraṁ eva cha!
Drāviḍe Drāviḍaṁ proktāṁ vesaraṁ Vesaraṁ tathā!

(Ibid., 46-47, etc.)

(2) Śilparaṇa of Śrikumara (xvi, 51-53):

Mūlādi-śikharāṁ yugāśra-rachitaṁ geha sṛptam nāgaraṁ
Mūlādi-śikharā-śriyam shaduragaśrodhētāṁ drāviḍaṁ
Mūlād vā galato’thavā parīlasat-vṛīttātmakaṁ vesaraṁ
Teshvekaṁ prīthagallākshma suridadhyādātmānaṁ sam-

matam 11 (51)
Janmādi-stūpīparyantaṁ yugāśraṁ nāgaraṁ bhavet!
Vasvaśraṁ śirshakaṁ kanyāṁ (kaṇṭhaṁ) drāviḍaṁ bhavanām
vidūḥ 11 (52)
Vṛitta-karna (kaṇṭha)-śīropetaṁ vesaraṁ harmamīritam!
Kūṭa-koshṭhādi-ḥīnānāṁ harmyāṇāṁ kathiṁ tvidaṁ 11 (53)

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This treatise locates Nāgara region from the Himalayas to the Vindhyas, Drāviḍa region from the Vindhyas to the Krīṣhṇa, and Vesara region from the Krīṣhṇa 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. Rama-chandran, in the Bulletin of the Madras Government Museum (New Series—General Section, Vol. III, Part 1, 1934), that all Śilpa-tastras 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 Kāliṅga 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 Krīṣhṇa, corresponding to Dakhan of secular history, and Drāviḍa or India south of the Krīṣhṇa 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 (lxv, 6–7, 12–18):
Pratyekaṁ tri-viḍhāṁ proktāṁ saṁchitaṁ chāpy-asamchitaṁ ।
Upasamchitaṁ ity-evam Nāgaraṁ Drāviḍaṁ tathā 11 (6)
Veṣāraṁ cha tathā jātiś chhando vaikalpaṁ eva cha 11 (7)
Savistāra-vaśāḥ chhanna-hasta-puṇṇāyātānvitam ।

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Yugmāyugma-vibhāgena Nāgaraṁ syāt samikṣitam II (12)
Antara-prastaropetam ūha-pratyūha-saṁyutam I
Nivra-sandhāra-saṁstambha-vrāte paridṛṣṭhaṁ śubhaṁ I (13)
Drāviḍāṁ vakshyate’ thātaḥ vistāra-dvayorghakam (?) I
Raktāchchhanna-pratikṣhepāt yugmāyugma-viśeshaṁ II (14)
Hitvā tatra samiḥhūtaṁ bhadralaṅkāra-saṁyutam I
Aneka-dvāra-saṁyuktaṁ shaḍ-vargaṁ Drāviḍaṁ śrītaṁ I
Labha-vyāśayataṁ yat tu nātiriktam na hinakam I
Bahu-varga-yutaṁ vāpi daṇḍikā-vaṁśa-śobhitam I (16)
Mahā-vāram vimānordhve nirvūhāna-saṁyutam (?) I
Sakshetropeta-madhyāṅghri-yuktaṁ tad Vesaram matam I (17)
Yatmar ganiṁnaṁ cha jīvinaṁ krūra-karmaṁ I
Praśastaṁ Vesaraṁ teshāṁ anyeśāṁ itare śubhe II (18)

The details of the three styles are described more briefly but explicitly in the following Āgama:

(4) Suprabheddgama (xxx, 37-39):

Dvāra-bhedam idaṁ proktāṁ jāti-bhedam tataḥ śriṣu II (37)
Nāgaraṁ Drāviḍaṁ chaiva Vesaraṁ cha tridhā matam I
Kanṭhād ārabhya vṛttāṁ ādav Vesaram iti śrītaṁ II (38)
Grīvaṁ ārabhya chāśhṭāṁsaṁ vimānaṁ Drāviḍākhyakam I
Sarvāṁ vai chaturaśraṁ yat prāśadaṁ Nāgaraṁ tu-idam I (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 Vesara 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-pramanair dvā-daśa-vistīrṇam āyataṁ cha mukham :
Nagnajitā tu chatur-daśa dairghyeṇa Drāviḍa(m) 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) Nagnajit it should be fourteen aṅgulas in the Drāviḍa style.

The commentary quotes Nagnajit in full:

Vistīrṇaṁ dvā-daśa-mukham dairghyeṇa cha chatur-daśa 1
Aṅgulāni tathā kāryaṁ tan-mānaṁ Drāviḍaṁ śrītaṁ 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).—(Brihat-Samhita, 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-nād on which Nāgara-khaṇḍa at all times was conspicuous like the tilaka, a sign of good
fortune (then follows a description of its groves, gardens, tanks, etc.). In
the Nāgara-khaṇḍa shone the splendid BāndHAVANAGARA.'

‘In Nāgara-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, sāstras, logic, āgamas, poems,
dramas, stories, smṛiti, and rules for sacrifices.'—(Ep. Carnat., Vol. vi, Shikar-
pur 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 Nāgara-khaṇḍa, in which was the agreeable
Bāndhavapura. (The list of its trees and other attractions.) In that royal
city (rājadhatī) 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) Nāgari-khaṇḍa and Nāgari-khaṇḍa (ibid., no. 236; Transl., p. 137,
paras. 3, 4), Nāgara-khaṇḍa seventy (no. 240; Transl., p. 138), Nāgara-
khaṇḍanāḍa (no. 241; Transl., p. 138), Nāgara-khaṇḍa (no. 243; Roman
Text, p. 248, line 8), Nāgara-khaṇḍa seventy (no. 267; Transl., p. 143, last
para., line 7), Nāgari-khaṇḍa seventy (no. 277; Transl., p. 145, largest para.,
line 5).

(9) Nāgara-bhuktau vālavi-vaiśhayika-śaiva . . . padralīk (?) aṁtāsh-patī Vāruṇikā-grāma—'Of the village of Vāruṇikā, which lies . . .
in the Nāgara bhukti (and) belonging to the Vālavi-vaiśaya.'—(Deo Bara-
nark Inscrip. of Jivitagupta n, lines 6–7: C. I. I., Vol., i, 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 Kārnāṭa province; and in that Kārnāṭa country famous
was the Guttī-nāḍ, which contained eighteen Kampaṇas in which the most
famous nāḍ was “Nāgara-khaṇḍa” to which Kuppaṭūr was an ornament,
owing to the settlement of the Bhavyas (or Jains), and its Chaityālayas,
beautiful with lotus ponds, pleasure gardens and fields of gandha-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 trees (Jambu-dvīpa), in the Bharata-kṣetra,
near the holy mountain (Śrīdhara), protected by the wise Chandragupta,
an abode of the good usages of eminent Kshatriyas, filled with a popula-
tion worthy of gifts (daksiṇā-pātra), a place of unbroken wealth, was the
district (vaiśaya) named Nāga-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

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(named), shines the village named Kuppatūr, protected by Gopēśa. There like the forehead-ornament to the wife, in the territory of king Harihara, was a Jina Chaityālaya 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-khanḍa with Nāga-khanḍa is undoubted owing to the fact that the one and same village Kuppatūr is contained in both.

(12) 'The headman of Pīṭhamane village, the first in the Kuppatūr Twenty-six of the Nāgara-khanḍa Malu-nāḍ, belonging to the Chandraguṭī-venṭhe, of the Banavāsī Twelve Thousand in the South country . . . —(Ibid., no. 265; Roman Text, p. 87; Transl., p. 43).

(13) 'In Jambudvīpa, in the Karṇaṭaka-viṣhaya, adorned with all manner of trees (named) is Nāgara-khanḍa.'—(Ibid., no. 329; Transl., p. 58, para. 2, line 4.)

(14) The expression 'Nāgara-khanḍa 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-khanḍa in the Banavāsī-manḍala.'—(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-kṣhetra, in which is . . . wherein is the beautiful Nāgara-khanḍa. 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 ganḍas(?) of Nāgara-khanḍa for the perpetual lamp.'—(Ibid., no. 276; Transl., p. 47.)

(16) 'In the pleasant Nāgara-khanḍa 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-vatī. Within that village, vying with Kailāśa, stood the temple of Koṭi-natha, built by Viśvākarmā and carved with complete devotion, planned in perfect accordance with the many rules of architecture, and freely decorated with drāvīḍa, bhumiḍa and nāgara.' These and bhadropeta appear to be technical terms of the Silpa-śāstra or science of architecture.'—Mr. Rice.

(They are evidently the three styles of architecture called the Drāvīḍa, Vesara and Nāgara in the Māṇasāra and elsewhere—Ep. Carnat., Vol. viii, Part I; Sorab Taluq, no. 275; Roman Text, p. 92, line 9 from bottom upwards; transl., p. 46, note 1.)

(17) 'The earliest Vijayanagar inscription (Sb. 263, noted above) contains the interesting statement that the district (viṣhaya) named Nāga-khanḍa

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generally Nagara-khana, 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., vii, Part I; Introduction, p. 11, para. 5.)

(18) The Sorab Taluq Inscriptions (no. 261 f.) have reference to Nagara-khana and its pompous buildings (temples), picturesque gardens and other natural and artificial beauties. From these it may be inferred that the buildings of Nagara-khana possessed, as stated in the Manasara, a distinct style of architecture like those of the Dravida and Vesara countries.

(19) Compare Fah Hian's Kingdom of the Dakshina (Ind. Ant., Vol., vii, pp. 1-7, note 2) :

'Going two hundred yojanas south from this, there is a country called Ta-thsin (Dakshina). 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 Brāhmaṇa, 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-Tan, pp. 139, 141.)

(20) ‘The territory (Drāvida) which also includes the northern half of Ceylon, extends northwards up to an irregular line drawn from a point on the Arabian sea about 1,000 miles below Goa along the Western Ghats as far as Kolhapur, thence north-east through Hyderabad, and farther eastwards to the Bay of Bengal.’—(Encyclopaedia, Brit. ed. 11, 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 Kṛishṇā.’ (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 Dila to the Indravati. It follows that river to its confluence with the Godāvari, and then runs through Chanda, cutting off the southern part of the district, and further eastwards, including the southern border of the district Wun. It then turns southwards to the Godāvari at its confluence with the Maṅjira, and thence further south, towards Bidar where Telugu meets with Kanarese.’—(Linguistic Survey of India, Vol. iv, p. 577.)

See also the following:

Trikāṇḍaśēha (Bibl., 258, Cal., 2, 8, 44).
Hemachandra-abhidhāna-chintāmaṇi (12, 53).
Halāyudha (2, 295).
Naishadha-kārikā (Bibl., Cal., 10, 8).
Bṛhadāranyaka- upanishad (8, 15).
Śisupālavadha (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 Tsiang also mentions Nāgara (modern Jellalabad) which was a province of ancient Kapiśa (Kādphisa), 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 Yogāvāṣīṣṭha-Rāmāyana (Utpatti-prakarana, xxxv, 33) as a people. The same list refers to the Drāviḍas (ibid., 40) also as a people living south of the mount Chitra-kūṭa, below the river Godāvari. In this list the Andhras, Kaliṅgas, and Chaulikas are clearly 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 Brāhmmins also who, it is held, came over from some part of Northern India and settled down in Gujrat at a place known as Nagaranandapura. From these Nāgara Brāhmans, it is said, came the use of the Nāgari alphabet. A portion (part VI) of the Skanda-Purāṇa bears the name Nāgara-khaṇḍa. From this instance, it would appear that the expression Nagara is at least as old as the Nāgara-khaṇḍa incorporated into the Skanda-Purāṇa which was according to a general concensus, 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, cxcix, cc, cci and ccii of this (6th) part, it seems to have been named after the Nāgara Brāhmmins.
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-posioning (cf. verses 1-113, *nagara*, no poison). Compare the following:

Garāṁ visham itī proktam na tatrāsti cha sāmpratam ॥
Na garaṁ na garaṁ chaitach chhrutvā ye pannagādhamāḥ ॥
Tatra sthāṣyanti te vadhyā bhavishyanti yathā-sukham ॥
Adya prabhṛiti tat sthānaṁ (Chamatkāra-puraṁ) nagarākhyām dharā-tale ॥
Bhavishyāti su-vikhyātaṁ tava kīrtti-vivarddhanaṁ ॥
Evāṁ tan nagaram jātam asmāt kālād 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-Brāhmīns, representing some way or other the Northern India from the Himalaya to the Vindhya and from Gujrāt 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 Madhyadeśa), Kaliṅga, Varāṭa (Virāṭa), Kerala, Vamśaka, 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. i.)

Gwilt comments on it thus: 'The origin of the Doric order is a question not easily disposed of. Many provinces of Greece bore the name of Doria; but the name is often the least satisfactory mode of accounting for the birth of the thing which bears it.'—(Encycl., Art. 142.)

'The Ionic order, at first chiefly confined to the states of Asia Minor, appears to have been coeval with the Doric order.'—(Gwilt., 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. i.)

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. i.)

'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 pretentions 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, Encycl., 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 Bammoja.

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An interesting record from Holal is the label cut on the capital of a finely carved pillar in the Amṛteśvara temple. It is called in the inscription a Śūkāra-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 Viṣṇu, and not Northern and Southern, or the Indo-Aryan and the Dravīḍian, as Fergusson and Burgess suppose to be (cf. History of Ind. and East. Arch., 1910). The Śilpā-sāstra 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-sāstras 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 Viṣṇu, 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.

Padanām api sarveshāṁ patra-jātyair alaṅkṛitam ।
Antare nāṭakair yuktāṁ padmānāṁ tu dalair yutam ।

(M., xiv, 149-150.)

In connexion with the entablature: Nāṭakānta-mṛṇālikā ।

(M., xvi, 53.)

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Narair và nāṭakāṅge tu kuryād devālayādīnām ।
Harmyāntarālayāḥ sarve nṛṇāṁ nāṭakā-saṁyutam ।
Etat tu pratarasyordhve nāṭakasyordhvaṁśavat ।

(M., xvi, 112, 114, 117.)

Athavā tapasvinīnāṁ cha kaṭhe và nāṭakāhakam (maṇḍapam) ।

(M., xxxiv, 426.)

In connexion with pavilions (maṇḍapa) :
Nāṭka-vistaram pañcha-pañcha-bhāgena yojayet ।

(Ibid., 503.)

In connexion with the arch (toraṇa) :
Makara-kīrṇibhi-vaktraṁ nāṭakādi-bhujāngavat ।
Kesari-maṇḍanaṁ bhavati chitra-toraṇa-naṭakaṁ ।

(M., xlvi, 66-67.)

The cardinal number ten :
Shat-saptasāṭaka-dandam va nanda-nāṭaka-rudrakam ।

(M., ix, 430.)

Its synonym are anta, mṛinālikā vallika, patra, vallī, chitrāṅga and kulikāṅghrika.—(M. xvi, 53-55.)

NĀTIKA—A moulding.

In connexion with the arch (toraṇa) :
Nāṭikā phalakā mushṭi-bandhanaṁ patra-vallikam ।

(M., xlvi, 65.)

In connexion with the pillar :
Kumbhāyamaṁ tathotkaṇṭam ūrdhe karṇa-samāṁ bhavet ।
Tat-saṁmaṁ nāṭikākhyāṁ syād unnataṁ tad viśeshtaḥ ।

(M., xv, 54-55.)

NĀTYA-GRIHA(-MAṆḌAPA, -VEŚMA, -ŚALĀ)—The play-house, 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 (vrītta) semi-circular (vikṛishiṭa), quadrangular (chaturāṣra), and triangular (tryaṭra). Abhinava-gupta, the commentator of Bharata-Nātya-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
court yard 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-śīrṣa (stage-front), raṅga-piṭha (the place immediately behind for acting), and nepathya-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 Nātyaveda is stated to have been created by Brahamā 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 Ṛg-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. Śiva and Pārvatī are stated to have contributed the Tāṇḍava and Lāṣya dances, and Vishṇu ‘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.¹

This traditional account has been gathered from the Bharata-Nātya-sāstra which treatise the Western scholars have placed in the third century of the Christian era. There is also a class of works, called Nāṭasūtra, 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.² These dialogues are romantic in nature and dramatic in essence. Thus the conversations between Yama and Yami, or Purūravas and Urvāśī 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 Ṛg-Veda, v. 10, 51–53, 86, 95, 108; viii, 100; i, 179, 28; iv, 18.
A SUGGESTION FOR THE INTERIOR.

PLAN—SEMI CIRCULAR TYPE.
NA\{YA GR\{HA

PLAN—TRIANGULAR TYPE
SCALE 15 FT. = ONE INCH.
NA\{YA GR\{HA

PLAN—QUADRANGULAR TYPE
SCALE 8 FT. = ONE INCH
HINDU ARCHITECTURE

NĀṬYA-GRIHA

itself the germs of drama' and in the ceremonies 'there was undoubtedly present the element of dramatic representation.'

In the Rāmāyana mention is made of the dramatic artists (nāta), professional dancer (nartaka), and plays in mixed languages (Vyāmiśraka). In the Hariyamśa which is a continuation of the Mahābhārata mention is made of players who made a drama out of the Rāmāyana legend. The evidence of dramas being actually played in a theatre is found in the Mahābhāṣya 'which mentions representations of Kaima-vadha (slaying of Kaima) and the Bālibandha (binding of Bāli).\(^1\)

The Prekshāgara or auditorium is mentioned in the Mālavikāgnimitra (Act I). Saṅgīta-sālā or music hall is referred to in the Śāṅkuntala (Act V).

The Bhāvaprakāśana (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-tryāśra-vṛitta-bhedat so'pi tridhā bhave t

The Saṅgīta-chūḍāmāṇī, 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 dansuse performs the dance called lāṣya (nude)' (Triveni, p. 722). Sceneries are described in great detail in the Bharata-Nāṭya-sāstra:

Kakṣā-vibhāge jñeyāni grihāni nagarāni cha t
Udyānārama sarid-āśramā aṭāvī tathā
t
Prithivi sāgarāś chaiva trailokyaṁ sacharācharam t
Varshāni saptā-dvīpāś cha parvata vividhās tathā
t
Alokaś chaiva lokāś cha rasātmathāpi cha
t
Dāityānāṁ ālayaś chaiva grihāṁ bhuvanāṁ cha
t
Nagare cha vane cāpī varshe vai parvate tathā
t
Yatra varthā pravarteta tatra kakṣāṁ prayajayet
t
Bāḥyaṁ vā madhyamāṁ vāpi tathāvābhyaantarāṁ punaḥ
t
Dūraṁ vā sannikistāṁ vā desāṁ tu parikalpayet
t

(Nāṭya-sāstra, ed. Joan Grosset, Paris, 1898.)

The same text describes with minute particulars and dimensions the auditorium of three types:

Idaṁ prekṣāgṛihāṁ drīṣṭvā dhimatā Viśvakarmaṇā
t
Tri-vidhāḥ sanniveśāscha śāstrataḥ parikalpitaḥ
t
Viprakṛśṭaḥ-chaturāśraḥ cha tryaśras chaiva tu maṇḍapaḥ
t
Preqṣāgṛihāṇāṁ sarveshāṁ tri-prakāro vidhiṁ śṛiṁtaḥ
t

(Nāṭya-sāstra, Gaekwad’s Series, xxxvi, Chap. n, 7, 8, 25.)

\(^1\) Keith: Sanskrit Drama, p. 23.

\(^2\) Mahābhāṣya on Pañini 3, 1, 26; see Macdonell, History of Sanskrit Literature, p. 347.
The pillars, doors, walls, green-rooms, etc. are fully described:
Stambhaṁ dvāraṁ cha bhittim cha nepathyagriham eva cha 1
Evam utthāpayet tajjñō vidhi-dṛishṭena karmanā 11
(Nātyaśāstra, Gaekwad's Series, xxxvi, Chap. ii, 65–66.)

The stage proper with its different members are also described:
Raṅga-piṭham tataḥ kāryaṁ vidhi-dṛishṭena karmanā 1
Raṅga-śirshaṁ tu kartavyaṁ shad-dāru-samanvitam 1
Kāryaṁ dvāra-dvayaṁ chātra nepathyasya grihasya cha 1
(Ibid., ii, 71.)
Evam kāśṭha-vidhiṁ kriyā bhitti-kaṇṇena prayojayet 1
Nirvyuha-kuharopetam nāṇā-gratitha-vedikam 1
Kāryaḥ śaila-guhākāro dvi-bhūmir nātya-mañḍapah 1
(Ibid., ii, 70, 84.)

Compare Darīgrīha (Kumāra-sāmbhava, I, 10, 14) and Śīlā-veśmaṇ (Megha-dāta, I, 25).

The Śilpa-ratna of Śri Kumāra also describes two or three types of playhouses (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 Madhyaraṅga).

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.’ 1 The queen’s cave and that of Ganesa in Udayagiri ‘are further examples: they represent the doings of these ladies and gentlemen (actresses and actors) in a highly realistic way.’ 2 ‘By Nāga, the Vīra-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.’ 3

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 elucidation 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 Morgenlandischen, Bd., LVIII, S. 455.
2 Lüders: Indian Caves as Pleasure Resorts, Indian Antiquary, xxxiv, pp. 199–200. But Jocobi 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-sāmbhava (I, 10, 14) and Megha-dāta (I, 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.
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

¹ For further details, see the writer's article, 'The Playhouse of the Hindu Period' (Modern Review, April, 1935, pp. 370-378, Krishnaswami Aiyangar's Commemoration Volume, pp. 363-380).
NĀTYA-MĀṇḍAPA—The stage proper consisting of raṅga-śirsha (stage-front), raṅga-piṭha (place for acting), and nepathya-griha (green-room). In shape it should be like a mountain cave and have two floors:

Kāryaḥ Sailaguhākāro dvi-bhūmir nātya-māṇḍapa ।

(Bharata-Nātya-śāstra ii, 84, also 91.)

The upper floor or the platform (Vedika, ibid., ii 8o) should be made of wood:

Evaṁ kāshṭha-vidhiṁ kṛitvā bhitti-karma praṇojayet ।—(Ibid., ii, 82.)

The surrounding walls should be made of bricks (śliṣṭeṣṭhākā).

NĀṬTA (NĀTYA)-ŚĀLĀ—A detached building used as a music hall.

Nāṭṭa-śālā cha karttavyā dvāra-deśa-samāśrayā ।
And the music hall should be built attached to the gateway (of the temple).

(Garuḍa-Purāṇa, Chap. xlvii, v. 45.)

A maṇḍapa or hall for religious music, built in front of the main temple:

Durgā-devālayasyābharanam iva purāh sthāpayāmāsa gurvyāṁ śrīmān śrīnātha-vīrīyaḥ sthagita-daśa-diśān nātya-śālāṁ chhalena ।

(Dirghai Inscrip. of Vanapati, lines 14-15, Ep. Ind., Vol. iv, p. 316.)

NĀBHI-VĪTHI—A road proceeding from the central part of a village or town.

Brahma-bhāga-vṛddhyā vīthir nābhi-vīthīti kathaye ।

(Kāmikāgama, xxv, 1.)

NĀRĀṆA—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.

Prāṇ-mukhā vīthayaḥ sarvā nārāchākhya(ā i)ti smṛitāḥ ।

(Kāmikāgama, xxv, 3.)

NĀLA—A canal or gutter, channel, lotus stalk (M., xix, 144, 148, 153, etc.), a tubular vessel of the body (M., i, 198, 201, 205, etc.), middle, central (M., xxi, 360, xliv, 14).

In connexion with the phallus.—(M., li, 294-296, etc.)

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NALA-GEHA—A canal-house, channel, middle chamber, central hall.

... Bhitti-geham ihochyate
Tri-chatush-pańcha-shaś-bhāgaṁ saptāṁśaṁ kuḍya-vistāram
Śesham tu nāla-gehaṁ tu... ...

(M., xxxiii, 359, 360.)

NĀLANDA—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 Viśvavidyālaya.

NĀLIKĀ (see NĀLA)—A canal, the lower leg.

Ekāṁśam tad-dhatam bhitti-tāram śesham cha nālikā

(M., xxxiii, 438.)

The lower leg.—(M., xlvi, 42, etc.)

NĀLIKĀ-GARBHA—A rectangular hall of the length twice the breadth.

Nālikā gabbho ti bitt harato dviguṇita-guṇāyamo digha-gabbho

(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-GRIHA (see NĀLA-GEHA)—A canal house.

(M., xix, 98, etc.)

NĀLĪ (see NĀLIKĀ)—A canal, a gutter.

Geha-tāre tu saptāṁśaṁ nāli-tāram yugāṁśakam

(M., xix, 115; see also 116.)

NĀSĀ—A nose, a nose-shaped object, the upper piece of a door, a vestibule.

Vijñeyā nāṣikā nāṣā dvārordhva-dāru cha

(Amarakōṣa, ii, ii, 13.)

In connexion with the base:
Grāhādi-chitra-sarveshāṁ kshudra-nāṣādi-bhūṣitam

(M., xiv, 236, etc.)
NĀSIKĀ-(SI) (see Nāsa)—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-nāsī (M., L, 284).

Suprabhedāgama, xxxi (referring to a class of buildings):
Chatush-kūṭā śatuḥ-śālā śatvāraḥ pāṛśvā-nāsikāḥ 1 (48)
Mukha-nāsī tathā yuktam dvā-daśaṃ chānu-nāsikāḥ 1 (49)
Chatur-nāsī-śaṁyuktaṃ anu-nāsī-daśāśāṭakam 11 (51)
Kūṭa-śāḷā-śaṁyukta punaḥ pañjara-nāsikā 11 (52)
Pāṛśvayor nāsikā-yuktam tan-madhye tanu(tvanu)-nāsikā 11 (79)
Eka-nāsikayā yuktam pañjaram samudāḥritam 1
Kūṭesuḥ nāsikā-yuktam koshṭham etat prakīrtitam 11 (80)

Kāmikāgama, LV (eight kinds of Nāsikā):
Nāsikā tv-āśṭādhaḥ jīneyā tasyādaṃ śīṁha-saṁjñitam 1
Sārdha-panjarām anyat syāt tṛṭiyāṁ matam 11 (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 śāla, śikhā, circular, galakūṭa (M., xxxiii, 552–553).
Nirūyaḥ-panjarām paścāt paṅchamaṃ laṁbā-ṇāsikam 1
Śīṁha-śrotraṁ tu śaṁstham syāt khaṇḍa-nirūyaḥkām tathā 1
Jhasa-panjarām anyat syāt tāsaṁ lakṣaṇam ucyate 11 (133)

They are also called pañjaras:
Sarveshāṁ pañjarāṇāṁ tu mānāṃ evam udāhṛitam 11 (149)
The details of these nāsikās or pañjaras (ibid., 134–146).
Ślishta-prāśada-nīvrāṅga-vipulaṃ sama-nirgamaṃ 1
Shat-varga-sahitaṃ saṅkṣṭi-dhvajayor mukha-paṭṭikam 1 (134)
Vedikā-jālakā-stambha-raṣṭitaṁ śīṁha-pañjaram 1
Tri-danda-dī-chatur-danda-paryantam vipulānvitam 11 (135)
Yathārāhāya-saṁyuktam sūcī-pāda-dvayam dvijaḥ 1
Sarveshāṁ pañjarāṇāṁ tu madhyame saṁprājojyam 11 (136)
Dhāmuni prāśādam āślishtam saṁvraṇam chārdaṇa-nirgataṁ 1
Adhiśṭhānādi-paṅchāḥ-ṅaṅṭi-dhvaja-saṁvantaṁ 11 (137)
Mukha-paṭṭikayopetam vedikā-jālakoṅvitam 1
Karṇa-pāḍa-yutaṁ sārdha-pañjarām tu vidhiyate 11 (138)
PrāGay vipula-saṁyuktaṁ pāḍa-nirgamaṁvitaṁ 1
Tri-bhāgaṁ nirgataṁ vaṇī vṛīta-saṅhita-saṁnirbham 11 (139)
Pañjarasāydīmaṁ śeshaḥ(praga) vṛītad atra samāritam 11 (140)
Svaṁnoṇpa-sīkhāśv-agraṁ ślishta-nīvrāṅga-karṇakam 1

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NASIKA VESTIBULE IN PLAN.

NĀTAKA.

NĀGAMA-KALA.

NIDHĀNA.
HINDU ARCHITECTURE

NIDHĀNA

Kapotādyāṅga-saṁyuktam etan niryūha-pañjaram 11 (141)
Saṁśīṣṭa-nivra-karpāṅghri-kṛita-nāga-talāṁ śīrāḥ 1
Niryūha-rahitam yuktam sarvāṅgaṁ lamba-nāśikam 11 (142)
Tad eva śīrṇa-śrotāḥ-sīkham yad-vad nivrakam 1
Saṁśīṣṭaṁ karna-pādena śīrṇa-śrotāṁ tad ucyate 11 (143)
Vistāre pañcchamāṁśe tu dvyaṁśaṁ nirgamanāṁvitaṁ 1
Nirvāṇhastat kapotaṁyair aṁśair maṇḍita-rupakam 11
Nāmnā tu khaṇḍa-niryūhaṁ jātvaṁ samyak prayaṇajet 11 (144)
Daṇḍa-daṇḍānta-nishkrāntaṁ nirvāṇhastād upary-adhāḥ 1
Aṅgair yuktam kapotaṁyaiḥ kandhāram torāṇāṁvitaṁ 11 (145)
Jhāsa-pañjaram etat syād asḥtamaṁ nāmatāḥ dvijāḥ 11 (146)

NĀHA-LIṅGA—A kind of phallus.
Āchārya-hastena vā liṅgam śīṣya -(sy)aṁ tu nāha-liṅga-vat 1
(M., III, 335; see details under LIṅGA.)

NIGAMA—A town, the quarters inhabited by traders, a market.
(M., x, 42; see details under NaṇaRA.)

Cf. Nagara-nigama-jana-padānāṁ—'towns, marts and rural parts
(e. g. Grāma-nagara-nigama, Harshacharita, p. 220, 1, 1.)'—(Junagadh
Inscrip. of Rudradaman, lines 10–11, Ep. Ind., Vol. viii, pp. 43, 37, and
note 5)
Nigama-sabhāya-nibadha—registered at the town's hall.—(Senart, Nasik
Cave Inscrip. no. 12, line 4, Ep. Ind., Vol. viii, pp. 82, 83.)

NIGAMA-SABHĀ (see NIGAMA)—A guild-hall, the traders,
assembly.

Cf. Eta cha sarva-srāvita-nigama-sabhāya nibaddha cha phala-
vāre charitrā 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 Inscrip. no. 9,
line 4, Arch. Surv., New Imp. Series, Vol. iv, pp. 102, 103, note 3 on page 103.)

NIDRĀ—A moulding.
Vājanam chaika-bhāgena nidrēkā vājanam tri-bhīṁ 11
Vājanam chaika-bhāgena tathā nidrā tri-bhāgataṁ 11
(Kāmikāgama, LV, 10, 11.)

NIDHĀNA—A store-room, a treasury.
Vimāna-sāleshu cha maṇḍapeshu nidhāna-sadmeshyu-api gopureśh.
vapi 1
(M., xiv, 397–400.)
NIB(-V)IDA—An ornament covering the lower part of the pent-roof, a moulding.

Agram vikāśītābham syāṁ mūlam cha nibidānvitam

(M., xviii, 245, etc.)

NIMNA(-KA)—The cavity, depth, depressed part, drip, projection, edge of an architectural or sculptural object, a moulding.

A moulding of the base (M., xiv, 247, etc.; see the lists of mouldings under Adhisṭhāna).

A moulding of the column (M., xv, 52).

A moulding of the pīṭha or pedestal of the phallus (M., liii, 27).

Chatur-dikṣu sabhadram vā chaika-dvy-amśena nimnakam

(M., l, 285.)

The depressed part of the chin:

Hanvantarh tad-dvayor madhye nimna-tūṅgam śivāyatam

(M., xlvi, 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 Upaḍīṭha.)

The projection of the (whole) pedestal (ibid. 20-35).

Cf. Nirgamodgamane vāpi putra-nāśam avāpnyāt—(M., lxix, 19.)

(2) Nirgamaṁ tu punas tasya yāvad vai śesha-paṭṭikā

(Matsya-Purāṇa, Chap. clxii, v. 4.)

Chatur-dikṣu tathā jñeyoṁ nirgamaṁ tu tatoḥ budhaiḥ

(Ibid., Chap. clxxix, v. 2.)

(3) Asṭamāṁśena garbhasya rathakānāṁ tu nirgamaḥ

(Agni-Purāṇa, Chap. xliv, v. 13; see also v. 14.)

(4) Nirgamas tu śukāṅghreś cha uchchhrāya-sikharārdhagaḥ

Chatur-dikṣu tathā jñeyo nirgamas tu tathā budhaiḥ (9)

Bhāgam ekaṁ grihitvā tu nirgamaṁ kalpayet punaḥ (10)

Nirgamas tu samākhyātāḥ śeshaṁ pūrvavad eva tu (14)

Śukāṅghriḥ pūrvavaj jñeyā nirgamočchhrayakaṁ bhavet (17)

(Garuda-Purāṇa, Chap. xlvii, vv. 4, 9, 10, 14, 17.)

(5) Śālanāṁ tu chatur-dikṣu chaika-bhāgāditaḥ kramāt

Pāda-bhāga-vivriddhyā cha asṁta-bhāgāvāsamāṅakam (101)

Vinirgamasya chaśyamo tad-vriddhyā tasya vistaraḥ (102)

Nirgamo gopurāṅgāṁ tu prākārād bāhyato bhavet (127)

(Kāmikāgama, xxxv, 101, 102, 127.)
HINDU ARCHITECTURE

NIRVĀSA-MANḌAPA

Madhyāgāra-avanaṁśhānta-nirgamaṇa āryavartaḥ
Nirgamas tu dvi-bhāgena vistāra-dv(a)yaḥsā-mānataḥ

(Kāmikāgama, xlv, 24, 26.)

Adhyārdha-dvi-tri-daṇḍo vā nirgamaḥ chodgama bhavet

(Ibid., liv, 21.)

(6) Sarvēśhām eva pāḍānāṁ tat-pādaṁ nirgāṁ 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 yojajat rajjum eva vā
Vastrordhve chaika-hastāntaṁ dolāyā phalākāntaṁ
Tad-ūrdhve vājanāntaṁ syān nirgalāyānam īrītaṁ
Nirgalāgre dvayāgraṁ syāt phalākā-vañyāntaṁ

(M., l, 168-171.)

NIRETANA—The forepart of the branch of an ornamental tree (kalpa-vṛksha).

Gf. Bhramarair abhirāyuktāṁ 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) Niryūhādyair alaṅkṛitya (M., xlix, 186, etc.).

(2) Rāmāyaṇa :
V. 9, 20 : Vīmānaṁ hema-niryūhāṁ
V. 9, 58 : Chāru-toranāṁ-niryūhā (laṅkā)

(3) Mahābhārata :
I. 43, 44 : Dvāra-toranāṁ-niryūhāṁ yuktāṁ nagaram
I. 7, 96 : Aneka-vidha-prāsāda-harmya-valabhī-niryoḥa-śatasam-kulaṁ (nāga-lokalā)

(4) Harivamśa (Pet. Dict.), 5021 (5015, 5018, 5023) :
Nagaryāḥ paśchimāṁ dvāram uttaram nāga-dvārāṁ pūrvarn nagara-
niryoḥaṁ dakshiṇāṁ nagara-dvāram

NIRVĀSA-MANḌAPA—A pavilion for banishment, a private room.
Tat-pūre'lındam ekāṁsāṁ athavā nirvāsa-mañḍapam

(M., xxxiv, 326, etc.)

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NIRVYŪHA—A cross circle, a small tower.
   Cf. Mahā-vāraṁ vimānordhvē nirvỹūhānana-saṁyutam
   (Kānikāgama, xlv, 17.)

NIVĀTA-BHADRAKA—A class of chariots.
   (M., xlIII, 113 ; see under RATHA.)

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:
   Prāṣādō nishadhas tatra kūṭa-sālā-viḥīnakaḥ
   Ashōta-sālā-saṁāyuktaḥ chāśhta-paṇḍja-saṁyutaḥ
   (Suprabhedāgama, xxxi, 45.)

NISHADYA—A bedstead, a couch, a hall, a shop, a market place.
   (Siṣṭapāla-vadha, xviii, 15, etc.)

NISHIDHI (see NISADDHI)—A monument.

NISHKALA—A site plan.
   Yugmam nishkalarṁ proktam ayugmam sakalam tathā
   (M., vii, 73 ; see under PADA-VINYASA.)

NISHKASA—A verandah, a portico, a balcony, a projection.
   Prāg-grīvaḥ paṁcha-bhāgenā nishkāsas tasya chochyate
   Kārayet sushiram tadvat prākārasya tri-bhāgataḥ
   Prāg-grīvaḥ paṁcha-bhāgenā nishkāsena viśeṣataḥ
   Kuryād vā paṁcha-bhāgena-prāg-grīvaṁ karpa-mūlataḥ
   (Matiya-Purāṇa, Chap. cclxix, vv. 24-25.)

NISADDHI(NISIDI) (see NISHIDHI)—A house for rest, a tomb, a monument.
   (1) Rāmi setṭiyara Nisidi—' The Nisidi of Rāmi setṭi.'
   ' Nisidi is given by Sanderson as a bill of acquaintance ; Dr. Bhu A Dāji
   by house of rest, on the analogy of an inscription in the Udayagiri cave in
   Orissa ; this is probably its meaning as used here.' Dr. Fleet.—Sanskrit and
   old Kanarese Inscript. no. lvi, Ind. Ant., Vol. viii, p. 246, note 48.)
   (Ep. Carnat., Vol. ii, Inscriptions on Chandragiri, Vindhyagiri and in the
town.)
HINDU ARCHITECTURE

(2) 'Erected a stone hall for gifts in Jinanâthropura and set up a tomb (nisiddhiyām) in memory of the Mahā-maṇḍalāchārya Devakirtti Pañḍita Deva. (No. 40; Roman Text, p. 10, line 3 from the bottom upwards; Transl., p. 122, line 19 f.)

(3) 'By Mādhavachandra Deva was the tomb (Nishadyakākārayetā) raised to his memory.' (No. 41; Roman Text, p. 12, line 15; Transl., p. 123, line 5.)

(4) 'The excellent minister Nāga-deva erected in memory of the famous Yogi Nayakirtti . . . a tomb (nishidhyālayam) 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 (nisidhigehaṁ) to her memory.' (No. 44; Roman, Text, p. 20, line 23; Transl., p. 125, line 20.)

(6) 'A group of tombs (nisidhikā), a collection of ponds and lakes, who (but him) made these in memory of Nayakirtti Deva Saidhāntika.' (No. 90; Roman Text, p. 73, line 23; Transl., p. 159, line 1.)

(7) 'He, from devotion to his guru, set up his tomb (nishayām). (No. 105; Roman Text, p. 80, line 27; Transl., p. 165, line 30.)

(8) 'Māṅkabbe Ganti had erected a tomb (nisidhigehodayam) for her guru.' (No. 139; Roman Text, p. 110, line 6 from bottom upwards; Transl., p. 185, line 9.)

(9) 'Had a tomb (nisidhigeham) 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 Śiḍḍēśvara and set up this monument (nisaddhi).’—(Ep. Carnat., Vol. vii, Honnāli 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. Chātkhil Noakhali.

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NIHĀRA (see Prākāra)—A court of the compound, a courtyard.

Dvitiyam anta-nihārā cha madhyama-hārā tṛitiyakam I

(M., xxxi, 11.)

NĪDA—A nest, a lair, a covered place.

In connexion with buildings:

Niḍasya chāḍho grīvo-vātāyanam kārayet I—(M., xviii, 329.)

Toraṇair niḍa-bhadrādi-mule chordhve cha bhūshitam I

(M., xx, 64.)

NIPYA(? RA)—The lower portion, the end, the border as of a cloth

(Mayamata, xxxiii, 62, 63, 64.)

NṛITTA(-TYA)-MANḌAPA (see Maṇḍapa)—A detached building used as a music hall, a pavilion.

Nṛpānām abhishekārtham maṇḍapam nṛitta-maṇḍapam I

(M., xxxiv, 38, etc.)

A pavilion generally in front of a temple, where religious music is preformed (Suprabhedāgama, xxxi, 96, 98; see under Maṇḍapa).

NETRA—The eye, a side portico or porthole, gable-window (M., xxxiv, 396), a wing (M., xxzv, 101), face (M., xxxv, 257–260).

Same as Lalāṭa (M., xxxv, 257–260).

NETRA-KUṬA (see KARṇA-KUṬA)—A front apartment, a side-hall, a corner-tower.

Pradhānāvāsā-netrastha-netra-kūṭa-dvayaṁ nyayet I

(Kāmikāgama, xxxv, 75.)

NETRA-BHADRA (see Mukha-BhadaRa)—A side tabernacle, side porch, portico.

Parito’lind(r)a-bhāgena vāraṇaṁ mukha-bhadram I

Athavā netra-bhadram syāt I—(M., xxxiv, 251–252.)

Karnāika-kara-bhadram syāt sālāgre netra-bhadram I

(M., xxxv, 246, etc.)

NETRA-BHITTI—A side-wall.

Dakshiṇe netra-bhittau vā grabhādhānaṁ prakūrītīm I

(Kāmikāgama, xxxv, 46, etc.)

NETRA-SĀLĀ—A side-hall.

Tad-adho bhu-praveṣe tu tad dvārasya-vasāṇakam I

Shanṭāṁ vai netra-sālānāṁ antarāle cha vā sthālam I

(tbid., 81.)

Tach-chhālāyā dvi-pārśve tu netra-sāla sa-bhadraṁ I

(M., xxvi, 40, etc.)
NEPHATHYA-GRIHA—The green-room in a theatre (see details under NÄTYAGRIHA).

NEMI (see Präkära and Pradakshiña)—The circumference, a surrounding verandah or balcony.

1. Nemiḥ pädena-vistīrṇā prāsādasya samantataḥ
   (Agni-Purāṇa, Chap. civ, v. 7.)

2. Nemiḥ pädena vistīrṇā prāsādasya samantataḥ
   Garbham tu dvi-guṇaṁ kāryyaṁ nemyā mānam bhaved iha
   (Garuda-Purāṇa, Chap. xlvi, vv. 19–20.)

PAKSHA-(KA)—A side, a flank, a footpath.

1. In connexion with staircases (M., xxx, 100, etc.).
   In connexion with streets:
   Evam vithir dvi-paksham syān madhya-rathyaika-pakshakā
   (M., xi, 350.)

2. In connexion with walls:
   Anyat sālam tu sarveshāṁ chaika-pakshālayākshma-kramāt
   Anyat sālam tu sarveshāṁ ālayārthaṁ dvi-pakshakam
   (M., xxxvi, 86–87.)

   Compare chatus-pakshāṁ iva chhadih (square roof), and
   Yā dvipakshā chatush-pakṣāḥ śaṭ-pakṣāḥ yā nirmāyate
   Ashtā-pakṣāṁ daśa-pakṣāṁ sālam mānasā patnim agnir garte
   ivāśaye
   (Atharva-Veda, ix, 3.)

See further illustration under EKA-PAKSHA and DVI-PAKSHA.

PAKSHAGHNA—A type of building.

Yāmyā hīnāṁ chullī tri-śālakaṁ vitta-nāśa-karam etat
   Pakshaghaṇam aparayā varjitaṁ suta-dhvaṁśa-vaira-karam
   'A building lacking a southern hall is called chullī; it causes loss of prosperity, one in which there is no western hall (the so-)called Pakshaghaṇa, occasions the loss of children and (the) enmity.'—(Bṛihat-
   Saṁhitā, liii, 38, J.R.A.S., N. S., Vol. vi, p. 286.)

PAKSHA-ŚĀLĀ—A side-hall.

Madhya-koshthasya śāle tu bhadra-śālā viśeshataḥ
   Paksha-śālānvitam vātha īrduḥva-śālānvitam tu vā
   (M., xxxiii, 518–519.)
PAŃKA—A moulding of the pillar.

Śikharasyordhve paṭṭochchham uttarochcham samam bhavet i
Tad-ūrdhve vājanaṃ paṅkam nimnam kumbham saḍaṇḍakam i

(M., xv, 126–127.)

In connexion with joinery:
Eka-rūpa(m) cha paṅkam cha vidhiḥ syād cka-rupakam i

(M., xvii, 153.)

PACHANĀLAYA—A kitchen, the refectory of a temple.

Devānām pachana-mandapam—' built a beautiful stone temple with
the torana-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.

(A description of the fifth storey (M., xxxi, 48–51).
The eight classes (ibid., 1–48 ; see under Prāśāda).

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-ŚĀLĀ—The enclosure wall of the fifth court.

(Cf. Tataḥ paṅchama-sāla cha mahā-maryādim iritam i
(M., xxxi, 28, 29.)

PAŃCHAYATANA—A phallus with five heads.

(Chālukyān 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
 architectural description (ibid., 213–288).—(Kāmintāgama, lv, 134–146 ; see
under Nāsikā.)

PAŃJARA-ŚĀLĀ—A small top-room, a small window, a class of
storeyed buildings, a type of bedstead, a moulding, a nest-like
architectural object.

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PANJARA SALA.

PLAN CAGE FOR PARROT.
PANJARA.
PAN JARA IN COLUMNS.
PANJARA AS FALSE WINDOW.
PATRA-TORANA ARCH.
(1) Mānasāra:
   A small room above the dome (stūpi):
   Etat pañjara-śālām cha padmam ekaṁ śikhā-trayam 1
   (M., xv, 131.)
   A class of the seven-storeyed buildings (M., xxv, 27; see under Prāsāda).
   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-dvayor-madhye chaika-hārā sa-pañjaram 1
   (M., xix, 57; see also 178, etc.)

(2) Kāmikāgama, xxxv, 75:
   Pañjara-dvitayam kāryam kāṇa-kūṭa-samodayam 11
   Ibid., l, 92:
   Kūṭa-śālānvitam yat tu pañjaraṁ cha samanvitam (vimānam) 11
   Ibid., lv, 196-198 (the synonyms of the pañjara):
   Pramāṇa-bhavam karma-prāsādasyāśṭakam tathā 1
   Sabhēti kūṭa-nāma syāḥ chhāyā valabhi(r) eva cha 11
   Brahma-dvāraṁ tato madhye manḍapaṁ koshṭhake matam 11
   Rījum-vaktraṁ dvijāvāsam kriḍām syāt simhā-vaktrakam 1
   Pañjarābhidhānaṁ syāt 11—(See further details under Nāsikā.)

(3) Sūprabhedāgama, xxxi, 80:
   Eka-nāsikayā yuktaṁ pañjaram samudāhrītām 1
   Kūṭeshu nāsika-yuktāṁ koshṭham etat prakirtitam 11
   (See also v. 79, under Nāsikā.)

(4) 'Between the "kāṇa-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 Kangala-deva having wandered abroad (as a mendicant) and brought alms, had a kūṭa-pañjara made for the god Hanumanta, and that fame might come to all, had a lipi-śāsana made and set up it.'—(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. i, Plate v, p. 6).

PATTĀ—
   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,
PAṬṬI

an encyclopaedia of

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 Rāṣ, Ess. Arch. Hind., p. 25.)

(2) In connexion with the plough: phāla-patṭa, tri-patṭa, madhya-patṭa (M., v, 52, 61, 73).

In connexion with the foundations:

Paṭṭikāntaṁ kshipech chāpi vinyaset prathamesṭakam l
(M., xii, 203.)

A crowning moulding of the pedestal (M., xiii, 5, 49, 82, etc.; see the lists of mouldings under Upaṭṭha).

A moulding of the base (M., xiv, 13, 26, 48, etc.; see the lists of mouldings under Adishṭhāna).

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 sāmyuktaṁ kaṭi-prante sa-patīkā l
(M., L, 27; see also 28, etc.)

Athavā ratna-patīṁ syāt svarṇa-tāṭāṅka-karṇayoh l
(M., liv, 47.)

Compare ‘Paṭṭa-dhara,’ and ‘Paṭṭa-bhāj,’ meaning kings, with special crowns.—(M., li, 3, 4.)

(3) Bhāgais tribhis tathā kaṇṭaṁ khaṇṭha-patīs tu bhāgaṭaṁ l

Bhāgā (? go) bhyaśām ārdhva-patīs cha śesha-bhāgena paṭṭikā l

Nirgamas tu punas tasya yāvad vai śesha-patīkā l

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 abhyaśa (?) 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.'—(Matyā-Purāṇa, Chap. cclxii, vv. 3, 4.)

(4) Vedikāṁ prastara-samāṁ shaḍ-aṁśikṛitya bhāgaśaṁ l

Ekāṁśam prati-patīṁ syād aṁśābhyaṁ antari bhavet l

Ārdhva-vājanam ekāṁśam aṁśāṁ tat-patīkā bhavet l

Ārdhva-patīṁ tad-ekāṁśam antari kusumair yutā l

(Vāstu-vidyā, ed. Gaṇapati Śastri, ix, 23, 24.)

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(5) Polakesir apy-avadid anujan pratibaddha-pattam 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 Kusumāyudha IV, line 18, Ind. Ant., Vol. xxxii, pp. 282, 284.)

PATTANA(-NA) (see PATTANA)—A town, a commercial city accessible by water-ways.

(1) Kautiliya-Artha-sāstra (Chap. xxii, p. 46, footnote):

Pattanam saka'tair gamyaṁ ghāṭikair naubhir eva cha
Naubhir eva tu yad gamyaṁ paṭṭanāṁ tat prachakshate
Droṇa-mukham jala-nirgama-praveśāṁ paṭṭanāṁ ity-arthāḥ

(Rāya-pasenī-sūtra-sūkanā-kṛtyā, p. 206.)

(2) Karya-vikraya-samyuktam abdi-tīra-samāśritam
Deśāntara-gata-jañār nānā-jātibhir anvitam
Paṭṭanaṁ tat samākhyañtaṁ vaiśyair adhyushitam

(Kāmikāgama, xx, 8, 9.)

PAṬṬA-BANDHA—The coronation, a crown, a class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

See the lists of mouldings under ADHISHTHĀNA (M., xiv, 297–304).

A part of the crown (M., L, 111).


Godāvari-taṭa-samāparthe Kapitthakagrame paṭṭa-v(b)andha-mahotsave tulā-purusham āruhya.

' ‘The term Paṭṭabandha, which literally means "binding of the fillet" has been generally supposed to signify "coronation ceremony." But, it does not suit here.'—Mr. D. R. Bhandarkar.—(Cambay Plates of Govinda IV, line 46, Ep. Ind., Vol. vii, pp. 40, 27, note 2.)

Śrī-paṭṭa-bandhatavāya Kurundakam āgatena mayā

(The grants of Indraraya iii, no. 11, line 47, Ep. Ind., Vol. ix, pp. 36, 40, 25, note 2 refers to Vol. vii, p. 27, note 2.)

Coronation and crown:

... dvā-daśavarshe tu janmanāḥ paṭṭam
Yo'dhad udaya-girīndro ravim iva lokānuṛagaya

'Put on to please the world the fillet (crown) in the twelfth year of (his) birth.'
PATTA-SALA

AN ENCYCLOPAEDIA OF

Niravadya-dhavalaḥ Kāṭaka-rāja-patṭa-sobhita-lalāṭaḥ—'his son was) Niravadyadhavala, whose forehead was decorated with the fillet (crown) of Kāṭakarāja.' Dr. Hultzsch.—(Maliyapundi grant of Ammaraja II, lines 40, 45, Ep. Ind., Vol. ix, pp. 53, 55, 56.)

PATTA-SALA—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 patṭa-sāle(lā) which they had made within precincts of that Sāntinātha basadi.'—(Ep. Carnat., Vol. v, Part 1, Belur Taluq, no. 129; Transl., p. 86; Roman Text, p. 193.)

PANDI-SALA—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 storey.

(M., xxxv, 97; see details under ŠALĀ.)

PATTANA (see PAṬTANA)—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).

(M., ix, 456–457.)

A town (M., x, 40).

A seaside commercial city:
Abdhi-tira-pradēṣe tu nānā-jāti-grīhair vṛtām
Vanig-jātibhir ākīrṇam kraya-vikraya-pūritam
Ratnair dvīpāntarair nityaiḥ kshaumaiḥ karpūrādibhīḥ
Etat pattanaṃ ākhyātaiḥ vaprāyata-samanvitam

(M., x, 63–66.)

(2) A seaside commercial city inhabited mostly by tradesmen.

(Kāmikāgama, xx, 8, 9; see under PAṬTANA.)

(3) Kauṭiliya-Artha-sāstra (Chap. xxii, p. 46, footnote):
Pattanaṃ sakaṭair gamyaṁ ghāṭikair naubhir eva cha
Naubhir eva tu yad gamyaṁ paṭṭanaṁ tat prachakshate

(Rāyapaseni-sūtra-uyākyāne, p. 206.)

(4) Pattanaṇi jala-sthala-pathayor anyatara-yuktāni

(Praśna-uyākaraṇa-sūtra-uyākyāne, p. 306.)

(5) Tad-bhuktau pattanaṁ ramyaiṁ śāmpāṭiti nāmakam

(The Chahanas of Marwar, no. iv, Sevāḍi stone inscrip. of Katukarāja, v. 6, Ep. Ind., Vol. xi, p. 31.)

(6) 'Piriyā-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 Singapattana is guilty of killing his father and mother.'—(*Ep. Carnat.*, Vol. iv, Hunsur Taluq, no. 15; Transl., p. 84; Roman Text, p. 155-156.)

(7) Dvā-trīṁśa(t) tu velāvurumum ashṭāda-paṭṭanamum bāsashti yoga-piṭhamum—'the people of) the thirty-two seaside towns, the 18 towns, 62 seats of contemplation. . . . (held a convocation there).'—(Old Kanarese Inscrip. at Terdāl, line 60, *Ind. Ant.*, Vol. xiv, pp. 19, 25.)


' [At Teridala, 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 agrahārā-towns in the country of Kuntala. . . .'—(Old Kanarese Inscrip. 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, ghatikā-sthānas (religious centres), the supports of dharmma and mines of enjoyments, moats which were as if the sea being overcome had returned here from account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara-khekā-karvvaṇa-maḍāmba-droṇa-mukha-pura-paṭṭana-rāya-dhani), on whatever side one looked in these nine forms did the Kuntala desa shine.'

(It should be noticed that the passage within brackets is almost identical with the corresponding passages in quotation no. 8 above).—(*Ep. Carnat.*, Vol. vn, Shikārup 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. Vatsarārāmbha-lekārtham 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 Bṛūṣaṇa.

PATRA-PÂṬṬA—A leaf-shaped diadem, a moulding.

A turban or crown (*M.*, xl, 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-TORANA—An arch (see details under Torana.)
Bāla-chandra-nibhaiḥ patraśī chitritaṁ patra-toranaṁ  
(Kāmikāgama, lv, 64.)

PATRA-BANDHA—A type of entablature (see details under Prastara).

Pāda-vistāra-saṁyuktam patra-bandham iti smṛtam  
(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) Kautiliya-Artha-sāstra (measures of various paths):
Antareshu dvi-hasta-vishkambham pārśve chatur-guṇāyamam anu-
prākāram ashtā-hastāyataṁ deva-pathaṁ kārayet  
Daṇḍāntarā dvi-daṇḍāntarā vā chāryāḥ (ashtā-hasta-pramāṇa-
mārgaḥ-Rāyapaseni-sūtra-vyākhyaṁ, p. 13) kārayet  
Bahir jāu-bhāginīṁ tri śūlā-prākāra-kūṭāvapāta-kaṇṭaka-prati-
sarādi-prishṭha-tāla-patra-śrīṅgātaka-śva-damśṭrārga-lopaskan-
dana-pādakāṁbarīsodapānakaiḥ chhanna-pathaṁ kārayet  
(Chap, xxiv, p. 52-53.)

Trayaḥ prāchīnā rāja-mārgaḥ traya undichinā iti vāstu-vibhā-

Sa-dvā-daśa-dvāro yuktodaka-bhūmic-chhanna-pathaḥ  
Chatur-daṇḍānattrā rathyā rāja-mārga-droṇa-mukha-sthāntyā-
rāṣṭra-vivita-pathaḥ  
Sayoniya-vyūha-smaśāna-grāma-pathās chāṣṭa-daṇḍāḥ  
Chatur-daṇḍas setu-vana-pathaḥ  
Dviḍaṇḍo hasti-kshetra-pathaḥ  
Paṅchāratnayo ratha-pathās chatvāraḥ paśu-pathaḥ  
Dvau kshudra-paśu-manushya-pathaḥ  
(Chap. xxv, 54-55.)

PADA—A part, the foot, a plot of the site plan (see Pada-
vinyāsa).

(1) Vāstu-yāga-tattva by Raghunandana quotes from the Liṅga-

Purāṇa without further reference:
Chatuḥ-shaśṭi-padaṁ vāstu sarva-deva-grihaṁ prati  
Ekāśītis-padaṁ vāstu mānushaṁ pratisiddhidam  

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(2) *Brihat-Samhitā* (LIII, 42):

Ekāśīti-vibhāge daśa daśā pūrvottarāyatā rekāhāḥ

Varāhamihira apparently does not give different rules for temples and residential buildings.

(3) The skeleton of the site plan (*M.,* LVII, 47, etc.; VII, 1–267; see under *PADA-VINYĀSA*).

**PADA-VINYĀSA**—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) *Mānasāra* (Chap. VII, named *PADA-VINYĀSA*) 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 *Paiśācha* or *Pechaka*; the third, *Pīṭha*, is of 9 plots; the fourth, *Mahāpīṭha*, is of 16 plots; the fifth, *Upa-pīṭha*, is of 25 plots; the sixth, *Ugra-pīṭha*, is of 36 plots; the seventh, *Sthāṇḍila*, is of 49 plots; the eighth, *Chaṇḍita*, is of 64 plots; the ninth, *Parama-tāyika*, is of 81 plots; the tenth, *Āsana*, is of 100 plots; the eleventh, *Śthāṇṭya*, is of 121 plots; the twelfth, *Deśya*, is of 144 plots; the thirteenth, *Ubbaya-chanḍita*, is of 169 plots; the fourteenth, *Bhadra*, is of 196 plots; the fifteenth, *Mahāsana*, is of 225 plots; the sixteenth, *Padma-garbha*, is of 256 plots; the seventeenth, *Trīyuta*, is of 289 plots; the eighteenth, *Karṇāshṭaka*, is of 324 plots; the nineteenth, *Gaṇita*, is of 369 plots; the twentieth, *Sūrya-viśālaka*, is of 400 plots; the twenty-first, *Susanaḥita*, is of 441 plots; the twenty-second, *Supratikānta*, is of 484 plots; the twenty-third, *Viśālaka*, is of 529 plots; the twenty-fourth, *Viṣṇa-garbha*, is of 526 plots; the twenty-fifth, *Viveśa*, is of 625 plots; the twenty-sixth, *Viṣṇula-bhoga*, is of 676 plots; the twenty-seventh, *Viprakānta*, is of 729 plots; the twenty-eighth, *Viṣṭalākṣha*, is of 784 plots; the twenty-ninth, *Viṣṇa-bhakti*, is of 841 plots; the thirtieth, *Viṣveśa-sāra*, is of 900 plots; the thirty-first, *Īśvarakānta*, 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-prāsāda-vṛiddhayē
Ekāśīti-padair-vastu(m) pūjayet siddhayē dhruvam II
(Agni-Purāṇa, Chap. cv, v. 1.)

(3) See Cunningham, Arch. Surv. Reports, Vol. ii, Plate xcvii (site plans of Śaiva temples), p. 419; Plate xcviii (site plans of Vaishnava temples), p. 421; Vol. xx, Plate xx (site plan of a Jaina temple), Vol. xxi, Plate xlix (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.)
HINDU ARCHITECTURE

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 Upapīṭha and Adhishtāṇa).
A type of pavilion:
Evam tu padmakaṁ proktāṁ devānāṁ pachanālayayam 1
Padmākhyāṁ pushpa-manḍapam . . . 1
(M., xxxiv, 173, 180; see Maṇḍapa.)
A moulding of pīṭha or the pedestal of the phallus (M., lii, 31).
(3) Stambham vibhajya navadhā vahanaṁ bhāgo ghaṭo’ṣya bhāgo’-nyāḥ 1
Padmakhyāṁ pushpa-mandapam.
(M., xxxiv, 173, 180; see under Grama).
A type of pavilion:
A class of round buildings:
(7) Agni-Purāṇa (Chap. civ, vv. 17-18; see under Prāśāda).
(8) Garuḍa-Purāṇa (Chap. xlvi, vv. 21, 23, 28-29; see under Prāśāda.)

PADMA-PITHA
A lotus-shaped pedestal for an image.
(M., li, 86.)

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PADMA-BHADRA—A type of throne.

(M., XLV, 12; see under Simhasana.)

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 Adhiśṭāna.)

A base (cf. Suprabheddāgama, xxx, 18–22):

Utsedham sapta-virhSat tu dvi-bhāgā paṭṭikā bhavet
Ekāṁśaṁ dalam evoktam upānaṁ chaika-bhāgikam
Jagatī tu shad-anśā syād dvi-bhāgārdha-dali-kramāt
Ardha-bhāgam bhavet skandhaṁ bhāgam ūrdhva-dalam tathā
Tri-bhāgam kumudam vidyād adho'bjam bhāgam eva tu
Paṭṭikā chaika-bhāgā tu grīva chaiva dvi-bhāgikā
Tad-ūrdham eka-bhāgam tu padma-bandham tata upari
Dvi-bhāgā paṭṭikā yā tu eka-bhāgena yojanaṁ
Tad vṛiteś chaika-bhāgāṁ tu padma-bandham iti smṛitam

PADMĀŚANA—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 Simhasana).
A lotus-shaped pedestal for an image (M., LIV, 36, etc.).

PARĀTA (corrupted into PĀRAṬA)—The parapet, the coping of a wall.

Cf. Bāḍāviya Durggavanu mūḍaṇa pāraṭavanu Chāmarāja—'Chāmarāja constructed the fort and the eastern parapet of that same Bāḍāvi.'—(Sanskrit and Old Kanarese Inscrip., no. LXXXVII, lines 13, 14, Ind. Ant., Vol. x, p. 63, notes 51, 53.)

PARAMA-ŚADHI(-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, lmi, 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 Līṅga.)

PARIKHĀ—A ditch, a moat, a trench round a fort or town.
(1) *Manasara*:
In connexion with a village and a fortified city:
Vapraṃśā-bhitti-rakṣārthaṁ parītaḥ parīkhānviṁtaḥ

(M., ix, 354.)

Sarveshām api durgānāṁ vapraś cha parikhair vṛtām

(M., x, 106.)

Bāhyec prākāra-saṁyuktaḥ parītaḥ parīkhānviṁtaḥ

(M., ix, 450.)

Parītaḥ parīkhā bāhyec vapra-yuktaṁ tu kārayet

(M., x, 108.)

Parītaḥ parīkhā bāhyec kuryād grāmeshaḥ sarvaśaḥ

(M., ix, 62, etc.)

(2) *Kautiliya-Artha-sāstra* (Chap. xxiv, pp. 51, 56, paras. 2, 3):
Tasya parīkhās tiśro daṇḍāntarā kārayet chatur-daśā dvā-daśa
daśetī daṇḍānuvistirṇāḥ vistārād avagāḍhāḥ pādūnam ardham vā
tri-bhāga-mulā mule chaturasṝgh pāśānopahīṭāḥ pāśānēśṭkā-
baddha-pārśvā vā toyāntikorāgās tu toyāpūrṇā vā sa-
parīvāhāḥ padma-grahatiḥ

Chatur-daṇḍāvakriṣṭām parīkhāyāḥ saḍ-daṇḍodchchhrītam ava-
ruddham tad-dviguṇa-vishkambham khātād vapraṁ kārayet

*Ibid.*, Chap. xxv, para. 1:
Dvārāṇī bahuḥ parīkhāyāḥ

(3) Durga-gambhīra-parīkhām durgām anyair dur-āsadām
Sarvataś cha mahā-bhīmāḥ śita-toyāśayāḥ śubhāḥ
Agādhā grāhā-sampūrṇāḥ parīkhāḥ mīna-sevitāḥ

(Rāmāyana, 1, 5, 13, 15.)

Yantrais tair avakīryante parīkhāsu samantataḥ
Parīkhās cha śataghnyaḥ cha yanāṇi vividhāni cha

(*Ibid.*, vi, 3, 17, 23.)

Parīkhābhiḥ sapadmābhiḥ sotpalābhīr alamkrītītaṁ

(*Ibid.*, vi, 5, 2, 14.)


(5) Durllamgha - dushkara - vibhedā-viśāla - sāla-durggādaḥ - dustara-
bṛihat-parīkhā-paritaḥ

' (The city of Kāñchī) whose large rampart was insurmountable
and hard to be breached (and) which was surrounded by a great
moat, unfathomable and hard to be crossed.'—(Gadval Plates of Vikra-
māditya 1, v. 6, line 21, *Ep. Ind.*, Vol. x, pp. 103, 105.)
(6) Kanakesvara-sāla-rami-jālaiḥ parikhāmbu-pratibimbitair ālam yā vasudheva vibhātī bādabārcchir vṛita-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 Inscr. of Devaraja II, lines 7-8, H.S.I., Vol. i, no. 153, pp. 162, 164.)

(7) Durge subhima-parighe Malavalli nāmni—‘in the fort named Malavalli, having a deep moat.’—(Ep. Carnal., Vol. iii, Malavalli Taluq, no. 61, Roman Text, last verse, p. 126; Transl., p. 62.)

PARIKHĀ-DURGA—A ditch-fort, a fort.
For details see Sukraniti, etc., under DURGA.

PARIGHA (-GHĀ)—Cross-bars to fasten the door, a beam; metal bolts.

(Chhand. Upanishad, ii, 24, 6, 10, 15.)
(1) Dvau dvau parighau (Kauṭiliya-Artha-śāstra, Chap. xxxiv, p. 53).
Chatvāro hasti-parigha—‘four beams to shut the door against elephants.’—(Ibid., Chap. xxxiv, p. 53.)
(2) Drīḍha-vaddha-kapāṭaṁ mahā-parighavanti cha I
(Rāmāyaṇa, vi, 3, 11.)

PARINĀHA—Otherwise called Mārga, Praveṣa, Pariṇāha, Nāha, Vṛiti, Āvṛiti and Nata, the width, breadth, circumference, extent.
Grīva-madhya-parinahas’ chatur-vimśatikāṅgulaḥ I
Nābhi-madhya-parinaho dvi-chatvāriṁśad-aṅgulaḥ I
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, 59, 51, 53, 54, 55, 56, 57, 59, 63, 66, etc.)

See Mānasāra (lx, 68, etc.); Kīrtārjunīya (xii, 20, etc.); Mrich-chhakatika (iii, 9, etc.); Mahāvīra-charita (vii, 24, etc.); Mālatī-mādhava (iii, 15: Sīla-pariṇāha, etc.); Ratnāvalī (ii, 13, etc.); Sīṣupāla-vadha (i 19, etc.).

PARIMĀNA—The measurement of width or circumference.
(M., lv, 3-9; see under MĀNA.)

PARIRATHYA—A road suitable for chariots (A.-V., vii, 8, 22; xii, 1, 47).

300
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 Pra-kāra (the fourth enclosure):

Sarveshām api devānāṁ prākarānta-pravishātaka
Paritāḥ parivārānāṁ lakshanaṁ vakṣyate' dhunā l (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 Kṣetrapāla 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 maṇḍapas (pavilions) for such purpose as bath, bed, assembly, horses, musicians, dancing girls, and cows, etc. (lines 67–101).

(2) Ete parivārā vástoh pūjaniyā prayatnataḥ I

(Mahānirvāṇa-Tantra, xiii, 45.)

(3) Pārśvataḥ chāpi kartavyaṁ parivārādikālayam I

At the side (too) should be built temples for the attendant and other deities.

(Matsya-Purāṇa, Chap. cclxx, v. 30.)

(4) Parivārālaye tuṅga-harmye anyasmin prakalpayet II

(Kāmikāgama, l, 69.

Parivārālayānāṁ tu kūlavat karma chācharet I
Sālānāṁ tu chatushkōṃsh-īṣṭa-desa pragrihyatām II
Mālikā-yukta-sālaṁ chet koṇa-stambhe dvitiyake I
Prathamāvarāne vāpi dvitiyāvarāne nyaset II

(Ibid., xxxi, 95, 96.)
(5) Pañcha-prākāram evaṁ syāt parivārālayaṁ śrīnu
Prāśādasya chaturtham vā tad-ardham vārdham eva vā
tu
Māṯṛiṇām (of female deities) ālayaṁ kuryād gopūrākāram eva
tu
Hasti-prishṭham tāpa (tam) praktaṁ prāśadaṁ tu viṣeshaṁ
tu
Madhyam tu pachānākāraṁ chatuḥ-sālaika-sālakaṁ
Prākāra-saṁyutaṁ kṛītvā bāhye vābhyaṁtare’ pi vā
tu

(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) Pillaiyār Gaṇapati in the surrounding
hall (parivāralaya) of the temple of the Lord Śrī Rājarājesvara one
brass spittoon (padikkam) which he had caused to be made of octagonal
shape in the Ceylon fashion (Iraparīṣu) (and) which weighed palam.’—
(Inscr. 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 Ālaivattu Pillaiyār perhaps to distinguish him from the Parivāralaiyattu-Pillaiyār set up apparently in the enclosing verandah of the

‘The gold presented until the twenty-ninth year (of the king’s reign)
by the Lord Śrī Rājarājadeva to (the image of) Pillaiyār Gaṇapatiyār in
the parivāralaya of the temple of the Lord Śrī Rājarājesvaramudaiyār
...’ parivāralayah, 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) Pillaiyār
Gaṇapatiyār in ‘parivāralaya of the temple of the Lord Śrī Rājarāj-
ājesvaramudaiyār ...’—(Ibid., no. 88, p. 412.)

(8) Parivāra-devatā-vistaramam liṅga-praṭiṣṭhyeyam mādiṣidam

‘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-VEŅA—Monk’s cell, the private dwelling of a Bhikhu within
the monastery.

(W. Greiger: Mahāvamsa, p. 294.)

PAREŅA-MAŅJÜŚHĀ—A basket made of leaves, an article of furni-
ture.

(M., l, 47, 132–146; see details under Bhūṣhaṇa.)
PARYAŃKA—A couch, a bedstead.

Mānasāra, Chap. xlv (named Śayana):

Bedsteads are meant for the use of deities, the twice-born and all other people:

Devānāṁ cha dvi-jātānāṁ varṇānāṁ śayanārthakam I (1)
They are of two kinds—the small (bāla-paryāṅka) and the large (paryāṅka) (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-samāyuktā punaḥ pañjara-nāsikā I
Vedikā-jālakopetā parvatākṛtit uchyate II

(Suprabhedāgama, xxxi, 52.)

See details under PRĀŚĀDA.

PALLAŃKA—A bedstead.

(Chullavagga, vi, 141; Mahāvagga, v, 10, 3.)

PAVANA—A type of chariot.

(M., xliii, 113; see under RATHA.)

PASTYA(A)—A dwelling house, a stall for horses (aśvapastyā), a home with its adjuncts and surroundings, a family settlement (harmya-pastya), 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, 40, 7, 164, 30; iv, i, ii; vi, 49, 9; vii, 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.)

PĀŃCHĀLA—A class of the twelve-storeyed buildings once prevailing in the ancient country of Pāñchāla (the Gangetic Doab).

For details, see M., xxx, 8–10, under TALA and DRĀVIPA.

PĀDA (see STAMBHA)—The foot, the lowest part, a quarter, the fourth part, the architrave, a pillar, a column.

(1) M., xv (named Stambha), 1–448:

Its synonyms are jaṅghā, charaṇa, stali, stambha, anghrika, sthānu sthūṇa, pāda, kampa, aranī, bhāraka, and dhāraṇa (ibid., 4–6).
(2) Atha vakṣyāmī saṁkshepāt pāda-mānāṁ yathā-vidhi 1
Uttaropāṇayor madhya-gatam etat prakṛtītām 11
(Vāstu-vidyā, ed. Gaṇapati Śastri, ix, 1.)

(3) The architrave of the entablature (Kāmikāgama, xxxv, 27; LIV, 47; see under Prastara).

(4) The comparative measures of pāda (pillar), adhishṭhāna (base) and prastara (entablature):
Pādāyāmam adhishṭhānam dvi-guṇāṁ sarva-saṁmatam 1
Pādārdhaṁ prastaraṁ proktāṁ karṇāṁ prastara-vat samam 11
(Suprabhedāgama, xxxi, 28.)

The five kinds of pillars and their characteristic features.
(See Suprabhedāgama, under Stambha.)

PĀDA-JĀLA—An ornament for the foot.
(M., l, 33; LI, 59; LIV, 17, etc.; see Bhūshaṇa.)

PĀDA-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 adhishṭāhnaṁ sarva-jātyārkhaṁ bhavet 1
(Cj. Suprabhedāgama (xxxi, 23–26) :
Adhishṭhānasya chōtsedhaṁ chatur-viṁśati-bhājitam 1
Dvi-bāgā paṭṭikā proktā hy-upānaṁ chaika-bhāgikam 11
Shaḍ-bhāgā jagatī proktā kumudaṁ paṁcha-bhāgikam 1
Ekāṁśā paṭṭikā proktā grīvā chaiva tryaṁśakā 11
Ekāṁśā paṭṭikā viddhi (ḥ) tr(i)yaṁśā chordhva-paṭṭikā 1
Mahā-paṭṭikā tr(i)yaṁśā ekāṁ vājanam ucyate 11
Pāda-bandham iti khyātaṁ sarva-kāryeshu pūjitam 11
(M., xliv, 44.)

PĀDA-BANDHAKA—A type of throne.
(M., xlv, 15; see under Simhāsana.)

PĀDA-VEDI—The storeyed base of a Buddhist stūpa (Mahā-
vaṁsa, 35, 2), the balustrade, the railing.
(W. Greiger: Mahāvaṁsa, p. 297.)

PĀDĀNGA—Literally the lowest member, hence, the architrave or
the bottom portion of the entablature.
(See Kāmikāgama, 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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HINDU ARCHITECTURE

PASHYA

The pedestal (or base) of a column:
Tan-mule chāsanaṁ kuryāt pādukaṁ vā sahāmbujam
Ekāṁśāṁ pādukaṁ kuryāt paṁcha-bhāgaṁ tu saṁgraham

(M., xv, 31, 177.)

A moulding at the bottom of the pedestal (M., xiii, 43; see the lists of mouldings under Upāṭha).

PĀRAVATA-NIṢA—A nest for the pigeon, an article of furniture.
(M., l, 52, description of its architectural details, 224-227.)

PĀRIYĀTRA—A class of pavilions.
(M., xxxiv, 154; see under Māṇḍapa.)

PĀRŚVA-PULI—An ornament, a part of the crown.
(M., xlix, 94.)

PĀRŚVA-PURITA—Same as karṇa-pūra or patra—car-ring.
(M., xlix, 96, 106, 115, 117-119, 141; cf. l, 14-26, 302.)

PĀLIKĀ(-I)—A boundary, a margin, an edge, an ornament, a bridge-like moulding of the column.
Atha vakshye viśeṣena kumbhālaṅkāram uchyate
Tan-mule pālikotsedhe vibhajet tu shāḍ-āṁśakam

(M., xv, 201-202; see also 220, 44, 33, 70, etc.; cf. xxxvn, 40.)

In connexion with the lips:
Tr(i)yams'ardhadharayam chārdha(m)-chandravad-ākṛiti
Tri-vaktram chottārā pāli chā( ? sā) ntaraiś chaiva samyutam

(M., xlv, 95-96; see also 89.)

PĀLIKĀ-STAMBHA—A kind of pillar.
(M., xv, 39-73; see under Stambha.)

PĀSUPATA—A kind of phallus.
(M., lii, 2; lxviii, 2; see under Liṅga.)

PĀŚHĀŅA-KŪRMA—A stone tortoise, a component part of a phallus.
(M., lii, 178.)

PĀŚHĀŅA-VEDI—The stone terrace on which the sacred trees usually stand, cf. Mahāvaṁśa, 36, 52.

PASHYA—Stone-bulwarks.
(R.-V. i, 56, 6.)
PINḍA—The testicle, its sculptural details.

PINḍIKĀ (see Pīṭha)—The pedestal of an image, a seat, the yoni part or the pedestal of the phallus.

(1) Dvāra-mānāśṭa-bhāgonā pratimā syāt sapinḍikā
Dvāra-bhāgau pratimā tatra tritīyāṁśā(ś) cha pinnḍikā
'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 lvm, 3, 54; J.R.A.S., N.S., Vol. vi, pp. 318, 323, 329.)

(2) Liṅga-pūjā-pramāṇena kartavyā pīṭhikā budhaiḥ
Pinnḍikārdhenā bhāgaḥ syāt tan-mānena tu bhittayaḥ
(Matsya-Purāṇa, Chap. cclxix, v. 8.)

(3) Pratimāyāḥ pramāṇena karttavyā pinnḍikā śubhā
Garbhas tu pinnḍikārdhenā garbha-mānās tu bhittayaḥ
(Agni-Purāṇa, Chap. xlii, v. 10.)

Ardha-bhāgena garbhaḥ syāt pinnḍikā pāda-vistartā
Paṁch-bhāgikṛte kshetre'ntar-bhāge tu pinnḍikā
Garbo bhāgena vistirṇo bhāga-dvayena pinnḍikā
Pinnḍikā koṇa-vistarṇā mādhyaṁmaṁtaḥ hy-udāhṛtā
Ataḥ param pravakhyāṁi pratimānāṁ tu pinnḍikāṁ
Dairghyaṇa pratimā tulyā tad-arddhena tu vistrītā
(Ibid., Chap. civ, 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) Mānāśṭamena bhāgena pratimā syāt sapinḍikā
Dvau bhāgau pratimā tatra tritīyō bhāgaḥ pinnḍikā
Tri-bhāgaiḥ pinnḍikā kāryā dvau bhāgau 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 prāśadaṁ gopuraṁ tathā
(Suprabhedāgama, xxx, 28.)

(6) Kuryād ekāṁ pinnḍikāṁ taṁ tu pārṣve ā—(M., lvi, 152.)

PINḍI—A base for an image, the yoni part or pedestal of the phallus.

(Inscrip. from Northern Gujarat, no. vii, line 8, Ep. Ind., Vol. ii, p. 27, see details under Pīṭha.)
PIṬHA(-THIKĀ)—Pitha is possibly corrupted from pi-sad to sit upon, hence means a stool, seat, chair, throne, pedestal, altar. A wooden seat (Vāj. 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 Bhadrāpiṭha, Etaka-padaka piṭha). Fire-altars of the Vedic and Brahmanic 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 Pārvatī, consort of Śiva, fell after she had been cut to pieces by the discuss of Vishṇu.

As the śīra or phallus symbolically represents Śiva, so the piṭha does his consort Pārvatī. The piṭha forms the yoni or the lower part of the phallus.

Mānasāra (Chap. lxxi, named Piṭha):

The piṭha must match the phallus of which it forms the lower part (line 49). It should, therefore, be of as many kinds as there are phalli. But the mouldings of the piṭha are described under four classes, technically called Bhadra-piṭha, Śribhadra, Śrīviśala, and Upapiṭha (lines 34, 36, 39, 41). The principal parts of the piṭha are the nāla (canal), the jaladhāra (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), ūrdhvapadma (upper cyma), vājana (fillet), ghṛita-vāri (water-pot), or vrīttā-kumbha (circular pot) (lines 30-33).

With regard to shape, the piṭhas, like the phalli and all other architectural and sculptural structures, are divided into three types, the Nāgara, Drāviḍa, and Vesara (lines 46-47). The Nāgara piṭhas are said to be square, the Drāviḍa piṭhas octagonal, and the Vesara piṭhas 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:

Pechakāṁ vātha pīṭhaṁ vā rathyā yuktāṁ tu vinyaset !

(M., ix, 423.)
In connexion with the palm of the hand:

Patra-tulyam yugāṅgulyaṁ pīṭhe tuṅga(m) dvayaṅgulaṁ

(M., L, 197.)

The pedestal of an image:

Uttamaṁ lohajam bimbaṁ pīṭhābhāsāṁ tu chottamaṁ

(M., Ll, 19; see also LVI, 16; LXII, 13, etc.)

The pedestal of the phallus (M., LII, 245, 246, 247.)

(2) Etat sāmānyam uddhītaṁ praśādasya hi lakṣaṇaṁ

Liṅga-māṇaṁ ato vakshye pīṭhō liṅga-samo bhavet

Dvāravat pīṭha-madhye tu śeshah sushirakaṁ bhavet

(Garuda-Purāṇa, Chap. XLVII, vv. 11, 16.)

The pedestal or the yoni part of the liṅga:

(3) Liṅga-viṅkambha-māṇena bhaved dvi-tri-chatur-guṇah

Tathā paṇcha-guṇo vāpi pīṭha-vistāra āisyate

(Kāṁikāgaṁa, L, 45; see also vv, 44, 47, 48, 50.)

The altar:

Brahma(-me) vā madhyame bhāge pīṭhaṁ parikalpayet

(Ibid., XXVIN, 18.)

Paṇcha-daśa-karāntam tu kuryād āvīta-māṇḍapam

Maṇḍapena vinā vāpi tena māṇena pīṭhikā

Vibhadrā vā sabhadrā vā kartavyā mālikā budhaiḥ

(Ibid., XXXV, 99, 100.)

Here 'pīṭhikā' would indicate the projecting part of the base-

ment, resembling the Buddhist railing round a tree, etc.

(4) Yāval liṅgasya viṅkambhaṁ tri-guṇaṁ pīṭha-vistaram

Pūjamāṁ dvi-guṇaṁ pīṭhaṁ tri-guṇaṁ vā viśeshaṁ
Pīṭhasya tri-guṇaṁ garbham ta(t)-tri-bhāgaika-bhittikam

(Suprabhādagama, XXXI, 9, 11, 12.)

(5) Bhāga-dvayena pratimā tri-bhāgikṛitya tat punaṁ

Pīṭhikā bhāgataḥ kāryā nātinīchā na chochchhritā

Pīṭhikā lakṣaṇaṁ vakshye yathāvad anupūrvaśaḥ

Pīṭhāchāryaṁ yathāvach ca bhāgaṁ shoḍaśa kāryayat

(Bhūmāvekaḥ pravishṭaḥ syāḥ chaturbhīr jagati maṭā)

Vṛtto bhāgas tathaikāḥ syād vṛttaḥ paṭala-bhāgataḥ

Bhāgais tribhis tathā kańṭhaṁ kańṭha-paṭṭas tu bhāgataḥ

Bhāgābhīyaṁ ārdhiva-paṭṭaṁ cha śesa-bhāgena paṭṭikā

Pravishṭaṁ bhāgam ekaiṁ jagatiṁ yāvad eva tu

Nirgamaṁ tu punas tasya yāvad vai śesa-paṭṭikā

(Vāri-nirgamanārthāṁ tu tatra kāryaḥ prāṇālakaṁ

Pīṭhikāṁ tu sarvāsāṁ etat sāmāya-lakṣaṇaṁ

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BHADRA PITHA.

SRI BHADRA.

PLAN.

SRIVISALA.

PITHA AS PART OF LINGAM.

PRATOLI
Pūrṇa-chandrá vajrā cha padmā vārdha-śaśi tathā ।
Tri-konā daśamī tāśāṁ saṁsthānaṁ vā nibodhataḥ ॥ (7)
Devasya yajanārthāṁ tu piṭhikā daśa kṛttitāḥ ॥ (19)
Liṅga-pūjā-pramāṇena kartavyā piṭhikā budhāḥ ॥ (8)

(Matsya-Purāṇa, Chap. cclvii, v. 25 ; Chap. clxii, v. 1-4, 6-7, 19 ; Chap. cclxix, v. 8.)

Vibhajaya navadhā garbhamadhye svāl liṅga-piṭhikā ॥
(Ibid., Chap. cclxix, v. 15.)

(6) Pañca-hastasya devasya cka-haṣṭā tu piṭhikā ।
When the idol is 5 cubits high, its pedestal is one cubit.

(Agni-Purāṇa, Chap. xlii, 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.'—(Inscrip. 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 Pañchadeha Śiva) stood (measuring) three viral and four
torai in height, and fifteen viral and four torai square.'—(Inscrip. of Rājarāja, no. 30, on a pillar of the south enclosure, para. 4, H.S.I.I., Vol ii, p. 138.)

(9) 'The hero Mādava of Anḍa ... got this piḍam (pedestal) made.'—
(Ep. Carnat., Vol. x, Kolar Taluq, no. 109 b ; Transl., p. 49.)

'He had a temple and a bali-piṭha built for the god Chandra-śekhara,
the processional form of the god Śaṅkareśvara of Kergodi.'—(Ibid., Vol. vi, Tiptur Taluq, no. 72 ; Transl., p. 57.)

(10) 'Whose daughter, Vināpati, having at this very place bestowed
the entire gift of a Hiranya-garbhā, and having made a pedestal (piṭha) for the
god with rubies.'—(Sanskrit and Old Kanarese inscrip., no. xciv, line 7, Ind. Ant., Vol. x, p. 103.)

(11) 'He made petition at the feet of Vidyāraṇya-Śripāda, representing
that in Śrīnagapura, in (connexion with) the dharmma-piṭha (religious
throne,—siṁhasane dharmamaye, in the original) established by Śaṅkarā-
chāryya(-chārya, in the original), there must be a maṭha and agrahāra.'

Of this dharma-piṭha (siṁhasana), 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

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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 Jāgir, 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. vi, Shikārpur Taluq, no. 94; Transl., p. 61, line 7 f.; Roman Text, p. 114, line 4 f.)

(13) Dvā-trimśat tu velāvurumum ashtāsā-paṭaṇanumūr bāṣashti-

— Yoga-piṭhamum arūvattanālku-gaṭikā-sthānamum l

‘(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. vi, Shikarpur Taluq, no. 118; Transl., p. 86, last para., line 6.)

(15) 'Made a grant . . . of the Mallasamudra village . . . belonging to the Sādali throne (piṭhindā).’—(Ep. Carnat., Vol. x, Sidla-ghatta Taluq, no. 94; Transl., p. 194, last para.)


(17) Purāṇa-piṭhe piṭhāṁtaram sa chaturāṁ vidhīvad vidhāyā l

— (Chebrolu Inscr. of Jaya, postscrip., lines 7-8, Ep. Ind., Vol. v, pp. 115–151.)

(18) Piṭhindā—a platform of stone (see Specimens of Jain Sculptures from Mathura, Plate iii, Ep. Ind., Vol. ii, p. 320).

PRITHIVI-DHARA—A type of oval building.

(1) Agni-Puṇḍara—(Chap. civ, vv. 19–20, see under Prāśāda).

(2) Garuḍa-Puṇḍara—(Chap. xlvi, vv. 29–30; see under Prāśāda).

PUNḍARIKA—A class of the seven-storeyed buildings.

(M., xxv, 3–23; see under Prāśāda.)

PURA—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 Brahmanḍa-Puṇḍara (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.
A village (M., ix, 215, etc.), a town (M., x 39, etc.).
Grāmādīnāṁ nagarādīnāṁ pura-pattana-kharvaṭe
Kosṭha-kolādi-sarveshāṁ garbha-sthānām ihochyate
(M., xii, 168-169.)
Khetānāṁ cha purāṇāṁ cha grāmānāṁ chaiva sarvāśāṁ
Trividhānāṁ cha durgāṇāṁ parvatomakha-dhanvināṁ
Param ardhārdham āyāmaṁ prāg-udak-plavanam puram
Chatur-āśra-yutāṁ divyāṁ praśastāṁ taṁ puraṁ kṛtāṁ
(Brahmaṇḍa-Purāṇa, Part 1, 2nd anushaṅgapāda,
Chap. vii, vv. 105, 107, 108 ; see also v. 93.)
Pura-madhyānī śāṣṇityā kuryād āyatanaṁ ravaḥ
(Bhavishya-Purāṇa, Chap. cxxx, v. 40.)
(4) Karkkotadhīna-rakshaṁ svapuram idam atho nirmame Jávrishaṁ
—‘then built this town of his name Jávrisha, the protection of which was
entrusted to Karkotā.’—(Buddhist Stone inscrip. from Sravasti, lines 4-5, Ind-
Ant., Vol. xvi, pp. 62, 63.)
(5) Jagapāla puraṁ jātaṁ krite deśe punar nāvve—in the newly re-crea-
ed site, the town of Jagapāla grew up (i.e., was built).—(Rajim inscrp. of
Rajapal, line 12, 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 dharmma and
mines of enjoyment, moats which were as if the sea being overcome
had returned here on account of the collection of beautiful women
fair as the moon (grāma-nagara-kheḍa-kharvvaṇa-māḍambha-drona-
mukha pura-pattana rājādhānī) on whatever side one looked in these
nine forms did the Kuntala-deśa shine.’—(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 (? rājadhānī)
Balligāve.’—(Ep. Carnat., Vol. vii, Shikārpur Taluq, no. 99; Transl., p. 66-
last two lines.)

PURATO-BHADRA (see Mukha-bhadra)—The front tabernacle,
a porch, a portico, a vestibule.
Deva-śrī-śāśibhūshaṇasya (i.e., of Śiva) kṛtvā devālayaṁ kārītaṁ
yugmaṁ maṇḍapa-śobhitam cha purato-bhadram pratolyā saha
‘I have not been able to find purato-bhadra in the Kosās 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
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.)

PURU(-I)—A temple, an adyta, a building, a town. (The second Prašasti of Baijnath, 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 bhūtalaṁ śreshṭhaṁ purushāñjali-mātrakam
Jalāntam vā śilāntam 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-pāndauro’tha mṛt-pītah

Puṭa-bhedakaś cha tasmin pāśāno bhavati toyam adhaḥ

Commentary: purusha-śabdenordhīva-bāhuḥ purusho jiśeyah, sa cha viṁśat-adhikam aṅgula-śataṁ bhavati—by the word ‘purusha ’ is to be understood the man with uplifted arms, that is, 120 aṅgulas (or 5 cubits).—(Bṛihat-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 (Kāṃkāgama, xlvi, 61, 63; see under MĀLIKA).

PUSHKARINI (see TAḌĀGA and VĀPI)—A tank, a lotus-pool.

Datia-puṭrenca thai Noreṇa pukarāṇi karavita savrāsapanca puyac ‘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.)

PUSHKALA—A class of storeyed buildings, a tree, a type of pent-roof.

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PUSHPA-VĀTIKĀ

A class of the two-storeyed buildings (M., xx, 94, 42-43; see under Prāśāda).

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 Manḍapa).

A class of buildings, rectangular in plan and named (1) Ba(va) labhi (2) Griharāja, (3) Šalāgrīha or Šalāmandira, (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 Prāśāda).

(2) Garuda-Purāṇa (Chap. xlvi, vv. 2-22, 26-27; see under Prāśāda).

PUSHPA-PATṬA—A flower plate, a turban, a head-gear, a tiara, a diadem.

(M., lxix, 16; see details under Bhūśana.)

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 Vatāyana.)

PUSHPA-BANDHANA-MANḌAPA—A detached building where flowers are garlanded for the worship of the deity.

Pushpa-danta-pade chaiva pushpa-bandhana-manḍapam 1

(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 Manḍapa.)

PUSHPA-RATHA—A chariot.

(Abulala-perumal inscrip. of Champa, lines 3-4, Ep. Ind., Vol. iii, p. 71.)

PUSHPA-VĀTIKĀ (see Vātikā)—A garden, a bower, an arbour.

Uttare saralais tālaĩh śubhā syāt pushpa-vātiķā 1

(Matsya-Purāṇa, Chap. cclxx, v. 29.)

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PUMLINGA (see Samchita)—A class of buildings with the six main component parts (see under ŠHAĐ-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 (napumśaka) types.

Alinda-sahitam shaḍ-varga-sahitaṃ cha yad arpitam
Sarhchitam proktam puṁliṅgaṃ tad ghami-kritam
Devānām asurāṇām cha siddha-vidyādharesv-apī
tād ghanāṃ cha samchitaṃ prāśastāṇāṁ cha janminām
(bhogayam) 11

(Kānikāgama, xlv, 8, 9.)

See the Mānasāra and the Āgamas under Prāsāda, and compare Striliṅga and Napumśaka.

PŪRANA-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-kambam.'

(Gaṅgai-Koṇḍo Puram Temple, Ind. Ant., Vol. ix, p. 118, c. 2, para 4.)

PŪRTA—A well, a pond, a step-well.

(1) Pūrtam vāpi-kūpa-taḍākāḍikam (the word) pūrta implies the step-well, well, and pond, etc.

(2) Vāpi-kūpa-taḍākādi-devatāyatanāni cha
Anna-pradānārāmāḥ pūrtam ity-abhidhyate

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 āyatanāni cha
Svarga-sthitirḥ sada kuryāt tād tāt pūrta-sajnitam

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, Kāṣyapa, on the Brihat-Samhitā, lvi, 2; J. R. A. S., N. S., Vol. vi, pp. 316-37, note 1.)

(4) Vāpi-kūpa-taḍāgādi-devatāyatanāni cha
Anna-pradānārāmāḥ pūrtam āryāḥ prachakshate

(Ep. Ind., Vol. iv, p. 318, note 3.)

PRISHTHA-SŪTRA—The plumb-line drawn by the back-bone.

(M., lxvii, 80; see under Pralamba.)

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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. 

(M. vii, 3.)

In connexion with streets in a village:

Pechakāṁ vātha pīṭhamā vā rathyā yuktaṁ tu vinyaset

(M., ix, 423, etc.

PAIŚĀCHA (see PADA-VINĪYAŚA)—A site plan of four squares.

(M. vii, 3.)

POTA(-I)KA (POTTIKĀ)—A part of a column, the site of a house.

Tat-samotsedhaṁ potikālaṁ kṛiti-kriyāḥ—(Kāmiṅkāgama, līv, 11.)

Potikānta-balambāṁ vā tulāntaritam antaram ānām—(Ibid., 23.)

Pottika (ibid., lv, 69 ; see under MAKARA-TORANA).

A part of the bottom of a column.—(Suprabhedagama, xxxi, 60; see under STAMBHA.)

POTRA—A moulding, an architectural object resembling the snout of a hog or a ploughshare.

In connexion with joinery:

Karkatāṅghrivat kṛitvā potra-nāsāṅghriṁ veśayet

(M., xvii, 143.)

PAUSHTIKA (see UTSEDHA)—A height which is 1\ 4 of the breadth, a class of buildings.

See Mānasāra (xxxv, 22-26) and compare Kāmiṅkāgama (l, 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.

Ekāṁśaṁ madhya-bhadram tu madhye yuktyā prakoshṭham ākām

(M., xxvi, 108.)

The forearm:

Prakoshṭham shoḍaśaṁśaṁ syāt talam asṛṭāṁśaṁ āyatam ānām

(M., lvii, 26, etc.)

PRACHCHHĀDANA—A covering, a canopy, the roof, an entablature.

A synonym of the entablature (M., xvi, 18; see under PRASĀDA).

In connexion with the three-storeyed buildings:

Prachchhādanopari stambhaṁ karna-harmyādi-maṇḍitam ānām

(M., xxii, 9.)

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The roof:
Prastarasyopari-deśe karna-harmanyā-di-maṇḍitam ।
Yuktyā prachchhādanaṁ kuryāt sudheshṭakādi-gulodakaiḥ ।
(M., xxxi, 69, 72.)

Pādam vāyate tauliṁ kuryād yuktyā vichakshaṇāḥ ।
Tad-ūrdhve jayantikaṁ kuryāt tat-tat-prachchhādānāvītam ।
(M., xxxiv, 373-374.)

Prachchhādānāṅkaṇaṁ kuryān na prachchhādānaṁ eva cha ।
(M., xxxv, 295.)

Prachchhādanaṁ yathā-harmye dvāraṁ kuryāt tathāiśake ।
(M., xxxviii, 7.)

Prastarochcham iti proktāṁ prachchhādanam ihochyate ।
Prasādādini(-nāṁ) sarvēśaṁ prachchhādanādi-lakshaṇam ।
Etat prachchhādanaṁ gehe proktāṁ mama muniśvaraiḥ ।
Anyat-vāstūnī(īnāṁ) sarvēśaṁ 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:
Kevalaṁ cheshtākā-harmye dāru-prachchhādanāvītam ।
Śīlā-harmye śīlā-tauliṁ kuryāt tat vīśehataḥ ।

From this passage especially, it appears that the term 'prachchhādana' indicates the roof of a building.—(Ibid., 133-134.)

PRAṆĀLĀ(KA)—The drip or channel-like part of the pedestal of the liṅga (phallus), a gutter, a canal, a patter, a bracket.
(1) Vāri-nirgamanārtham tu tatra kārṇāḥ prāṇālaṅkāḥ ।
Therein (in the pedestal) should be made the prāṇaḷa (gutter) as an outlet for water.
(Matsya-Purāṇa, Chap. cclxii, v. 6.)

Ardhāṅgula-bhruto-rājī prāṇāla-sadṛśiḥ samā ।
(Ibid., Chap. cclvii, v. 37.)

(2) A square or round platter or bracket to which a spout is attached for ornamental purposes:
Aiśānāṁ prāṇālaṁ syāt pūrvasyāṁ vā prakṛtītā ॥
(Kāmikāgama, LV, 82.)

See Mānasāra, LI, 298, etc.

PRAṆĀLĀ(-LIKĀ,-LI)—A canal, a spout, a conduit, a water-course, a drain.

(1) Pituḥ puṇyābhivṛddhaye kārītā sat-prāṇāliyam . . . ।
'This conduit has been built . . . for the increase of his father's spiritual merit.'—(Inscr. from Nepal, no. 8, Vibhuvarman's inscr., line 2 f., Ind. Ant., Vol. IX, p. 171, o. 2.)
HINDU ARCHITECTURE

PRATIMA

(2) Kūgrāme praṇālikāyās cha khaṇḍa-sphuṭita-samādhānārtham—
‘for repairing the spout of the water-course in Kūgrāma.’—(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; xxxii, 225, etc.).

(2) Pratim nivesayet tasya tri-tri-bhāgaika-bhāgatah 11
Anyayos chārdha-chandrābhā pratī kāryā dvijottamāh 11

(Kāmikāgama, liv, 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.)

Vedikeyāṁ tu sāmānya kuṭṭimānāṁ prakīrtitā 11
Pratikramasya chotsedhe chatur-virhāti vibhājite 11

(Vāstu-vidyā, ed. Gaṇapati Śastri, ix, 19.)

Pratikramam viśeṣeṇa kartavyaṁ pāda-bandhavat 11

(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 UPAPĪTHA.)

PRATIMA—A moulding, an architectural object.

In connexion with foundations:

Brahma-garbham iti proktam pratimaṁ tat sva-rūpakam 1
Evaṁ tu pratimaṁ proktam etad garbhopari nyaset 1

(M., xii, 149, 166.)

A moulding of the base (M., xiv, 61, 137, 279; see the lists of mouldings
under ADHISHTHĀNA).

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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.)

Pratimādhikāra (M., lxvii, colophon).


(3) Eka-hasta dvi-hasta vā tri-hasta vā pramāṇatah
Tathā sarvā tri-hastā cha savītuḥ pratimā śubhā
(Bhavishya-Purāṇa, Chap. cxxxii, v. i.)

(4.) Athatha sampravakṛṣṭām sakalānām tu lakṣaṇam
Sarvavayava-drisyatvāt pratimā tv-iti chokyate
IsVaradi-chatur-mūrttiḥ paṭhyate sakalarḥ tv-iti
(Suprabhedāgama, xxxiv, i-2.)

(5) Angushṭha-parvād arābhya vitastir-yaṇv eva tu
Griheshu pratimā kāryā nādhiṅā śasyate budhaiṁ
Āśhoḍaśā tu prāśade karttavyā nādhiṅā tataḥ
Madhyottama-kanishiṅā tu kāryā vittānusārataḥ
Dvārochhṛāyasya yan-mānam ashṭadhā tat tu kārayet
Bhāgam ekaṁ tatas tyaktvā pariśiṁtaṁ tu yad bhavet
Bhāga-dvayena pratimā tri-bhāgikṛitya tat punaḥ
Pīṭhikā bhāgataḥ kāryā nāti nīcāḥ nachochchhrīṁā
(Matsya-Purāṇa, Chap. cclviii, vv. 22-25.)

(6) Vinirmmitā rājate Chaṁkirājena Supārśva-pratimā uttāmā—‘the excellent image of Supārśva made by Chaṁkirāja adorns there.’—(Honwad inscrip. 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, Gommaṭēśvara, 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 (Ādīśeṣa) 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 Kukkutēśa with its wondrous beauty.’—(Ep. Carnat., Vol. ii, Vindhyagiri inscrip., 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 (śīlā-pratimā) of the crowned queen Lakshmīvilāsa, the lawful queen Krishṇavilāsa, and
the lawful queen Rāmāvilāsa, together with my own.'—(Ep. Carnat., Vol. iv, Chāmarajnagar Taluq, no. 86 ; Transl., p. 11, para. 3 ; Roman Text, p. 18, para. 1, last three lines.)

(9) Vichitiye Jina-dāsiya pratima Bhagavata pitāmahasa pratima prathishthāpita I—(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 Viṣṇu,—and shone with the fame he had acquired, Soma-chamupati, the Gāyi-govala. Under the profound name of Prasanna-chenna he set Kṛṣṇa on the right-hand side, and the source of world's pleasure, his form Gopala, the lord who fills the mind with joy, Janardha,—these three forms, united among themselves, were the chief in the Viṣṇu 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, Kṛṣṇa and others, Saṅkarshaṇa and others, twelve in name, Nārāyaṇa and others to the number of thirty-four, including eighteen, Kṛiṣṇa and others; Gaṇapa, Bhairava, Bhāskara, Viṣṇu, and such gods numbering seventy-three adorned the Viṣṇu temple in the middle of pura. And in the south-east of the pura Soma-daṇḍādhipa set up Bijjalesvara, Perggaḍēśvara, Revalesvara, and Bayiralesvara, with Somanātha Śiva-liṅga in the middle, . . . And he set up Bhava named Nṛsiṁheśvara, Yoga-Nārāyaṇa and Lakṣmi-Nṛsiṁha in the middle of the Kāverī at Somanāthapura.—(Ep. Carnat., Vol. xi, Dāvanagere Taluq, no. 36 ; Transl., p. 46, para. 3, line 7 f. ; Roman Text, pp. 76, 77).

PRATIMĀ-MANDĀPA—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 Adhīṣṭhāṇā.)

PRATI-PATTA (see Paṭṭa)—A moulding, a band, a plate, a slab, a tablet.

(Vāstu-vidyā, ix, 23-24 ; see under Paṭṭa.)

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 Adhīṣṭhāṇā.)

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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.)

Āliṅgāntaraṁ chordhve prativājanam uchyate i—(M. XLV, ii1.)

A moulding of the pedestal (M., xiii, 58, 93, ii1, etc.; see the lists of mouldings under Upapīṭha.)

A moulding of the base (M., xiv, 39, etc.; see the lists of mouldings under Adhisṭhīana.)

PRATIŚRAYA—Help, a shelter house for travellers, a dwelling house, a residence, a sacrificial hall, an assembly.

(1) Satra-prapā-pra(ti)sVaya-vrishotsargga-vāpi-kūpa-taḍarāma-devālayādi-karaṇopakaraṇārtham iha—'for the purpose of (supplying) requisite materials for preparing alms-house (feeding establishment), a place for distributing water gratis to travellers, a shelter-house for travellers, a vṛishotsargga (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) Chatu-sālavasadha-pratiśraya-pradena ārāma-taḍāga-udapāna-kareṇa—'has given the shelter of quadrangular rest-houses, has made wells, tanks, and gardens.'—(Nasik Cave inscrip. no. 10, line 2, Ep. Ind., Vol. vii, pp. 78, 79.)

'But pratiśraya, as I have stated in a note (Nāsk inscr ption, 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) Hemādi (p. 152) : Pratiśrayaḥ pravāsināṁ āśrayaḥ, i.e., a shelter house for travellers.

(4) Vahni-Purāṇa (p. 763, quoted also by Dr. Hoernle) :

Pratiśrayaṁ suvistīrpaṁ sad-annāṁ sujalānvitam i
Dīna-nātha-janārāthaṁ kāryāvītva grihāṁ śubham i
Nivedayet pathisthebhyaṁ śubha-dvāraṁ manoharam ii

'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.)
HINDU ARCHITECTURE

PRATISHTHA—An establishment, a fixed abode.

(Adv. vi, 32, 3, Sankh. Aran., xi, 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) Rathya pratoli viśkhā syāch chayo vapram astriyām

(Amarakosha, ii, ii, 3.)

2) Trīṃśad-daṇḍāṁtaram cha dvayor aṭṭālakayor-madhye saharmya-
dvi-talāṁ dvy-ardhāyāmāṁ pratoliṁ kārayet

Atṭālaka-pratoli-madhye tri-dhānushkā드hīṣṭhānaṁ sāpidhāna-
chechhidra-phalaka-saṁhatam indra-kōṣaṁ kārayet

Prākāram ubhayato maṇḍalakam adhyardha-daṇḍāṁ kṛitvā pratoli-
shaṭ-tulāntaram dvāram niveṣayet

(Kauṭiliya-Artha-sāstra, Chap. xxiv, paras. 8, 9, 15, pp. 52, 53.)

3) Mahābhārata (Cock):

XIV, 25, 21: Taṁ cha sāla-chayaṁ śrīmat sampratoli sugha-
ṭītam 1

XII, 69, 55: Parikhāś chaiva kauravya pratolir nishkūṭāni cha 1

(4) Rāmāyaṇa (Cock):

II, 80, 18: Pratolivara-śobhitāḥ . . . (nivesāḥ) 1
V, 3, 17: (Laṅkām) . . . pāṇḍurābhiḥ pratolibhir uchchābhir
abhisaṁvṛitāṁ 1

VI, 75, 6: Gopurāṭṭa-pratolishu charyāsu vividhāsu cha 1


(6) Kṛtvā . . . ābihrāmāṁ muni-vasatiṁ . . . svargga-sopānaraṇāṁ
kauberachchanda-bimbāṁ spāṭīka-maṇḍalā-bhāsā-gaurāṁ
pratolim 1

'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
adiance 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 inscrp.
of Kumaragupta, line 10, C. I. I., Vol. iii, F. G. I., no. 10, pp. 44, 45, 43,
and note 1.)
(7) Hammīrā vīra kva sa tava mahīmā nirdiśamī ti dhvajāgrair-divyā-
-kāra-pratoli-hridayamī-bhuvo nīrmitā Kīlaṇeṇa ī
Āstāṁ tāvat pratolī tad-upavirachitāṁ koshṭhaka-dvam-dvam- etat
prochchair-ālāna-yugmāṁ Vijaya[vara]kareṇ śatrulakshmāś cha
sadma ī
(Hansi stone inscr. of Prithvīrāja, V. S. 1224,
vv. 5, 6, Ind. Ant., Vol. xli, pp. 19, 17.)

(8) Asyāṁ ʿuttuṅga-ṣṛṅga-sphuṭa-śaśi-kīraṇa-(svetābhāsa-saṇāṭhām-
ramyārāma) pratolī-vividha-jana-pada-strī-vilāśabhīrāmam ī
‘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 inha-
bitants of the (beautiful and extensive, lit. whose extent was charming)
streets.’—(Benares inscr. of Pantha, v. 2, Ep. Ind., Vol. ix, pp. 60, 61.)

(9) Deva-śrī-śaśi-bhūṣhāṇasya kritinā devālayāṁ kārītaṁ yugmāṁ
maṇḍapā-śobhitāṁ cha purato-bhadraṁ pratolyā saha ī
‘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, Ep. Ind., Vol. ix, pp. 127, 128, 125,
note 3.)

PRATYAṄGA—A minor limb, a moulding of the entablature.

(Kāmikāgama, liv, 2; see under PRASTARA.)

PRATYŪHA (see UHA)—Lit. an obstacle, hence any architec-
tural moulding or member separating two others, a supporting
member, a moulding, an architectural object.

PRATHAMĀSANA—The throne for the preliminary coronation.

Cf. Prathamābhisheka-yogāṁ syāt prathamāsanām eva cha ī

(M., xlv, 2–3.)

PRADAKŚHINA—A surrounding terrace or verandah, a circum-
ambulating path round a temple, a circular road round a village
or town.

(1) Śikharārdhasya chārdhena vidheyā tu pradakshīpā ī
Garbhā-sūtra-dvayāṁ chāgre vistāro maṇḍalasya tu ī
(Matysa-Purāṇa, Chap. cclxix, v. 4.)

(2) Pradakshīpaṁ bahiḥ kuryāt prāsādādīshu vā na vā ī
(Agni-Purāṇa, Chap. civ, v. 9.)

(3) Śikharārdddhasya chārddhena vidheyās tu pradakshīpā ī
(Garuda-Purāṇa, Chap. xlvii, v. 8.)
PRAPA

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.

(Kauṭilya-Artha-śāstra; see under SOPĀṆA.)

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.): Pāṇīya-dāna-griha—a house where water is given (gratis).
(2) Amarakoṣa (1, 5, 7): Āvesanam śilpi-śāla prapā pāṇīya-śālikā !
(3) A synonym of harmya (edifice) (M., ii, 7).

In connexion with the staircase:

Prapāṅge pramukhe bhadre sopānaṁ pūrva-pārśvayoh !

(M., xxx, 105.)

In connexion with maṇḍapas (pavilions):

Bhakti-mānaṁ tathā bhitti-vistāraṁ chāpy-alindakam !
Prapāṅga-maṇḍapākāraṁ pañcha-bhedāṁ kramochyate !

(M., xxxiv, 3-4; see also 15.)

Madhye prachchhādanāṁ kuryāt prapāṅgaṁ vādhikalpayet !
Tasya madhye cha raṅge tu mauktikena prapāṅvitam !
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 !—(Ibid., 290.)
In connexion with madhya-raṅga (central quadrangle or courtyard):
Devānāṁ cha nṛīpaṇāṁ cha sthānakāsana-yogākhaṁ
Mukta-prapāṅga-mānaṁ cha lakṣaṇāṁ vakhyate’dhuna ā
Yad-uktā-madhyā-raṅge tu chatus-trimśad vibhājīte
Ekaikaṁ-bhāga-hīnaṁ syāt prapā-vistārama śisyate ā
... prapā-tuṅgaṁ śīvāṃśaṁ syāt
(M., XLVII, 1–4, 9.)

In connexion with the pedestals of the images of the Triad:
Prapā cha toranam vāpi kalpa-vṛikṣam cha sarhyutam ā
(M., LI, 87.)

(4) Prāg-vāṁśayor anya-vāṁśaiś cha nālikera-daladibhiḥ ā
Āchchhāditatḥ(-tā) prapā nāma prastaraṁ chātra maṇḍapaḥ ā
(Kāmikāgama, I, 88.)

(5) Prapāyāś cha maṇḍapam---‘ hall for the supply of water.’
(Inscrip. of the Chandella Viravarman, v. 19,
E. Ind., Vol. I, pp. 328, 330.)

(6) Vāpi-kūpa-taḍāga-kuṭṭīma-maṭha-prāsāda-satrālayān ā
Sauvarja-dhvaja-torāṇapāna-pura-grāma-prapā-maṇḍapān ā
Vyadhāpayad ayaṁ Chaulukya-chudāmaṇiḥ ā
Here ‘Prapā’ (shed) does not, evidently, mean a tank, which idea is
expressed by the words vāpi, kūpa, and taḍāga.—(Sridhara’s Devapattana

(7) See Raṅganāth inscrip. of Sundarapandya (v. 15, E. Ind., Vol. III,
pp. 13, 16.)

(8) Satra-prapā-praśraya-vṛishotsargga-vāpi-kūpa-taḍārāma-devāla-yādi-
karanopakaranārthām cha ā
Prapā—(?) a place of distributing water gratis (D. R. Bhandarkar).—
Cambay Plates of Govinda IV, line 58, E. Ind., Vol. VII, pp. 41, 46.)

(9) Nadināṁ ubhato tīrāṁ sabhā prapā-kareṇa—‘ erected on both banks
shelters for meeting and such for gratuitous distributing of water.’—(Nasik
Cave inscrip. no. 10, line 2 f., E. Ind., Vol. VIII, pp. 78, 79.)

(10) Aneka-devatāyatana-sabhā-praparāmāvasatha-vihāra-kārayita—
‘who caused to be built many temples of the gods, halls, drinking-foun-
tains, gardens, rest-houses, and (Buddhist) monasteries.’—(Palitana Plates of
Simhaditya, line 12, E. Ind., Vol. XI, pp. 18, 19, note 3.)

(11) Dakshiṇa-diśābhāge kārāpiṭā vāpi tathā prapeyaṁ cha---‘in the
southern part there has been made an irrigation well also a watering-trough.’
Tathā prapā-kshetraṁ dvitiyaṁ tathā grāme uttara-diśāyam—‘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.)
PRALAMBA

(12) 'Āpāna cannot have here (Asoka pillar-edict, viii., 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.)

PRABHAVĀ—A type of rectangular building.

(Agni-Purāṇa, Chap. cix, vv. 16-17; see under Prāsāda.)

PRABHĀṆJANA—A type of chariot.

(M., xlviii, 112; see under Rathā.)

PRABHĀ—A canopy, a city.

Sailāṁ śobhita-śata-kumbha-vilasat kumbham maḥā-maṇḍapaṁ prā-kāram paramālikā-vilasitam muktāmayīṁ cha prapā(-bhā)m I 'A great maḥā-maṇḍapa of stone, resplendent with pitchers (?) domes of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls.' Dr. Hultzsch.—(Fourteen inscrip. at Tirukkovalur, no. K, Inscrip. of Rajendradeva, lines 1–2, Ep. Ind., Vol. vii., pp. 145–46.)

PRAMĀṆA—The measurement of breadth.

(M., lv, 3–6; see under Māna.)

Pramāṇaṁ dirgham ity-uktam mānoonmāna-pramāṇataḥ I

(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) Māṇasāra (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
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 (ṣikhā-maṇi) passes by the middle of the front, root and paṭṭa (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, nalakas (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 (śayana), and poses (lines 98–140), called ābhanga, sama-bhāṅga, ati-bhāṅga and tri-bhāṅga (see under Bhāṅga).

These plumb-lines are stated to be drawn only for the purpose of measuring:

Evāṁ tu kārya-sūtraṁ syāt lambayet śilpavittamaṁ 1 (91)

The principles and mechanism of plumb-lines followed by the European architects are almost similar. The following quotations from Vitruvius and Gwilt would throw more light on the point:

(3) ‘Agatharcus . . . was the first who contrived scenery, upon which he left a treatise. This led Democritus and Anaxagaurus, who wrote thereon, to explain how the points of sight and distance ought to guide the lines, as in nature, to a centre, so that by means of pictorial deception, the real appearances of buildings appear on the scene, which, painted on a flat vertical surface, seem, nevertheless, to advance and recede.’—(Vitruvius Book vii, Introduction.)

‘This (levelling) is performed either with the dioptra, the level (libra acquaria) or the chorobates. The latter instrument is, however, the beste 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

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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, *Encyc.*, 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, *Encyc.*, p. 1217.)

PRALAMBA-PHALAKĀ (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-trīṃśat tu madhye Pralinakhaḥ (*Bṛihat-Samhita*, lxxi, 28).

Pralinakam atūḥ śītgu . . . 11

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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:
Prastarāṃ pāḍa-di(-ai)rghyaśya cārdha-mānena kārayet
Nyūnaṃ vāpi cāddhikāṃ vāpi prastarāṃ kārayed budhaḥ
Prastarokta-pramāṇāṃ tu sarvaṁ kanṭhe vidhiyate

(Kāmikāgama, xxxv, 27, 28, 29.)

Ibid. Chap. LIV (named Prastara-vidhi):
Three essential parts of the prastara (entablature):
Hīnādhiṅkāṃ tu cāṅgānāṃ prastarasya dvijottamāḥ
Pāḍāṅgānāṃ tathā kuryād galāṅge cha masūrate

The pāḍa (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):
Uttaram vājanaṃ chaiva mushti-bandham mṛṇālikam
Dāṇḍikā valaya-kṣhudra-gopānāchchhādananāḥ cha
Āḷiṅgāntaritā chaiva pratyaṅgaṃ vājanaṃ kramāt

Their comparative measurement:
Tryāṁśaikāṃśaṃ-pañchaika-dvi-trī-bhāgaika-bhāgaīḥ
Tri-bhāgenaika-bhāgena upary-upari yojatet

Three kinds of the prastara:
Etāni prastarāṅgāṇi tri-viḍham chottaraṁ bhavet
Khaṇḍottaramaḥ patri-bandham rūpottaram iha dvijāḥ

Their description (vv. 5–6; see under those terms).
Further classification under Svastika, Vardhamāna, Nandyāvarta and Sarvatobhadra (vv. 7–8).

The other details of the prastara (vv. 9–46).
Ibid., LV, 204 (synonyms):
Prastarāṃ chaiva gopānāṃ kapotaṁ maṅcham eva cha
Nivram ity-evam ākhyātaṁ prastarasya dvijottamaḥ
HINDU ARCHITECTURE

Prastara (entablature) compared with base, pillar, tower (karna), finial or dome (śekhara):

Pādāyāmam adhishṭhānam dvi-guṇaṁ sarva-saṁmatam ই
Pādārdhaṁ prastaraṁ proktāṁ karnaṁ prastaravat samam ॥
Prastara-dvi-guṇāyaṁ am śekhaṛaṁ hi tam ucyate ॥
Prastarād ārdha-bhāge tu karna-kūṭa-samāyutam ॥

(Kāmikāgama., xxxi, 28-30.)

(2) Vedikāṁ prastara-samāṁ shaḍ-arṇśikṛtya bhāgaśaḥ ॥

(Vāstu-vidyā, ed. Gaṇapati Śastri, ix, 23.)

Sva-sva-yonyā griḥādināṁ kartavyā dvāra-yonayaḥ ॥
Prastarottarayor madhyam paṇḍadhaṁ vibhajed budhaḥ ॥

(Ibid., xiii, 26 ; see also 28.)

(3) . . . prastaraṁ cha tataḥ śṛiṇa ॥

Prastarotsedha-mānaṁ tu paṇcha-bhāga-vibhājitam ॥
Tri-bhāgaṁ uttarotsedhaṁ pādonottara-vājanam ॥
Eka-bhāgaṁ tad-ārdhve tu kartavyā padma-paṭṭikā ॥
Gaja-śrenim mṛīga-śrenim prastarānteshu yojayet ॥
Evaṁ prastaram ākyātaṁ tālaṁ prati viśeṣataḥ ॥

(Suprabhedāgama, xxxi, 72, 73, 74 ;
see also vv. 68-71, under Toraṇa.)

(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 ¼, or greater by 3, 2, 1, or twice (lines 2-3) ; or in cubit measure-
ment, these six kinds of height of the entablature begin with 7 cubits
and end in 4 ½ cubits, the decrement being by ½ cubit (lines 5-6).
These six kinds of entablatures are respectively employed in the
houses of the gods, the Brahmans, the king or Kshattriyas, the crown
princes, the Vaśyas, 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 ¼, ½, and ¾ (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) . . . . 3½
(2) vājana (fillet) . . . . 1
(3) valabhi(-bhī) (roof, capital) . . . . 4

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(4) vājana (fillet) ... ... ... 1½
(5) uttara (fillet) ... ... ... 3
(6) vājana (fillet) ... ... ... 1
(7) kshudra-padma (small cyma) ... ... 1
(8) mahā-padma (large cyma) ... ... 3
(9) vājana (fillet) ... ... ... 1
(10) kapota (corona) ... ... ... 7
(11) aliṅga (fillet) ... ... ... 1
(12) antarita (fillet) ... ... ... ½
(13) prastara (ovolo) ... ... ... 2
(14) vājana (fillet) ... ... ... 1½

The projection of these mouldings are in most cases equal to them, but in some cases they may be ½, ⅔, or ¾ of them.

II. 31 parts (ibid., lines 59–71):

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<td>(1) Uttara (fillet)</td>
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<td>(2) kampa (fillet)</td>
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<td>(3) valabhī (roof, capital)</td>
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<td>(4) abja (cyma)</td>
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<td>(5) vājana (fillet)</td>
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<td>(6) mushṭi-bandha (band)</td>
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<td>(7) vājana (fillet)</td>
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<td>(8) mrīṇālikā (stalk)</td>
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<td>(9) kandhara (dado)</td>
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<td>(10) kshepana (projection)</td>
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<td>(11) padma (cyma)</td>
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<td>(12) vājana (fillet)</td>
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<td>(13) ādhāra (base)</td>
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<td>(16) mushṭi-bandha (band)</td>
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<td>(17) vājana (fillet)</td>
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<td>(18) mahāvājana (large fillet)</td>
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<td>(19) abja (cyma)</td>
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III. 36 parts (ibid., lines 72–77):

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<td>(1) Base, etc., should be as before;</td>
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<td>(2) aliṅga (fillet)</td>
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<td>(3) vājana (fillet)</td>
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<td>(4) antarita (fillet)</td>
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<td>(5) kampa (fillet)</td>
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<td>(6) prati (-vājana) (cavetto)</td>
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<td>(7) vājana (fillet)</td>
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THE ENTABLATURES

NOTE:

1. The total of the number of parts for each type varies from what is given in the text.

2. Excepting the types second and third, images and leographs do not suit others.
### HINDU ARCHITECTURE

**IV.** 30 parts (*ibid.*, lines 78-88):

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<th></th>
<th>Uttara (fillet)</th>
<th>kampa (fillet)</th>
<th>valabhi (roof, capital)</th>
<th>vājana (fillet)</th>
<th>kapota (corona)</th>
<th>ālinga (fillet)</th>
<th>antarita (fillet)</th>
<th>nimna (drip)</th>
<th>prati-vājana (cavetto)</th>
<th>kandhara (dado)</th>
<th>vājana (fillet)</th>
<th>gopana (?grīva, dado)</th>
<th>vājana (fillet)</th>
<th>kapota (corona)</th>
<th>ālinga (fillet)</th>
<th>antarita (fillet)</th>
<th>nimna (drip)</th>
<th>prastara (ovolo)</th>
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**V.** 30 parts (*ibid.*, lines 89-99):

<table>
<thead>
<tr>
<th></th>
<th>Mūla (base) as before;</th>
<th>gopāna (beam) as before;</th>
<th>vājana (fillet)</th>
<th>kulikāṅghri (main pillar) (this part is furnished with nāṭaka)</th>
<th>nāṭaka (theatre, quadrangular part) as before;</th>
<th>kapota (corona) as before;</th>
<th>kshudra-nasl (small nose or vestibule) as before;</th>
<th>the rest as before.</th>
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<td>18</td>
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</tr>
</tbody>
</table>

This entablature is decorated all over with crocodiles and bees (makara and bharamara, 94-95).

**VI.** 26 parts (*ibid.*, lines 100-109):

<table>
<thead>
<tr>
<th></th>
<th>Uttara (fillet)</th>
<th>vājana (fillet)</th>
<th>padma (cyma)</th>
<th>vājana (fillet)</th>
<th>mushti-bandha (band)</th>
<th>vājana (fillet)</th>
<th>mṛṭālikā (stalk)</th>
<th>vājana (fillet)</th>
<th>paṭṭikā (band)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td>3</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
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<tr>
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<td></td>
<td></td>
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<td></td>
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<tr>
<td>9</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

331
(10) vājana (fillet) .. .. .. 1
(11) kampa (fillet) .. .. .. 1
(12) padma (cyma) .. .. .. 1
(13) vājana (fillet) .. .. .. 1
(14) kapota (corona) .. .. .. 4
(15) āliṅga (fillet) .. .. .. 1
(16) vājana (fillet) .. .. .. 1
(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 danḍas.

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 mushti-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, \( \frac{1}{2} \) of 7 = 1 \frac{1}{2} diameters.
(2) In the Doric order, \( \frac{1}{2} \) of 8 = 2 diameters.
(3) In the Ionic order, \( \frac{1}{2} \) of 9 = 2 \frac{1}{4} diameters.
(4) In the Corinthian order, \( \frac{1}{2} \) of 10 = 2 \frac{1}{2} diameters.
(5) In the Composite order, \( \frac{1}{2} \) of 11 = 2 \frac{3}{4} 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,
HINDU ARCHITECTURE

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>I. Tuscan (Gwilt, Encycl., Art. 2555):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymtinum and parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Quarter round</td>
<td>4</td>
<td>27½</td>
</tr>
<tr>
<td>(2) Asragal</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>½</td>
<td>23½</td>
</tr>
<tr>
<td>(4) Congé or cavetto</td>
<td>1</td>
<td>22½</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>5</td>
<td>22½</td>
</tr>
<tr>
<td>(6) Drip</td>
<td>1</td>
<td>21½</td>
</tr>
<tr>
<td>(7) Sinking from corona or hollow</td>
<td>½</td>
<td>19½</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>¼</td>
<td>14</td>
</tr>
<tr>
<td>(9) Ogee</td>
<td>4</td>
<td>13½</td>
</tr>
<tr>
<td>Frieze, 14 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Frieze</td>
<td>14</td>
<td>9½</td>
</tr>
<tr>
<td>(11) Fillet or listel</td>
<td>2</td>
<td>11½</td>
</tr>
<tr>
<td>Architrave, 12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fascia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(12) Congé or small cavetto</td>
<td>2</td>
<td>9½</td>
</tr>
<tr>
<td>(13) Fascia</td>
<td>8</td>
<td>9½</td>
</tr>
</tbody>
</table>

The height of the drip under the corona is taken on that member, and that of the hollow in the height of the fillet.

II. Doric (Gwilt, Encycl., Art. 2564, 2562):

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Height in parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cornice, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet of corona</td>
<td>..</td>
<td>1</td>
</tr>
<tr>
<td>(2) Cavetto</td>
<td>..</td>
<td>3</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>..</td>
<td>½</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>..</td>
<td>1½</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>..</td>
<td>4</td>
</tr>
<tr>
<td>(6) Drip</td>
<td>..</td>
<td>½</td>
</tr>
<tr>
<td>(7) Fillet</td>
<td>..</td>
<td>½</td>
</tr>
<tr>
<td>(8) Gutta under the corona</td>
<td>..</td>
<td>½</td>
</tr>
<tr>
<td>(9) Dentil</td>
<td>..</td>
<td>3</td>
</tr>
<tr>
<td>(10) Fillet</td>
<td>..</td>
<td>½</td>
</tr>
<tr>
<td>(11) Cyma reversa</td>
<td>..</td>
<td>2</td>
</tr>
<tr>
<td>(12) Capital of triglyph</td>
<td>..</td>
<td>2</td>
</tr>
</tbody>
</table>

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<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, 18 parts</td>
<td>(13) Triglyph ... 18</td>
<td>10 3/4</td>
</tr>
<tr>
<td>Architrave, 10 parts</td>
<td>(16) Capital of guttae ... 1/3</td>
<td>11</td>
</tr>
<tr>
<td>Mutular Doric:</td>
<td>(1) Fillet of the corona ... 1</td>
<td>34</td>
</tr>
<tr>
<td>Cornice, 18 parts</td>
<td>(6) Cyma reversa ... 1</td>
<td>29 3/4</td>
</tr>
<tr>
<td>Frieze, 18 parts</td>
<td>(13) Triglyph ... 18</td>
<td>10 1/2</td>
</tr>
<tr>
<td>Architrave, 12 parts</td>
<td>(17) Guttae ... 1 1/3</td>
<td>11 1/3</td>
</tr>
<tr>
<td>Grecian Doric (Parthenon) (ibid., Art. 2579):</td>
<td>(1) Fillet ... 0.60</td>
<td>22.10</td>
</tr>
<tr>
<td>Cornices, 15.12 parts</td>
<td>(4) Corona ... 4.88</td>
<td>18.98</td>
</tr>
<tr>
<td>Frieze, 14.88 parts</td>
<td>(9) Frieze (in metope) ... 15.12</td>
<td></td>
</tr>
</tbody>
</table>

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<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>
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</thead>
<tbody>
<tr>
<td>Prastara</td>
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</tr>
<tr>
<td>Architrave, 17·10 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Fillet</td>
<td>1·50</td>
<td>12·50</td>
</tr>
<tr>
<td>(12) Cap of guttæ</td>
<td>1·00</td>
<td>12·40</td>
</tr>
<tr>
<td>(13) Guttae</td>
<td>0·20</td>
<td></td>
</tr>
<tr>
<td>(14) Architrave below guttæ</td>
<td>14·40</td>
<td>11·20</td>
</tr>
<tr>
<td>III. Ionic (Gwilt, Encyd., Art. 2573, 2581)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet of cyma</td>
<td>1½</td>
<td>46</td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>½</td>
<td>41</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>2</td>
<td>40½</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>6</td>
<td>38½</td>
</tr>
<tr>
<td>(6) Fillet of the drip</td>
<td>1</td>
<td>29½</td>
</tr>
<tr>
<td>Cornice, 34 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7) Ovolo</td>
<td>4</td>
<td>28½</td>
</tr>
<tr>
<td>(8) Astragal</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>(9) Fillet</td>
<td>½</td>
<td>24½</td>
</tr>
<tr>
<td>(10) Dentel fillet</td>
<td>1½</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>19½</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>Architrave, 22½ parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(15) Listel</td>
<td>1½</td>
<td>20</td>
</tr>
<tr>
<td>(16) Cyma reversa</td>
<td>3</td>
<td>19½</td>
</tr>
<tr>
<td>(17) First fascia</td>
<td>7½</td>
<td>17</td>
</tr>
<tr>
<td>(18) Second fascia</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>(19) Third fascia</td>
<td>4½</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>17½</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>(3) Fillet</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Cornice, supposed height, 18·33 parts</td>
<td></td>
<td></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>
<td></td>
</tr>
<tr>
<td>(9) Echinus</td>
<td>1·260</td>
<td>18·360</td>
</tr>
</tbody>
</table>

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### Entablature

<table>
<thead>
<tr>
<th>Category</th>
<th>Parts</th>
<th>Frieze, 29·901</th>
<th>Architrave, 33·66</th>
<th>Cornice, 38</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frieze</td>
<td>(10)</td>
<td>29·901</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Architrave</td>
<td></td>
<td></td>
<td>(11) Fillet</td>
<td>(8) Fillet</td>
</tr>
<tr>
<td></td>
<td>(12)</td>
<td>1·920</td>
<td>(12) Echinus</td>
<td>(9) Ovolo</td>
</tr>
<tr>
<td></td>
<td>(13)</td>
<td>2·520</td>
<td>(13) Bead</td>
<td>(10) Bead</td>
</tr>
<tr>
<td>Fascia</td>
<td>(14)</td>
<td>6·020</td>
<td>(14) Fascia</td>
<td>(11) Fillet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(12) Dentils</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>(13) Fillet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(14) Hollow or concé</td>
</tr>
</tbody>
</table>

#### Frieze, 29·901 parts
- (10) Frieze
- (11) Fillet
- (12) Echinus
- (13) Bead
- (14) Fascia

#### Architrave, 33·66 parts
- (11) Fillet
- (12) Echinus
- (13) Bead
- (14) Fascia

#### Cornice, 38 parts
- (8) Fillet (remainder of modillion band)
- (9) Ovolo
- (10) Bead
- (11) Fillet
- (12) Dentils
- (13) Fillet
- (14) Hollow or concé

#### Frieze, 1 mod., 7½ parts
- (15) Frieze

#### Architrave, 27 parts
- (16) Fillet
- (17) Cyma reversa
- (18) Bead
- (19) First fascia
- (20) Cyma reversa
- (21) Second fascia
- (22) Bead
- (23) Third fascia

#### Cornice, 36 parts
- (2) Cyma recta
- (3) Fillet

### Projection from the axis of column in parts of a module

<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</td>
<td>29·901</td>
<td>17·400</td>
</tr>
<tr>
<td>Architrave, 33·66</td>
<td>1·920</td>
<td>30·520</td>
</tr>
<tr>
<td>Cornice, 38</td>
<td>5·020</td>
<td>45·48</td>
</tr>
<tr>
<td>Frieze, 1 mod., 7½</td>
<td>5·901</td>
<td>15</td>
</tr>
<tr>
<td>Architrave, 27</td>
<td>5·200</td>
<td>17</td>
</tr>
<tr>
<td>Cornice, 36</td>
<td>5·350</td>
<td>15</td>
</tr>
</tbody>
</table>

### Composite (Gwilt, Encycl., 2591)
- (1) Fillet of cornice
- (2) Cyma recta
- (3) Fillet

---

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<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>(4) Cyma reversa</td>
<td>2</td>
<td>45(\frac{1}{2})</td>
</tr>
<tr>
<td>(5) Bead</td>
<td>1</td>
<td>43(\frac{1}{2})</td>
</tr>
<tr>
<td>(6) Corona</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>(7) Cyma under corona</td>
<td>1(\frac{1}{2})</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(\frac{1}{2})</td>
</tr>
<tr>
<td>(10) Fillet of the dentils</td>
<td>1(\frac{1}{2})</td>
<td>28</td>
</tr>
<tr>
<td>(11) Dentils</td>
<td>7(\frac{1}{2})</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>1(\frac{1}{2})</td>
<td>16(\frac{1}{2})</td>
</tr>
<tr>
<td>(16) Congé</td>
<td>2(\frac{1}{2})</td>
<td>15</td>
</tr>
<tr>
<td>(17) Upright face</td>
<td>17(\frac{1}{2})</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(\frac{1}{2})</td>
</tr>
<tr>
<td>(21) Ovolo</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>(22) Bead</td>
<td>1</td>
<td>17(\frac{3}{4})</td>
</tr>
<tr>
<td>(23) First fascia</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>(24) Cyma reversa</td>
<td>2</td>
<td>16(\frac{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 Rām Rāz, '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. 49, also see Plate xix, figs. 1-4.)

**PRASTIRYA**—Same as Prastara or entablature.

(M., xvi, 184, 186.)

**PRAVEŠA**—The front door, the gate, the entrance.

Praveśa-nirgama-sthāne dvāra-rī api samanvitam

(M., x, 107; see also xxxiii, 536.)

**PRAKĀRA**—A wall, an enclosure, a fence, a rampart, a surrounding wall elevated on a mound of earth. In the Sāṅkhya-yana Srautasūtra (xvi, 18, 14, quoted below) it denotes a walled mound supporting a raised platform (prāsāda) for spectators. But in the Mānasāra
it is used in a slightly different sense and implies the fourth of the five courts into which the compound of a house is divided.

(1) Mānasāra (Chap. xxxi, named Prakāra, 1–134):

The uses of the prākāras:

They are built for bala (strength), parivāra (attendant deity), śobhā (beauty), and rakṣaṇa (defence):

Balārtham parivārārtham śobhārtham rakṣaṇārththakam
Pañcha-prākāra-harmyāṇām adhunā vakṣhyaite kramāt

The whole compound of a house or temple is divided into five courts. The first one is called the antar-maṇḍala or the innermost court (line 11). The second is known as antar-nihāra and the third as madhyama-hārī (line 12). The fourth court is technically named prākāra (line 12). The fifth and last one is known as the mahā-maṁḍāra 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 (Abhāsa) and Kāmya classes (lines 3–5). Under each class a number of buildings (sālās) 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-maṇḍala) is technically called dvāra-śobhā or beauty of the gate; and those of the second, third fourth and fifth courts are called respectively dvāra-sāla, dvāra-prāśāda, dvāra-harmyā, and mahā-gopura (ibid., xxxii, 9).

(2) Suprabhedāgama (Chap. xxxi, 115–128):

Five courts or enclosure buildings:

Prākāraṇāṁ paritāṁ kuryāt prāśādasya pramāṇataḥ
Bhūmau vinyasya vistāroṁ prāśādasya su-nischtāṁ
Prāśādasya tu vistāreṁ tasya daṇḍaṁ ilohcyate
Daṇḍat tena kṛitaṁ yatra tv-antarmalasamaiva hi
Eka-daṇḍāntar-bhārā tu madhyā-bhārā dvi-daṇḍataḥ
Chatur-daṇḍa-pramāṇena kṛitva māryādi-bhittikam
Mahā-maṁḍāri-bhittih syāt sapta-daṇḍa-pramāṇataḥ
Prīṣṭhe chaivaigrato' py-ardham dvi-guṇam tri-guṇam tu vā
Chatur-guṇam mukhāyamaṁ prākāraṁ viśeṣataḥ
Kapotāntam samutsedham hasta-vistāra-bhittikam
Kūṭa-sāla-yutam vāpi kūṭa-sālāntam eva cha
Prākāreṇa samāyuktaṁ gopurasya vidhiyate

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Maṇḍale dvārake vātha dvāra-sālāin tu bhārake
Prāsādaṁ madhya-bhārāyāṁ maryyādau harmyam eva chaⅡ
Gopuraṁ tu mahā-madhya evaṁ paṇīcha-visidi smṛitamⅠ
Chatur-dikshu cha saṁyojyāḥ prākāraṇāṁ prathak prathakⅠ
Keṭhīd vai mālikākārā keṭhīd vai gopurākṛtiḥⅠ

Cf. The measurement of the five gate-houses (gopuras) of the five prākāras:
Vistāram dvāra-sobhaya dvi-tri-paṇiha-karaṁ bhavetⅡ
Shaṭ-saptāṣṭa-nava-karaṁ dvāra-sālā prakṛttītāⅠ
Ekā-daśa-traya-daśa-hastaṁ (dvāra)-prāśaṁ-vistṛtīmⅠ
Chatur-daśa-paṇiha-daśa-dvāra-harmyam iti smṛitamⅠ
Eka-viṁśṭa trayo-viṁśṭa dvāra-gopuram uchyateⅡ

Their height as compared with length and breadth:
Vistāraṁ dvāra-sobhaya dvi-tri-paṇīcha-karaṁ bhavetⅡ
Bhaumordhvottara-simāntaṁ dvārasyochchharga-lakṣaṇaṁⅡ
Tad-arthaṁ vistāraṁ prakṛtaṁ(m) alaṅkāraṁ vimānaṁⅠ
Prākāra-bhittim āśātīya kuryād āvṛta-maṇḍapamⅡ
Tad-bāhyecbhyantare vāpi mālikā-maṇḍapam hi vāⅠ
Paṇiha-praṅkaram evaṁ syāt privārālayaṁ śṛṇuⅡ

Then follows the description of the temples of the attendant deities (v. 129 f.). These buildings are built in the five prākāras (see under Parivārālaya).

(3) Śāṅkhya-yāṇaŚrauta-sūtra (xvi, 18, 13, 14, Bibliotheca Indica, Vol. i, p. 210) :
Saṁsthite madhyameḥany-āhavaniyam abhito dikshu prāsādān vīmīvantaṁ Ⅱ (13)
Tān upariṣṭāt saṁvyādhaṁ prākāraṁ parिल्काँतिⅡ (14)

(4) Matsya-Pūrāṇa (Chap. cclxix, v. 24) :
Prāg-grivaṁ paṇiha-bhāgena nishkāṣ(s)as tasya chohyateⅠ
Kārazyat sushīram tadvat prākāsaya tri-bhāgataḥⅡ

(5) Agni-Pūrāṇa (Chap. xlvi, 812) :
Tathā prākāra-vinyāse yajed dvā-trimiṁad antagānⅡ
Prāsādasya chaturthāṁśaiḥ prākārasyochchharga bhavetⅡ

Ibid., Chap. cvi, 1–2 :
Nagaradikā-vāstuṁ cha vakṣhyec rājyādi-vṛddhayaⅠ
Yojana-yojanārdham vā tad-arthaṁ sthānam āśrayetⅡ
Abhyarchya vāstu-nagaram prākāraṁ bhavetⅡ

In this instance ' prākāra ' indicates the whole city wall.

(6) Garuḍa-Pūrāṇa (Chap. xlvi, 19) :
Prākāraṁ tad-bahir dadyāt paṇīcha-hasta-praṁāṇataḥⅡ
(7) *Brahmaṇḍa-Puṇaṇa* (Part I, 2nd Anushaṅga-pāda, Chap. vii, 103):
Sotscdha-rāṇḍra-prakāraṁ sarvataḥ khaṭakāvṛitam

(8) *Kauṭilya-Artha-sāstra* (Chap. xxiv, pp. 52, 53, 54):
Vapurasyopari prakāraṁ vishkambha-dvi-guṇotsedham aishṭakaṁ-
dvā-daśa-hastād ūrdhvam ojam yugmaṁ vā ācatur-viṁśati
hastād iti kārayat
Antareshu dvi-hasta-vishkambhaṁ pārśve chaṭur-guṇāyāmam
anuprakāraṁ ashta-hastāyatāṁ deva-pathāṁ kārayat
Prakāram ubhayato maṇḍalakam adhyardha-daṇḍaṁ kṛitvā prato-
liṣhaṭ-lulāntaraṁ dvāraṁ nivesāyat
Prakāra-samaiṁ mukham avasthāpya tri-bhāga-godhā mukham
gopuraṁ kārayet
Prakāra-madhya kṛitvā vāpiṁ pushkariṁ

(9) *Rāmāyaṇa* (Cock):
VI. 3, 14: Sauvarṇaṁ cha mahāṁs tasyaḥ prākāro dusphaḥ
Maṇi-vidruma-vaidūrya-muktā-virachitaṁ

VII. 5, 29: Drīḍha-prākāra-parīkhāṁ . . . laṅkāṁ
V. 55, 32: Laṅkā attā-prākāra-toraṇā
tviṁ . . . śata-kumbhena mahatā prākārenābhisāṁ-

IV. 31, 27: V, 2. 16: Kāṇchancnāvṛitāṁ prākārena mahāpurīṁ

III. 48, 11: (Laṅkā-ṇāma purī śubhā) . . . prākārena-parikshiptā
pāṇḍureṇa

See also v, 3, 7, 33; v, 4, 2; v, 37, 39; v, 55, 32; vi, 3, 29; vi, 3, 32;
vi, 24, 34; vi, 25, 24; vi, 25, 30; vi, 26, 12; vi, 38, 10, 11; vi, 31, 56, 98;
vi, 42, 15, 21, 22, 45, 46; vi, 51, 8, 10; vi, 60, 15; vi, 65, 53; vi, 66, 1;
vi, 67, 169; vii, 3, 27; vii, 5, 25; vii, 38, 37.

(10) *Mahābhārata* :
I. 207, 30: Prākārena cha saṁpannam . . . (pura-śreshṭham)
II. 80, 30: Prākārattāḷalakeshu
III. 160, 38 f.: (Vaiśravaṇāvāsam) . . . prākārena parikshiptam
Sauvarṇaṁ saṁtataḥ sarva-ratna-dyutimāṇa

III. 200, 90; 206, 7: (Mithilāṁ) . . . harma-ṉāma-prākāra-śobhanāṁ

See also iii, 284, 2; iv, 11, 1; v, 143, 23; viii, 33, 19; xii, 86, 6; xv, 5, 16; xvi, 6, 24.

(11) ‘This inscription (Ranganatha inscrip. of Sundarapandya) was
discovered on the east wall of the second prākāra of the temple.’
HINDU ARCHITECTURE

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 inscrip. of Sundarapandya, Ep. Ind., Vol. iii, pp. 7, 9, 10.)

(12) 'This inscription (Jambukeśvara inscrip. 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 inscrip. is engraved on the north wall of the first prākāra of the Ādipuriśvara temple at Tīruvaṭṭiyur near Madras.'—(Ep. Ind., Vol. iv, p. 106.)

(14) 'Raṅganātha inscrip. 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.)


(16) Durggaṁ cha Tāmra-nagarim abhito vyādhatta Prākāram um-nataṁ udāṁchita-gopuraṁ saḥ—'he surrounded the Tāmra nagari with a wall surmounted by towers.'—(Chebrolu inscrip. of Jaya, v. 27, Ep. Ind., Vol. v, pp. 147, 149.)

(17) Māta-kūta-prākāra-khaṇḍa-sphuṭita-jirṇoddharakam—'for the reparis of whatever might become broken or torn or worn out belonging to the enclosure' (the more usual expression here would be 'Prāsāda'), Dr. Fleet, Ep. Ind., Vol. v, p. 249, note 6.—(Inscrip. at Ablur, no. E, lines 59, 75, Ep. Ind., Vol. v, pp. 249, 257, 250, 258.)

(18) Kirṇjālpitena bahunā grāva-prākāra-valaya-bāhyam iha I

(Gadag inscrip. of Vira-Ballala II, v. 47, Ep. Ind., Vol. vi, p. 97.)

(19) Prākāram atyunnataṁ—a very high wall.

(Maṅgalagiri Pillar inscrip. v. 47, Ep. Ind., Vol. vi, pp. 124, 125.)

(20) Prākāraīḥ pātitais samyak parikhāḥ paripūryya yaḥ I

Pradhvasaṁ ripu-durgānāṁ prāg-bhāva-samaṁ vyadḥat I

(21) Iha vijayinā prākāra-śrīr mmahopala-nirmmitā jala-dhārāgatīr aty-aty-unnā nirodhdam iyodddhatā।

(22) Gopura-prākāroṭsva-maritapair upachitam।
(Kondavidu inscrip. of Krishnaraya, v. 27, line 118, Ep. Ind., Vol. vii, pp. 237, 231, 232.)

(23) Mahāmaṇḍapaṃ prākāraṃ para-mālikavilāsitam muktamaylr̥ḥ cha prapa(bha)m।
(Fourteen inscrip. at Tirukkovalur, no. K, lines 1-2, Ep. Ind., Vol. viii, 145-46.)

(24) Prākāraḥ Kanakāchale virachitah—built extensive ramparts on the Kanakāchala (the name of the fort of Jālar, Mr. Ojha). (The Chahamanas of Naddula, no. C, Sundhā Hill inscrip. of Chāchigadeva, v. 38, Ep. Ind., Vol. ix, pp. 77, 73.)


(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 Vāmanapuriśvara temple at Tirumāṇikuli 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 Manmatha tank were constructed.'—(Ep. Carnat., Vol. x, Mulbagal Taluq, no. 2; Roman Text, p. 82; Transl., p. 71.)

(30) Kāṇḍhipura-prākārāntarita-pratāpam akarod yaḥ Pallavānām patim—' he caused leader of the Pālavas . . . 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 Tiruvellairai Temple, the first two being studded with inscriptions.'—(Notes in the Tiruvellairai inscrip, Ind. Ant., Vol. xxxiv, p. 264, para. 5, lines 1-2.)
PRASADA

(32) ‘The stone prakāra or compound wall (of the Amṛiteśvara temple at Amritāpura in the Tarikere Taluq, described and illustrated in the *Mysore Archaeological Reports* for 1911-12, pp. 24-26, and frontispiece) is now in ruins. It had on the top all round thick stone discs, about 6½ feet in diameter, with rectangular bases, both in one piece, the outer faces being sculptured with fine figures of flowers, animals, gods, etc., in relief . . . The prakāra must have once presented the appearance of a veritable art-gallery, seeing that the artistically carved figures are of various kinds and designs.’—(V. A. Smith, *Architecture and Sculpture in Mysore, Ind. Ant.*, Vol. xliv, p. 93, para. 6.)

PRAGATA—A type of pavilion.  

PRAG-VAMŚA—An auxiliary shed to a sacrificial room.

PRĀNGAṆA (see ĀNGANA)—The court, the courtyard.

(1) Kathā-sarit-sāgara (*Pet. Dict.*):
   59, 26: Nripāsthāna-prāṅgaṇam
   15, 89: Sā prāṅgaṇa-dvāra-kavāṭānta-vilambinī

(2) Hitopadeśa (2, 3, etc.): Tasya prāṅgaṇe gardhabho baddhas tisṭhaḥ kukkanas chopavishṭah

(3) Rājatarangini (1, 247, etc.): Prāṅgaṇād bahiḥ


RĀDEŚA (see ĀṅGULA)—The distance between the tips of the fully-stretched thumb and forefinger.

(1) Daśātva (? ā)ṅgula-parvāṇi prādeśa iti saṁjūitaḥ
   Aṅgushṭhasya prādeśinyā vyasya-(ḥ) prādeśa uchyate
   *(Brahmāṇḍa-Purāṇa, Part I, 2nd Anuśaṅgapāda, Chap. viii, vv. 96, 97.)*

(2) Aṅgushṭha-tarjani-yuktam prādeśam iti kirtitam
   *(Suprabhedāgama, xxx, 21.)*

PRASĀDA—A temple, a palace, an edifice, buildings in general, a platform, a Buddhist assembly or confessional hall.

Harmanyādi dhanaṁ vasaḥ prāsādo deva-bhū-bhujām

*(Amarakōsha, ii, 2, 9.)*

(1) Mānasāra:

Temple:

Prasāda-maṇḍapaṁ chaiva sabhā-sālā-prapā-(ṁ) tathā
   (A)raṅgam iti chaitāni harmanyam uktam-(tāni) purātanaṁ

*(M., iii, 7-8.)*
The palace of a king:
Nṛipa-prāsāda-saṁhyuktā (bhumiḥ) samā chaitya-samipagaḥ

(There should not be any defect).

(M., LXIX, 70, 71.)

Palaces are elaborately described (M., XL, 1-51; see under Rājaharmya.)

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 dvijātināṁ varṇānāṁ vāsa-yogyakāṁ (2)

Their sizes (see details below)—from one to twelve storcys:
Eka-bhūmi-vimānādi-ravi-bhūmy-vasānākām (3)

Their plans (lines 12-91); see under VIMĀNA-LAKSHAṆA.

The three styles and their characteristic features (92-105) are given under NĀGARA, DRĀVIdA and VESARA.

Description of the towers and domes (106-137; see under STUṆI).

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 Saṁkīraṇa 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 Stūpy-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 Sayana referring to width or length (line 9).

IV. The same are otherwise called Samchita (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 character-
istic features (Chap. xix, 1–264):

(1) Vaijayantika is furnished with round spire (śīrsha), pinnacle
(śīraḥ) and neck (grīva) (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-prīṣṭha 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) Pārshnīka 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 39–49); (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) Vishnū-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) Maṅcha-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) Griha-kānta (lines 30-32); (39) Yajña-kānta (lines 33-40); and (40) Brahma-kānta (lines 41-42). For further details, see PAṄGA-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) Vipulāṅka (line 20); (48) Jyoti(sh)-kānta (line 21); (49) Saroruha (line 22); (50) Vipulākritika (line 23); (51) Śvasti-kānta (line 24); (52) Nandyāvara (line 25); and (53) Ikshu-kānta (line 26). For further details, see SHAṄGA-TALA.

XII. The eight kinds of the seven-storeyed buildings (Chap. xxv, 1-40):

(54) Puṇḍarika (lines 3-23); (55) Śrī-kānta (line 24); (56) Śrī-bhoga (line 25); (57) Dhāraṇa (line 26); (58) Pañjara (line 27); (59) Āśramāgāra (line 28); (60) Harmya-kānta (line 29); and (61) Hima-kānta (line 30). For further details, see SAPTA-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) Tapa(s)-kānta (lines 41-42); (68) Satya-kānta (lines 43-45); and (69) Deva-kānta (lines 46-47). For further details, see ASITĀ-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) Chanḍita (lines 11-12); (73) Bhūshaṇa (lines 13-14); (74) Vivṛti (lines 20-22); (75) Suprati-kānta (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 DAṄA-TALA.

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XVI. The six kinds of the eleven-storeyed buildings (Chap. xxix, 1–50.):

(83) Śambhu-kānta (lines 3–7); (84) Iśā-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-tāla.

XVII. The ten kinds of twelve-storeyed buildings (Chap. xxx, 1–194.):

(89) Pāṇichāla (lines 8–10); (90) Drāviḍa (lines 8–10); (91) Madhya-kānta (lines 11–14); (92) Kālinga-kānta (lines 14–16); (93) Varāṭa (? Virāṭa) (lines 17–27); (94) Kerala (lines 28–30); (95) Vaṁśa-kānta (lines 31–32); (96) Māgadha-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 Pāṇichāla and the Drāviḍa are stated to be of the smallest type (line 10), next in size and importance are respectively the Madhya-kānta, the Kālinga-kānta, the Varāṭa (? Virāṭa), the Kerala, and the Vaṁśa-kānta. The largest and the most important are the Māgadha (connected with the capital of King Aśoka 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-tāla.

(2) Agni-Puṛāṇa, Chap. xliii, vv. 1–9 (general plan), 10–25 (plan with reference to the idol), Chap. civ, vv. 1–11, 22–34 (further general plan), 11–21 (names, classes, shapes and description of forty-five kinds of temples):

Prāsādaṁ saṁpravakṣhyāṁ sarva-sādhāraṇaṁ śriṇu ॥
Sarva-sādhāraṇaṁ chaḥ prāsādasya cha lakṣaṇaṁ ॥
Mānena pratimāyā vā prāsādaṁ aparāṁ śriṇu ॥

Vakṣhye prāsāda-sāmānya-lakṣaṇaṁ te śīkhidhvaja ॥

(Chap. xliii, vv. 1, 9.)

Five divisions depending on five shapes or plans, and each including nine kinds of temples (Chap., civ, vv. 11–13):

I. Vairāja—quadranular or square—includes:

(1) Meru, (2) Mandara, (3) Vīmāna, (4) Bhadra, (5) Sarvato-bhadra, (6) Charuka (Ruchaka, in the Kāṇikāgama, xxxv, 87, 91), (7) Nandika, (8) Nandi-vardhana, and (9) Śrīvatsa.—(Chap. civ, vv. 14, 15.)
II. Pushpaka—rectangular—includes:
   (10) Va(Val)abhi, (11) Gṛīha-rāja, (12) Śālā-gṛīha or Śālā-mandira,
   (13) Viśāla, (14) Sama, (15) Brahma-mandira, (16) Bhavana or Bhu-
   vana, (17) Prabhava, and (18) Sivikā-veśma.—(Chap. civ, vv. 16, 17.)

III. Kailāśa—round—includes:
   (19) Va(Val)aya, (20) Dundubhi, (21) Padma, (22) Mahā-padma,
   (23) Varddhani, (24) Uṣṇīṣhi, (25) Śaṅkha, (26) Kalaśa, and (27)
   Sva-vriksha.—(Chap. civ, vv. 17, 18.)

IV. Maṇiṣa—oval (vṛttayata)—includes:
   Rīksha-nayaka, (33) Bhūshaṇa, (34) Bhū-dhara, (35) Śrījaya, and (36)
   Prithivi-dhara.—(Chap. civ, vv. 19, 20.)

V. Tri-vishtapa—octangular—includes:
   (37) Vajra, (38) Chakra, (39) Svasṭika, (40) Vajra-svasṭika, (41)
   Chitra, (42) Svasṭika-khadga, (43) Gada, (44) Srijaya, and (45)
   Vijaya.—(Chap. civ, vv. 20, 21.)

(3) Garuḍa-Purāṇa (Chap. xlvii) 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, Maṇiṣa,
   (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) Charuoka 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 Vimāṇa, which is ap-
   parently a mistake in the Garuḍa-Purāṇa because (3) Vimāṇa 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 quot-
   ed here:

   (10) Valabhi, (11) Gṛīha-rāja, (12) Śālā-gṛīha, (13) Mandira,
   (14) Viśāla (text has Vimāṇa), (15) Brahma-mandira, (16) Bhavana,
   (17) Uttambha, and (18) Śibī(-vi)kā-veśma.—(Chap. xlvii, vv. 26–27.)

III. Kailāśa—round (vv. 21, 23)—includes nine kinds which also seem
   to have better reading:

   (19) Va(Val)aya, (20) Dundubhi, (21) Padma, (22) Mahā-padma,
   (23) Mukuli (in place of Varddhani), (24) Uṣṇīṣhi, (25) Śaṅkha,
   (26) Kalaśa, and (27) Guvā-vriksha.—(Chap. xlvii, vv. 28–29.)

IV. Maṇiṣa—oval (v. 30)—includes the same nine kinds of which,
   however, (31), (32), and (33) are read as Garuḍa, Simha, and Bhūmukha
   respectively (vv. 29, 30).
V. Tri-viṣṭapa—octagonal (vv. 21, 23)—includes nine kinds which seem to be better read here:

(37) Vajra, (38) Chakra, (39) Mushtiṣa (preceded by Babhru, v. 31).
(40) Vakra, (41) Svastika, (42) Khadga, (43) Gadā, (44) Śri-vikṣha, and (45) Vījaya.—(Chap. xlvii, vv. 31-32.)

(4) Mātśya-Puṛaṇa (Chap. cclxix, vv. 1-7, 8-14, 15-20, 21-27):
(a) The general plan:

Evām vāstu-balir kṛītvā bhajet shoḍaṣa-bhāgikam 1
Tasya madhye chaturbhis tu bhāgar garbhaṁ tu kārayet II (1)
Bhāga-dvā-daśaka-sārdham tatas tu parikalpayet 1
Chatur-dikshu tathā jīyanāṁ nirgamaṁ tu tato budhāṁ II (2)
Chatur-bhāgena bhātīnāṁ uchchhryaḥ syat pramāṇataḥ 1
Dvi-guṇaḥ śikharoḥḥryaḥ bhītty-uchchhryaḥ-pramāṇataḥ II (3)
Śikharārdhasya chārdhena vidheyā tu pradakṣiṇā 1
Garbhā-sūtra-dvayaḥ chāgre vistāro maṇḍalasya tu II (4)
Āyatāḥ syat triḥbir bhāgar bhadra-yuktāḥ suṣobhanaḥ 1
Paśča-bhāgena sarinbajya garbha-mānaṁ vīchakshaḥ 1 II (5)
Bhāgaṁ ekaṁ grihitvā tu prāg-grīvāṁ kalpayed budhāḥ 1
Garbhā-sūtra-sama-bhāgaḥ agrato mukha-maṇḍapaḥ II (6)
Etat sāmāṇyaṁ uddiśṭaṁ prāsādasya cha lakṣhaṇaṁ I (7)

This description of the general plan is followed by that of some special plans (see vv. 8-14, 15-20).

Sāmāṇyaṁ aparāṁ tad-vat prāsādaṁ śriṇuta dvijāḥ 1
Tri-bhāgarṁ kārayet kṣetrāṁ yatra tishṭhanti devatāḥ II (21)
Rathāṁkas tena māṇena bāhyā-bhāga-vinīrgataḥ 1
Nemi pādena vistārṇā prāsādasya samantataḥ II (22)
Garbhaṁ tu dvi-guṇaṁ kuryāṁ tasya mānaṁ bhaved iha 1
Sa eva bhitter utsedho dvi-guṇaḥ śikharo mataḥ II (23)
Prāg-grīvāṁ paśča-bhāgena nishkāsas tasya chochyaṭe 1
Kārayet sushiraṁ tad-vat prākārasya tri-bhāgataḥ II (24)
Prāg-grīvaṁ paśča-bhāgena nishkāśeṇa viśeṣataḥ 1
Kuryād vā paśča-bhāgena prāg-grīvaṁ karṇa-mūlataḥ II (25)
Sthāpayet kaṇakaṁ tatra garbhaṁte dvāra-mūlataḥ 1
Evām tu tri-vidhaṁ kuryāj jyeshṭha-maṇḍhya-kaṇīyasam II (26)
Linga-maṇāṇubhedena rūpa-bhedena vā punaḥ 1
Ete samāśataḥ proktā nāmaṁ śriṇutaṁ vishnuṁ 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 (śriṅgha), 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-chchhandanda 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-gallcrics (chitra-sāla), and is 30 cubits broad (vv. 29, 34, 35, 48, 53).

(8) Vallabhi-chchhandaka 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) Sirīha 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-puta-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. 30, 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) Ashtāśra (eight-cornered, vv. 29, 53).
20) Shoḍaśaśra (sixteen-cornered, vv. 29, 53).

The three divisions of these buildings according to three sizes:

Tathā mervādayaḥ sapta yevṣha-liṅgे śubhāvahāḥ ।
Śrīvīṣkhaḥ(-valabhi-ā)dayaś chaśtau madhyamasya pra-kirtitah

The descriptions of the following is clearer in the Bhāvishya-Purāṇa, quoted below. The names are given here:

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) Kailāśa is 28 cubits broad, has spires and finials, and eight storeys (v. 28).

The description of the following is clearer in the Brihat-Saṃhitā, quoted below. The names are given here:

4) Vimāna with latticed windows (v. 29);
5) Nandana (v. 29);
6) Samudga (v. 30), but Samudra (v. 24) as in the Brihat-Saṃhitā (LVI, 28-53);
7) Padma (v. 30);
8) Garuḍa (v. 31);
9) Nandivaradana (v. 29, but Nandi, v. 31);
10) Kuṇjara (v. 32);
11) Grīha-raja (v. 32): Brihat-Saṃhitā (LVI, 25) reads Guha-raja;
12) Vṛisha (v. 33);
13) Harīsa (v. 33);
14) Ghaṭa (v. 33);
15) Sarvato-bhadra (v. 34);
16) Śrīnā (v. 35);
17) Vṛttā (as in the Brihat-Saṃhitā, 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) Chatur-kopa (four-cornered, v. 25): Matsya-Purāṇa (Chap. CCLXIX, vv. 28, 53) reads Chatur-asra, and Brihat-Saṃhitā (LVI, 28) has Chatur-asra;
19) Ashtāśra (octagonal, v. 25);
20) Shoḍaśaśra (sixteen-cornered, v. 25).

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 (prāśāda) as are given in the Matsya-Purāṇa and the Bhavishya-Purāṇa. The names of these buildings are given below: their details which are almost same as in the Purāṇas, will be found described under these terms:

(1) Meru (v. 20); (2) Mandara (v. 21); (3) Kailāśa (v. 21); (4) Vimāna-(chchhanda) (vv. 17, 22); (5) Nandana (v. 22); (6) Samudga (v. 23); (7) Padma (v. 23); (8) Garuḍa (v. 24); (9) Nandivaradhana (v. 24); (10) Kūnjara (v. 25); (11) Guha-raja (v. 25); (12) Vṛisha (v. 26); (13) Harāsa (v. 26); (14) Ghaṭa (v. 26); (15) Sarvato-bhadra (v. 27); (16) Siṁhā (v. 28); (17) Vṛitta (vv. 18, 28); (18) Chatush-koṇa (vv. 18, 28); (19) Ashtāśra (vv. 18, 28); (20) Shroṭāśāra (vv. 18, 28).

(7) Kānikāgama:

No distinction is made between Prāśāda and Vimāna (cf. also the Mānasāra, I, 40, etc.):

Jātyādi-bhedakair yuktair vimānam saṁpadam(-s)-padam 1

(LV, 131, this chapter is named Prāśāda-bhūṣāna.)

Buildings in general (LV, 1–210);

Their component parts:

Prāśāda-bhūṣāna(rh) vakṣye śrūyatāṃ dvijasattamāḥ 1

Syāt pāda-prastaraṃ-grīva-varge māle tu vedikā II (1)

Shapes and kinds of Prāśāda (buildings in general):

Yānaṃ vā śayanaṃ vāpi gopurākṛtīr eva vā 1

Pīthākṛtīr vā mervādi-parvatākṛtīr eva vā II (194)

Nandyākṛtīr vā dhāma vidheyaṃ čeṣṭa-desāke 1

Manḍape gopure vāpīr varārālayādīshu II

Evam evaṁ vidheyaṃ syāt tathā bhuvi viśishyate II (195)

The synonyms:

Vimānaṃ bhavanāṁ sarvārthaṃ dhāma uikctanam 1

Prāśādaḥ saḍanāṁ saḍma geham avasatathāṃ grīham II (208)

Ālayam nilayāṁ vāso’py-ālayo vāstu-vāstukam 1

Kshetram āyatanāṁ veṣma mandirāṁ dhīshnakaṁ padam II (129)

Layāṁ kshayam āgāram cha tathodāvasitāṁ punah 1

Sthānam ity-evam uktāṇi paryāya-vāchanāṁ hi II (210)

The four classes:

Jāti (v. 128), Chhanda (129), Vikalpa (130), and Ābhāsa (130).
The Chapter LV refers to the description of a single building and its component parts.

So also does the Chapter XLV (see under Mālikā); it is named Mālikā-lakshaṇa, but it does not mean anything but Prāśāda: Prāśāda-vyāsa-dirghochchā prakta 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. Šuddha (vv. 7, 21), Miśra (vv. 7, 22), and Saṁkīrṇa (vv. 7, 22).

V. Puṁślinga or masculine also called Saṁchita (vv. 8, 9), Strī-liṅga or feminine (vv. 9, 10), and Napuṁsaka 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—Puṁśliṅga, 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) Saṁpūrṇa (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) Saṁkīrṇa (v. 62); (20) Daṇḍa (v. 64).

See details under Mālikā and these terms.

In Chapter xxxv, Śālās, 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:

\[\text{Evam uktam ihotsedharh dvara-bhedam tatah śriṇu II (33)}\]

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:


(See vv. 40–45.)

The comparative measurements of the storeys:

\[\text{Evarh tale tale kāryam nunam ekaika-bhagikam II (53)}\]

The five kinds of columns—Śrīkara, Chandra-kānta, Saumukhya (also Sumukha), Priya-darśana, and Subhaṁkari(-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 nāśikā (vestibule), vedikā (platform), śikhara (spire), stūpi (dome), etc., are also described (vv. 72–93).

Here closes the description of the temples:

\[\text{Prāsāda-lakshanam proktam maṇḍapāṇāṁ vidhiṁ śriṇu II (94)}\]

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, Nandina)-maṇḍapa, and Nṛtta (music)-maṇḍapa (vv. 96–97, 98–99).

They are further classified under the names Nanda-Vṛtta, Śrīyā-vṛtta, Virāsana, Jaya-bhadra, Nandyāvarta, Maṇi-bhadra, and Viśāla (vv. 100–104).

These pavilions are distinguished by the number of columns they are furnished with:

\[\text{Stambhānāṁ tu śatair yuktaṁ viśālam iti saṁjñītām I}
\text{Prāśād-vat samākhyaṁtaṁ prastārāntaṁ pramanānataḥ II (104)}\]
HINDU ARCHITECTURE

PRASĀDA

The columns of the prāśādas and those of the maṇḍapas are stated to be differently measured:

Prāśāda-stambha-mānasya etat stambham 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 i
Evaṁ samāsataṁ proktāṁ maṇḍapaṁ 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-sobhā (in the first court), Dvāra-sālā (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 GOPURA.)

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 Bṛhat-Saṁhitā 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, Puriṅgā, 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 ‘Prāśāda.’ And before drawing any conclusion, we shall examine briefly a few more literary quotations from works which are not architectural and where the term occurs quite incidentally, as well as from the archaeological records and the Buddhist canonical texts, where too the term is used casually.

(9) Sāṅkhya-yaṇa-Śrāuta-sūtra, xvi, 18, 13 (Pet. Dict.):
Sāṁsthite madhyame' hany-āhavaniyam abhito dikṣu prāśādan viminvantā

(10) Adbhuta-Brāhmaṇa, in Indische Studien, 1, 40 (ibid.):
Harmya-prāśāda-saṁkulā
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(11) 'Prākāra in the Sāṅkhya-yāna-Śrauta-sūtra (xvi, 18, 14) denotes a walled mound supporting a raised platform (prasāda) for spectators.' (Professors Macdonell and Keith, *Vedic Index*, ii, 44.)

Cf. the text: "Tān uparishṭāt samvyādhaiḥ prākāraḥ parighnantī ṭprasāda in the sense of palace does not occur until the late *Abhuta-Brāhmaṇa* (see above, no. 10).—(Indische Studien, i, 40, *Vedic Index*, ii, 51.)

(12) Rāmāyaṇa (Cock):

II. 7, 1: Prāsādam chandra-saṁkāṣam āruroha

Ayodhyāṁ mantharā tasmāt prāsādāṁ anvavaikshata

II. 7, 12: Kailāśa-śīkhara-kāraḥ prāsādāḥ avarohata

II. 3, 27: Prāsādastho daśarathāḥ . . .

(Here 'Prāsāda' must mean a palace.)

II. 3, 31: Sa tam kailāśa-śīlāṃbhām prāsādam . . . ragunandanaḥ . . . āruroha . . .

II. 16, 42: Prāsāda-śṛṅgeshu

VI. 26, 5: Āruroha . . . prāsādam hima-pāṇḍuram

Bahu-tala-samutsedham

VI. 42, 2: Ruddhāṁ tu nagariṁ śrutvā . . . prāsādam . . . ārohaṁ

II. 33, 3: Tathaḥ prāsāda-harmyāṇī vimānā-śīkharāṇī cha

Abhiruhya janaḥ śrīmān udāsino vyalokayata

II. 33, 4: Āruhya tasmāt prāsādāṁ dināḥ pasyantī rāghavam

V. 43, 4: Āruhya giri-saṁkāṣam prāsādam . . .

IV. 26, 41: Tato hema-pratishṭhāne varāṣṭaraṇa-saṁvrite

Prāsāda-śīkhara ramye chitra-mālyopasobhite

Prāṁ-mukhatṁ vidhiṁ bhratṛaḥ styaṁpayitvā varāsaṁ

II. 17, 17: Megha-saṅghopamaiḥ śubhaiṁ . . .

Prāsāda-śṛṅgeśvair vividhāṁ kailāśa-śīkaropamaiḥ

IV. 33, 15: Vānarenda-grihaṁ . . . śukla-prāsāda-śīkharaiḥ kailāśa-śīkaropamaiḥ

VI. 41, 88: Prāsāda-śīkharaiṁ śaila-śṛṅgam ivonnatam

VI. 41, 90: Prāsāda-śīkharesu

II. 51, 21: Harmya-prāsāda-sampannāṁ . . . rāja-dhānīṁ

II. 100, 42: Prāsādaṁ vīvīdhaṅkāraṁ vrītāṁ . . . ayodhyāṁ

V. 2, 49: Prāsāda-māla-vītatāṁ . . . mahā-purīṁ

VI. 39, 21: Prāsādaiḥ cha . . . lāṅkā parama-bhūṣhitā

VI. 39, 27: Prāsāda-mālabhir alankṛitāṁ . . . purīṁ

III. 55, 7: Griham deva-grihopamaiḥ . . . harmya-prāsāda-saṁbādham
III. 55, 10: Hema-jāla-vṛṣṭiḥ chāsaṁs tatra prāsāda-paṅktayaḥ।
V. 6, 44: Prāsāda-samghāta-yutaṁ . . . mahā-griham।
V. 9, 2: Bhavanaṁ rākṣasendrasinga bahu-prāsāda-saṁkulaṁ।
IV. 33, 8: Vindhya-meru-prakhyāḥ prāsādaṁ naika-bhumibhiḥ।
II. 65, 3: Rājānāṁ stuvatam teshāṁ . . . prāsādāghoga-vistirṇas
tu sabdo hy-avartataḥ।(Cf. also II, 27, 9; 57, 18; 57, 20.)
I. 80, 19: Prāsāda-mālā-saṁyuktāḥ . . . niveśāḥ।
II. 88, 5: Prāsādāṅgra-vimāṇesu valabhisu cha sarvadā।Haima rājata-bhauṃesu va rāṣṭrāṇaśālīṣu॥
II. 88, 7: Prāsāda-vaṇa-vaṇyesu śīvāvatsu sugandhishu।Ushītvā meru-kaṇṭhesu kṛita-kāṇḍhana-bhīttishu॥
II. 91, 32: Harmya-prāsāda-saṁyukta-torṇāṇī।
IV. 33, 5: Mahāṭūṁ guhāṁ . . . harmya-prāsāda-saṁbādham।
IV. 42, 44: Bhavanaṁ . . . prāsādaṅgaṇa-saṁbādham।
VI. 41, 86: Prāsādam śāla-saṁkāsām।(Cf. also v, 6, 16; 57, 7.)
VI. 75, 7: Prāsādāḥ parvatākārāḥ।(cf. also v, 75, 6.)
VI. 75, 12: Mukta-maṇi-vichitrāṁs cha prāsādāṁs cha . . . agnir
dahaṇi tatra vai।
V. 5, 3: Harmya-prāsāda-saṁbādham।
I. 5, 5: Prāsādair anta-viṅkitaḥ parvataiḥ iva śobhitām।
(13) Mahābhārata (Cock)।
V. 91, 3: Tasya (Duryodhana-grihasya) kakshāṁ vyātikramya
tīro dvāḥ-sthair avāritaḥ।Tato abhra-ghana-saṁkāsaṁ griha-kūṭaṁ iṣvōcchchhitam॥
Śrīyāṅvalambantaṁ prāsādam āruroha mahāśayaḥ।
I. 3, 133: Nāga-lokaṁ . . . aneka vidha-prāsāda-harmya-
valabhi-nirīyaḥ-saṭa-saṁkulaṁ।
I. 109, 9: Nagaraṁ . . . prāsāda-saṭa-saṁbādham।
II. 10, 3: Sabhā . . . divyāḥ hemamayair uchchaitiḥ prāsādair
upaśobhitā।
V. 88, 20: Etad (Duhṣāsanasya griham) dhi ruchirākaraīḥ prā-
sādair upaśobhitam।
V. 89, 11: Grihaṁ (Dhṛitarāṣṭrasya). . . prāsādair upaśobhitam।
XII. 44, 6: Duryodhana-grihaṁ prāsādair upaśobhitam।
XII. 44, 8: Prāsāda-mālā-saṁyuktāṁ (Duhṣāsanasya griham)।
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I. 185, 19, 20, 22: Sarvataḥ samvritaḥ (samājavātah) śubhraiḥ pṛāśādaiḥ sukritoścchhbrayaiḥ
Suvarṇa-jāla-samvṛtāir maṇi-kuṭṭima-bhūṣaṇaiḥ Sukhārohaṇa-sopānāir mahāsana-parichchhadaiḥ
Asambādha-sata-dvāraiḥ śayanāsana-sobhitaiḥ
Bahu-dhātu-pindaḍhāṅgair himavach chhiKaṭair iva iva

V. 90, 14: Ye pṛāśādāgreshv-abodhyantar-kva-jāla-saihvritaiḥ
Suvarṇa-jala-saihvritaiḥ maṇi-kuttima-bhūṣaṇaiḥ

XV. 16, 1: Pṛāśāda-harmyeshu vasudhayarḥ cha.
Nāriṇāṁ cha narāṇāṁ cha niḥsvanaḥ sumahān abhūt

XIV. 25, 22: Seyah bhūnau pariśrāntā śete pṛāśāda-sāyinī I
Prāśāda-sālā-sambādham maṇi-pravara-kuttimam I
Kārayāmāsa vidhivad-dhema-ratna-vibhūṣitatam I

(14) Maṇu-Saṁhitā (vii, 147, etc.):
Giri-prishṭham samāruhya pṛāśādam vā raho gataḥ I
Araṇye niḥśalāke vā mantrayd aviḥāvitaḥ I

(15) Paṇcatantra (Bombay, 1, p. 38, etc.):
Rājakanyāṁ. . . . sapat-bhumika-pṛāśāda-prānta-gatām I

(16) Hitopadesa (Bohtlingk, p. 157, 1, 30, etc.):
Rājā . . . pṛāśāda-garbham gatā. . . . . I
Prāśāda-prishṭhe-sukhopavishṭanām rāj-a-putrānām I

(17) Megha-dāta (ed. Stenzler, 64, etc.):
Abhrarḥ-lihagraih pṛāśāda-prantam I

(18) Raghu-valaṁsa (14, 29, etc.):
Prāśādam abhraṁ-lihám āruroha I

(19) Mṛīchchha-kaṭika (ed. Stenzler, Cock):
p. 79: Ārāma-pṛāśāda-vedikāyām I
p. 84: Vidyut-kāñṭchana-dīpikeva rachitā pṛāśāda-sarāchārīni I
p. 21, 132, 162, 164: Prāśāda-bālāgram I

(20) Rāgaṭaraṅgini (Pet. Dict., 4, 102, etc.):
Ekaś tavyor aum akārayad indu-mauleḥ pṛāśādam adri-tanayā bhavanam tathānyā—'the one of them built this temple of the god who wears the moon on his head, and the other that of the Daughter of the Mountain.'—(Dewal Praśasti of Lalla the Chhinda, v. 27, Ep. Ind., Vol. i, pp. 80, 84.)

(21) Ishtapurtta-prachura-sukrītāryaḥ vidhayatam prāśādo'yaṁ
. . . nirmāpyate—'he caused this edifice to be erected . . . in it there is here the god Nārāyaṇa.'—(Mau-chandella inscrip. of Madana-varman, v. 46, Ep. Ind., Vol 1, pp. 202, 206.)

(22) Prāśādena tāvāmunaiva haritaṁ adhva niromdu muddhābhāno-
dyāpi krito'sti dakṣiṇadīśaḥ koṇāntavāśi muniṁ I—(Deopara inscrip. of Vijaya Sena, v. 27, Ep. Ind., Vol. i, pp. 310, 314.)
(24) Akārayat sva-yāṁ Śambhu-praśādāli-dvayaṁ nijah—'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 inscrip.

(25) Aneka-praśādaiḥ parivṛtamatī prāṁśukalasāmān girīśapraśādām vya-
raḥchayat |—(Chitorgadh inscrip. of Mokala of Mewad, Part ii, v. 2, Ep.
Ind., Vol. ii, p. 421.)

(26) Vāpi-kūpa-tāḍāga-kuṭṭimā-maṁtha-praśāda-satralayāṁ


(27) Mahā-sāila-praśāda—great stone temple.—(Pattadakal inscrip. of
Kirtivarman II, lines 7, 11, 14, Ep. Ind., Vol. iii, pp. 4, 5.)

(28) Ghanam prāśādāṁ nava-hema-kumbha-kalitarām ramyaṁ mahā-
maṁṭapaṁ

‘(He presented) a solid temple (praśāda) adorned with nine golden
pinnacles (kumbha) and a beautiful large hall (to the temple of Hari,
the lord of Maṅgalaśālā).—(Maṅgalagiri Pillar inscrip., v. 51, Ep. Ind., Vol.
vi, pp. 125, 115.)

(29) Prāśādo rachitas sudhā-chchhavi-hasat-kailāśa-sailēśvarasya, (v. 22),
praśādam Īśasya (v. 32), prāśāda-kīrttiḥ (v. 34).—(Two Bhuvanesvara

(30) Prāśādaṁ navabhiṣaḥ cha hema-kalaśaṁ atya-unnatam go-pura-
prākārotsava-maṁṭapair upachitam śrī-rāma-bhadrāya cha—‘an ex-
ceedingly high temple furnished with nine gilt domes, a gate tower,
a wall and festive hall, to the holy Rāmabhadra.’—(Kondavidu inscrip. of
Krishnaraya, v. 27, Ep. Ind., Vol. vi, pp. 237, 231.)

(31) Khanja-sphuṭita-praśāda-pupaḥ-saṁskaranārtham pratipāditaḥ—
‘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-sāila-sthalaṁ vāpi-
kūpa-nipānakā sarāḥ praśāda-satradikā
dharmma-sthāna-paramāparā nava-tarā chakre’tha jirṇoddhrita-tat-
-saṁkhyaṁi na budhyate yadi paraṁ tad-vединi medini

(Mount Abu inscrip. no. 1, v. 66, Ep. Ind., Vol. viii, p. 213.)

(33) Tīrthe deva-hrade tena kṛitaḥ praśāda-pañchékaṁ

Svīyam tatra dvayaṁ jātaṁ yatra śaṁkara-keśavau

(Sihawa stone inscrip. of Karnaraja, v. 9, Ep. Ind., Vol. ix, p. 186.)

360
(34) Sri-nemiśvarasya nīrākrita-jagad-viśādaḥ prāsādaḥ samuddadhirē — 'Erected the temple of Nemiśvara which (temple) has removed the sorrows of the world.'—(The Chahamanas of Marwar, no. xxv, Nādlāi stone inscrip. of Raṇāviradeva, line 15 f., Ep., Ind., Vol. xi, p. 64.)

(35) Esha bhagavato varāha mūrtter jagat-parāyaṇasya nārāyaṇasya śīlā-prāsādaḥ sva-viśayec'sminn Airikiñe kāritaḥ.

'This stone temple of the divine (god) Nārāyaṇa, who has the form of a boar (and) who is entirely devoted to (the welfare of) the universe, has been caused to be made in this in his own viśaya of Airikiñe.'—(Eran stone Boar Inscrip. of Toramana, line 7, C. I. I., Vol. iii, F. G. I., no. 36, pp. 160, 161.)

(36) Nānā-dhātu vichitre gopāhvaya-nāṃni bhū-dhure ramye kārita-vān śāila-mayaṁ bhānōḥ prāsāda-vara-mukhyam.

'Has caused to be made, on the delightful mountain which is feckled with various metals and has the appellation of Gopa, a stone temple, the chief among the best of temples of the Sun.'

Tāvad giri-mūrdhni tishṭhati śīlā-prāsāda-mukhyo ramye—'so long (this) chief of (stone)-temples shall stand upon the delightful summit of the hill.'—(Gwalior stone inscrip. of Mihirakula, lines 6, 8, 9 ; C. I. I., Vol. iii, F. G. I., no. 37, pp. 162, 163, 164.)

(37) Tenochchair bodhimaṇḍaṁ śāśi-kara-dhavalāḥ sarvavato maṇḍapena kāntaḥ prāsādaṁ esha smara-bala-jayinaḥ kārito loka-śāstuh

'By him this beautiful mansion of the Teacher of mankind, who overcame the power of (the god) Smara, dazzling white as the rays of the moon with an open pavilion on all sides, has been caused to be made at the exalted Bodhimaṇḍa.'

Bodhimaṇḍa is also called Vajrāsana, the throne under the Bodhi-tree at Bodh-Gaya, on which Buddha sat when attaining Bodhi or perfect wisdom. The word 'Kānta' here might have a technical architectural meaning. In the Mānasāra, the names of the buildings of various storeys generally end with 'kānta,' e.g., meru-kānta, hima-kānta, etc.; so also the names of the columns, e.g., Brahma-kānta, Vishṇu-kānta, etc.—(Bodh-Gaya inscrip. of Mahananam, lines 10, 11, C. I. I., Vol. iii, F. G. I., no. 71, pp. 276, 278, 275, and Sanskrit and Old Kanarese inscrip. no. 166, Bodh-Gaya inscrip. of Mahananam, line 10 f., of A. D. 588, 589, Ind. Ant., Vol. xv, pp. 358, 359, 357, c. 1, para. 2.)

(38) Adbhutaḥ sīṁha-pāniya-nagare yena kāritaḥ

Kīrtti-stambha ivābhāti prāsādaḥ pārvvatī-paṭech

'In the town of Sīṁhapāniya he caused to be built a wonderful temple of the Lord of Pārvatī, which shines like a column of fame.—(Sasbahu inscrip. of Mahipala, v. 11, Ind. Ant., Vol. xv, pp. 37, 42.)
(39) Sa prāsādam achikarad divishadāṁ kedāra-devasya cha

‘He caused to be built a temple of the inhabitants of heaven and of the god Kedāra.’—(Gaya inscrip. of Yakshapala, v. 12, Ind. Ant., Vol. xvi, pp. 65, 66.)

(40) Vejarīta pāsāde (prāsāda)—‘Vaijayanta, the palace (of Indra).’—(Bharaut inscrip. no. 79, Ind. Ant., Vol. xxii, p. 233.)

(41) Nāyaka-śrī-hari-rāja-devo Ḥa(hā)ṭakeśvarasya prāsādam kṛitam—‘The temple of Ḥaṭakeśvara (Śiva) was founded by Nāyaka (leader) the illustrious Harirāja.’—(Nāgpur Museum stone inscrip. of Brahmadeva of Rāyapura, lines 9-12, Ind. Ant., Vol. xxii, p. 83.)

(42) Mahā-lakṣmī-deviya prasādam veyada Visvākarmma-nirmītasya subhasitan—‘The temple of the goddess Mahalakṣmī, as if a creation of Visvakarmma.’—(Ep. Carnat., Vol. v, Part I, Hasan Tuluq, 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) Prāsāda-mālābhira alamkritarh dharam vidaryyaiva samutthitam 1

Vimāna-mālā-sadṛśaṁ yattra grihaṁ pūrṇendu-karamalam 11

‘Here cleaning as under the earth, there rise up houses which are decorated with succession of storeys; which are like rows of aerial chariots (and) which are as pure (white) as the rays of the full moon.’—(Mandasor stone inscrip. of Kumaragupta, line 7, C. I. I., Vol. iii, F. G. I., no. 18, pp. 81, 85.)

(44) Svargarthaṁ kṛitavān pratāpa-nripatih sadyoshito-retayoh prāsādam vasu-patra-padma-sadṛśaṁ śriṅgāśhakaiḥ śobhitam 1

The inscription is ‘on a slab in the wall near the southern door of a temple of Viṣṇu close to the royal palace in Kāṭmaṇḍu. 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).—(Inscrip. from Nepal, no. 18, inscrip. of Pratāpamalla, v. 10, Ind. Ant., Vol. ix, pp. 188, 187, 189, c. 2, para 2.)

(45) Dig-bhāgāntara-sannīvesita-chatur dvārāṁ sukhārohaṇaḥ paścād ramya-suvarṇa-ketana-tala-nyasta-trī-sūlo'ntaraḥ 11

Sauvarnojīvala-kumbha-patra-paṭaṁ-prodbhāsitaś-śunakaḥ prāsādo, diśatād abhīṣita-sadāvāsa-prasakto mudalḥ 11

(Inscrip. from Nepal, no. 23, Ind. Ant., Vol. ix, p. 194.)

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PRĀŚĀDA

(46) Grāma-nagara-kheḍa-kharvaḍa - maḍambha-droṇamukha-paṭṭanaṁ-galiṇḍam aneka-māṭa-kuṭa-prāśāda-devāyatanaṁ-gali-dam oppuva-agrahāra-paṭṭanaṁ-galiṇḍam atisyavappa...

At Teridāḷa, a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kuṇḍī 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. xv, pp. 19, 25.)

(47) ÌPrāśādāṁ Keśavasya sphuṭa-ruchi-kalasānānchayat kāñchananena
1309'
'Prāśādāṁ Keśavasya sthira-kalaśa-yutaṁ kārayāmāsa divyaṁ
1659'
'Prāśādāṁ Keśavasya sthira-kalaśa-yutaṁ Najñayāryo vyatānīt
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-nūtaṁ prāśādam), to be erected of stone, and a golden kalaśa to be made for the pinnacle of the temple (devālayāgrabha), he in many ways increased his fame in the world.'—(Ep. Carnat., Vol. viii; Shikarpur Taluq, no. 242; Transl., p. 139, para. 6; Roman Text, p. 247, last four lines.)

(49) Kaśyāṁ viśeśvara-dvārī hima-diśī kharopamam
Padmesvarasya devasya prāśādam akarot sudhiḥ

On the north side of the entrance to the Viśeśvara temple at Kāśi built a solid and lofty temple of the god Padmesvara (Viṣṇu) on A.D. 15th May, 1296.—(Sharqi Arch. of Jaunpur, inscrip. no. xxvi, v. 3, Arch. Surv., New Imp. Series, Vol. i, p. 51.)

(50) Vāpi-kūpa-taḍāga-kūṭṭima-maṭha-prāśāda-satrālayāṁ
Sauvarṇa-dhvaja-toranāpaṇa-pura-grāma-prapā-maṇḍapāṁ
Vyadhāpayad ayaṁ chaulkya-chuḍāmaṇiḥ

(Sridhara's Devapattana Prāśasti, v. 10, Ep. Ind., vol. ii, p. 440-441.)

(51) In the Buddhist literature buildings are divided into five classes (pañcha-lenāṇī)—vihāra (monastery), ardha-yoga (stated by the commentator Buddhaghosa to imply 'suvarṇa-vāṅga-griha,' a type of two-roofed buildings, partly religious and partly residential), prāśāda (wholly
residential storeyed buildings), harmya (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 ‘prāsādo iti dīgha-pāsādo.’ 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-bhumīka-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.

(Kāmiṇīgama, xlvi, 4; see under MĀLIKA.)

PRIYA-DARŚANA—One of the five Indian orders.

(Suprabhedāgama, xxxi, 65, 67; see under STAMBHA.)

PREKSHĀGĀRA—An amphitheatre.

Śata-kumbhamayaṁ divyaṁ prekshāgāram upāgatam

(Mbh. Adiparvan, see under RAṆGA and compare Bharata Nāṭya-śāstra, 11, 7, 13, 25).

PREKSHĀ-GRIHA(-MANḌAPA)—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-grihanāṁ sarveshāṁ tri-prakāro vidhiṁ smṛitaṁ
Vikriṣṭaḥ-chaturāśraś-cha tryaśraś-chaiva prayukṛtibhiḥ

(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 Nātya-śāstra, ii, 26.)

Ilā prekshā-grihaṁ dṛṣṭyā dhīmata viśvakaṁi
Trividhāṁ sanniveśaṁ Śāstratāṁ parikalpitaṁ
Vikrishṭaṁ-chaturasraś-chaiva tu maṇḍapaṁ—(Ibid., ii, 7–8.)

PREKṢHA-NIVEŚANA—The auditorium of a playhouse (Bharata Nātya-śāstra). See details under NĀTYAGRĪHA.

PROSHTHA—A high and broad bench with moulded and turned legs (R.-V., vii, 55, 8; Ā.-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.)

PHÂNA—A hood in connexion with the joinery. (M., xvii, 134; see SANDHI-KARMA.)

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 (toranā):

Nāṭikā phalakā mushṭi-bandhanaṁ patra-vallikam (M., xlvi, 65.)

(2) See also M., i, 66, 74; lxv, 161, 162; lxvii, 16, etc.

Pāḍāṣṭāṁśa-śaḍ-aimśaika-phalakāsā chhādayet paritaṁ
Kāya-pāḍāntaraṁ chhādyam phalakāṁ sāra-dārujaṁ (Kānikāgama, liv, 24, 30.)

(3) A part of a column (Suprabhedāgama, xxxi, 58; see under STAMBHA).

PHALAKĀŚANA—A synonym of the bedstead. (M., iii, 11; see under PARYĀNKA.)

PHĀLA-PÂṬTA—Front plate, a plough-share-like moulding. (M., xlix 93.)

PHELĀ (cf. CHHELĀ)—The vault of the foundation pit. (Kānikāgama, xxxi, 74–75; see under CHHELĀ.)
**BANDHA**

**Joining or folding together, a band, the foundation.**

Dvār-aratnim tri-padiṁ vā pāde bandhaṁ kārayet—'Foundation shall be 2 aratnīs by 3 pādas.'—*(Kautiliya-Arthaśāstra*, Chap. LXV, p. 166.)

**BA(VA)LANAKA**—A raised platform or seat along the wall of the council hall of a temple.

Tejaḥ-pāla iti kṣhtiṁdu-sacchaṁ śaṁkhojjavalābhīṁ śilāṁ-lrepiṁ vṛahāṁ nemi-prabhāṁ maṇḍirāṁ

Uchchaīr maṇḍapam agrato jina-(vara)-vāsa-dvipaṁ chāsataṁ tat-pārśvēśu balānakaṁ cha purato nisṭhāpaṁyāmāśīvanāṁ

It 'apparently is identical with Marāthī balāṁ which according to the Dictionary of Molesworth and Candy means a raised seat along the walls of the gābhāra or Sabhā-maṇḍapa of a temple.'—Dr. Lüders.—*(Mount Abu inscr. 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 balikordhva viśeṣhataḥ

Tulā-balikayor madhye dvi-danḍam athavā punah

Harhsa-bhūta-balir vātha nidrā va danḍa-maṇḍatiḥ

Tri-pādodaya-yuktā va vidheyā vājanopari

*(Kālikāgama, LIV, 13, 16, 20.)*

**BALI-PĪTHA-(KA)**—The seat of sacrifice, an altar for offerings.

(1) Brīshabhasyopari-bhāge tu kalpayed bali-pīṭhakam

Gopurasya bahir vāpi sthāpayed antar vāpi bali-pīṭhakam

Antar maṇḍala-deśe tu pūrvavat bali-pīṭhakam

*(M., xxxii, 99, 100, 133.)*

(2) Śrīmat-saundara-paṇcha-rātra-vidhiyēṁ nirmaṇamāṁ mādisi

Śrīmantaṁ bali-pīṭhamaṁ pramudadīm vīpārīrggalam mādisi

'Caused a bali-pīṭha to be erected according to the rule of the (Śilpa-sāstra) Paṇcharātra.'—*(Ep. Carnat., Vol. V, Part I, Belur Taluq, no. 8; Roman Text, p. 105; Transl., p. 46.)*

(3) 'There he enlarged the Kalideva-maṇḍapa, and re-established the bali-pīṭha.'—*(Ep. Carnat., Vol. V, Part I, Arsikere 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 inscr., *Ind. Ant.*, Vol. XXXIV, p. 264, para. 5, line 10 f.)*

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(5) 'Haridasa-Rāūta, ... set up in front of the god Prasanna-Mādhava of Belur, a festival (utsava) maṇṭapa, a pillar for lights (dipamāṣeyakambha), and an altar for offerings (balli-piṭha, i.e., bali-piṭha).'-

(Ep. Carnat., Vol. iv, Nāgamaṅgalā Taluq, no. 42; Transl., p. 124; Roman Text, p. 213.)

BASADI (see Vasatt)—A Jain temple, a shrine, a monastery, modern Basti or slum quarters.


(2) 'And on the top of the rock to the south of the Badra tank of that mountain, Ganeṣyana Māra had the Pāṛśva-Jina vasati erected. This Jogavaṭīge basadi, may it endure as long as sun and moon, protected by the paṇḍa-mahā-sabda (five words for Jain obeisance), and by unnumbered others.'

'Basadi' in the sense of Jaina temple is of frequent use in the volumes of Ep. Carnat. Its Sanskrit form is, of course, 'vasati' an instance of which should be noticed in the passage quoted above.—(Ep. Carnat., Vol. xii, Pavugada Taluq, no. 52; Transl., p. 125, line 2; Roman Text, p. 206 f.)

(3) 'Being actuated by veneration, gave to the basadi of the 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 inscr., Ind. Ant., Vol. iv, p. 181, c. i, line 10, and footnote.)

(4) Purige-reyalu mādisid-Ānescjeyya-basadige ...

'In the lands of Guḍigere, which ... were under the control of the Jain temple called Ane sejeyya. ... built at Purige.'—(Guḍigere Jain inscr., line 21, Ind. Ant., Vol. xvii, pp. 39, 37.)

See Ep. Carnat., Vol. ii, inscriptions (i) on Chandra-giri, nos. 1-74, (ii) on Vindyha-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-vādī, however, many there were, he restored.'—(No. 45; Roman Text, p. 21; Transl., p. 126, line 12.)

(8) 'This Lakṣmī, 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 Daṇḍaṇāyaka 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 tirtha 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 Ḥagalaya (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 Āchārī'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. 194, 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-vallabhā deva of Bhanḍāraiyā's basadi, and principal basadis.'—(No. 137b; 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-kūta-basadi which he had caused to be erected in Arakoṭṭāra in the Enne-nād.'—(Ep. Carnat., Vol. iv, Chāmarājagara Taluq., no. 83; Transl., p. 10.)

(17) 'He caused a basadi to be erected in Muguli in Sige-nād, and setting up therein the god Pārśva, presented the basadi and land for the god to their guru.'

In this instance, it should be noted, the meaning of 'basadi' as a Jaina temple is unquestionable.—(Ep. Carnat., Vol. v, Part I, Hasan Taluk, no. 129; Transl., p. 36.)

(18) 'Hoysala-Gavuṇḍa, 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 (basadigaṁ devālyakkam bhūmi samāna-vāgi basadige ... ), washing the feet of Aḥobala-Parṇḍita.'

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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 Permāḍi-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 Edadore-seventy of the Mandali-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 perggade Nokkaya’s boldness and liberality, Gaṅga-Permāḍi-Devā granted the royal insignia of two horns, a canopy, chāmaras, and big drums.’

‘And Gaṅga-permāḍi-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 maṭhādhipati of Bandanike 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 Juins at present known at least above the ghāts, is that of Śrāvana Belgola. There are there two hills—the Indragiri, on a shoulder of the other, called Chandragiri, stand the bastis, fifteen in number. As might be expected from 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 (śikhara) or spire, which is universal with the northern Juins, except in the instance of Ellora.’
'The following wood-cut (photo no. 149) conveys, however, an idea of the general external appearance, which is more ornamental than that of northern Jain temples. The outer wall of those in the north is almost always quite plain. The southern ones are as generally ornamented with pilasters and crowned with a row of ornamental cells. Inside is a court probably square and surrounded by cloisters, at the back of which rises the vimāna over the cell, which contains the principal image of the Tīrthānkar. 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 *Lupa*.)

**BAHALA (see BāHULYA)—An extension, a projection, a sugar-cane-like moulding.**

1. Dvāra-tāre chatush-pañcha-shat-saptāshṭa-vibhājite
   Ekāṁśaṁ sūtra-paṭṭīh syāt samaṁ vā bahalāṁ bhavet
   Ardham vā pāda-hinaṁ vā bahalāṁ parikirtam
   Šilayā cha mudiantes py-athavā taraṇā rachayet atha kuḍyam ativa-
   driñham
   Tad iḥottara-vistarataḥ sadriśaṁ bahalāṁ kāthitaṁ talipādi-yutam
   *(Vastu-vidya, ed. Ganapati Sāstri, xiv, 1, 2; xv, 1.)*

2. In connexion with a pillar:
   Ashtāmaṁ yoga-vistāram tad-ardham bahalāṁ bhavet
   *(M., xxxix, 59.)*

3. Stambha-vyāsa-samo(-maṁ) vā tad-ardham bahalāṁ (? bahu-
   lāṁ) bhavet
   Kavāta-bahulaṁ proktam daṇḍārdhaṁ vā ghanam bhavet
   *(Kāmikāgama, lv, 35, 38.)*

It is clear from v. 38 that ghanā or thickness is not to be confused with bahala or bahula.

**BAHIR-AṅGA**—The outer court, the external side of a building.

Athavā bahir-aṅge tu chesha-dig-vishnō arayam
Anyeshāṁ sarva-linganāṁ nagarāt bahir-aṅgataḥ

*(M., ix, 257, 402.)*
HINDU ARCHITECTURE

BĀHULYA

BAHIR-JANMAN—The outer plinth (see M., lxix, 16, 17, under Antarjanman).

BAHIR-BHITTI—The outer wall, an outside partition.

Antar-vapraṁ bahir-bhittīḥ śreshṭhaṁ dirgaṁ cha chūlikā(-am) 1

(Cf. Antarbhitthi.—(See M., xl, 51, 52.)

BAHIR-MUKHA—With face towards the outside, projecting outward.

In connexion with foundations:

Gṛiha-garbham antar-mukhaṁ syād grāma-garbhaṁ bahir-mukham

(M., xii, 216.)

BAHU-MANDAPA (cf. Mukha-mandapa)—A kind of group pavilion.

Devālayeshu sarveshu saṁmukhe bahu-maṇḍapam 1

(M., xxxiv, 33)

The pavilion in front of a temple is generally called Mukha-maṇḍapa.

BAHU-LIŅGA—A kind of phallus, phalli in group.

(M., lli, 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(jihvagra)-ardham bahu-laṁ kuryāt tan-mūle chhidra-saṁyutam 1

(M., l, 184.)

BĀLA-PARYAŅKA (see Pāryaņka)—A small bedstead, a couch.

BĀHYA-ŚĀLĀ—Outer rooms, external portion of mansions (see under Antah-śālā).

BĀHYA-ŚĀLA—Outer walls, external wall (see under Antah-śāla).

BĀHULYA (perhaps for BAHALYA, see BAHALA)—Abundance superfluity, extension, hence projection.

(1) Stambha-samaṁ bāhulyam—bāhulya is equal to the column.

(Brihat-Samhitā, lli, 30.)

Vistāra-pāda-pratimaṁ bāhulyam śākhayoḥ smṛtam—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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BIMBA

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-pratimaṁ bāhulyaṁ śākhayoh yam śrītatam

(Matsya-Purāṇa, Chap. cclxx, v. 20, same as no. 2 above.)

(3) Vistārārddhena bāhulyaṁ sarvēśaṁ eya kīrtitam

(Agni-Purāṇa, Chap. čiv, v. 29.)

BIMBA—An idol, an image.

(M., II, 22; lxviii, 1, etc.)

Nirmmitaṁ śānti-nāthasya bimbakam—‘image of Śānti-nātha was made.’—(Honwad inscrip. of Someśvara i, 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 māthas, constructed by the relatives and admirers of the departed; a monumental stone erected in memory of a warrior.

(1) ‘But her son Pilleya-Nāyaka, (after her death) performing the further ceremonies, set up this bīragal in the presence of the god Honneśvara, and made a grant of land (specified) for the offerings to the god Honneśvāra 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, Shikāpur 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-sāsana for him.’—(Ep. Carnat., Vol. vii, Shikāpur 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
HINDU ARCHITECTURE

BODHIKA-(A)

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).'

(Mahavamsa, 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 Samantakuṭā 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 Śripāda 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 Śripāda 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-SAMKĪRNA—A pavilion with fifty pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 9; see under MANḌAPA.)

BṛIHATĪ—The part of the body between the breast and backbone.

In connexion with the daśa-tāla measure:

\[ \text{Bṛihatī saptāṁśakaṁ kaśka-tāraṁ samāyatam} \]
\[ \text{Bṛihatī stana-simāntam sārdha-dvīr-ashṭa mātrakam} \]

(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 Suprabheddāgama xxxi, 107, 57 under Stambha.)

Cf. Bodhikāṁ mushṭi-bandham cha phalakā tāṭikā ghaṭam ī

(M., xlvii, 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. xii, figs. 1, 2, 3, 4, 5, 6).

BODHI-GRIHA—A temple for the Bodhi-tree.

(W. Geiger, Mahāvamsa, p. 296.)

BODHI-MANDA—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-dhavalah sarvvato maṇḍapena kāntaḥ prāśada esha smare-bala-jayinaḥ kārito loka-śāstuḥ ī

‘By him this beautiful mansion of the Teacher of mankind, who overcame the power of (the god) Śmara, dazzling white as the rays of the moon, with an open pavilion on all sides has been caused to be made at the exalted Bodhi-maṇḍa.’

‘Bodhi-maṇḍa 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 Buddhist temple, in imitation, presumably, of Buddha’s throne. This, rather than the throne itself, seems to be its meaning in the present inscription.’—(Sanskrit and Old 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 Gomateśvara.
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 ābhāśa (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 (Kalpavṛṣkha). 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 (ushnīshhoji-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-āṣraṁ brahma-kāntaṁ syāt 1—(M., xv, 20.)

Vedopapāda-saṁyuktaṁ brahma-kāntaṁ īrītam 1—(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 vimānakam 1

(Kānikāgama, l, 93.)

Brahma-dvāram iti ēktaṁ vimānānāṁ sanātanaṁ 1

(Ibid., lv, 155.)

Brahma-dvāram tato madye maṇḍapam koshṭhake matam 1

(Ibid., lv, 197.)

**BRAHMA-PADA**—The central part, the plot at the centre of a design.

(M., xl, 73; li, 165, etc.; see under Pada-винयāsa.)
BRAHMA-BHITTI—The middle wall.

Athavā brahma-bhittau vā garbhādhānaṁ vidhiyate ।

(Kāmikāgama, xxxv, 46.)

BRAHMA-MANḌALA—The central part of a village or town.

(M., ix, 128; see under GRĀMA.)

BRAHMA-MANDIRA—A type of rectangular building.

1. Agni-Purāṇa (Chap. civ, vv. 16-17; see under PRASĀDA).
2. Garuḍa-Purāṇa (Chap. xlvii, vv. 21-22, 26-27; see under PRASĀDA.)

BRAHMA-MASTAKA—A kind of joinery.

(M., xvii, 149; see under SANDHI-KARMAN.)

BRAHMA-VAHANA—The riding animal of Brahma, 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 sabhādini kalpayed vidhinā budhāḥ ।
   Brahma(-me) vā madhyame bhāge pīṭhām parikalpayet ।

(Kāmikāgama, xxviii, 15, 18.)

2. ‘Senai . . . assigned (one) paṭṭi of land in the neighbourhood, to last as long as the moon and the sun, for his own merit (and) for the meritorious purpose of supplying to the Brahma-sthāna in this village water during six months and firepans (agniśṭhā) 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 Maṇimāṅgalam . . . 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 Maṇimāṅgalam . . . 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.)

BRAHMĀNGANA—The central courtyard.

(See Kāmikāgama, under ANOANA.)

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. LIX, 1-100 named Bhakta):

The devotees are divided into four classes, namely Sālokya, Sāmipya, Sārūpya, and Sāuyuja (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 Sāuyujyas 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 Sāuyujyas are measured in the largest type of the daśa-tāla system (line 12).—(For details of these measures, see Tāla-māna.)

BHĀNGA—A pose in which an image is carved.

There are four bhaṅgas or poses, namely, sama-bhaṅga, ābhaṅga, ati-bhaṅga (M., LVI, 98), and tri-bhaṅga (ibid., 125).

1 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 Vishṇu 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.

1 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 Saktis 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 poise, except that one is a reverse or reflex of the other. This is a necessary condition as otherwise one of the figures
would lean away from the central figure, and spoil the balance and harmony of the whole group.'

'A tri-bhaṅga figure had its head and hips displaced about one āṁśa to the right or left of the centre line.'

'This (ati-bhaṅga) is really an 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 f.)

**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:

Ekam vā dvi-tri-dandena nirgamaṁ bhadram eva vā ।

(*M.*, xix, 56.)

Cf. **MADHYA-BHADRA (M., xix, 177):**

Toraṇair niḍa-bhadrādi-mule chordhve cha bhūṣhitam ।

(*M.*, xx, 64.)

In connexion with pavilions (maṇḍapas):

Chatur-dig-bhadrā-vistāram eka-bhāgena nirgamaṁ ।

(*M.*, xxxiv, 76.)

In connexion with mansions (sālās):

Śālāyāḥ parito'ljindaṁ prishṭhato bhadra-saṁyutam ।

(*M.*, xxxv, 40.)

Dvi-chatur-bhāga-vistāram pārśvayor bhadra-saṁyutam ।

Prishṭhe cha dvyāika-bhāgena bhadram kuryād vichakshanaḥ ।

(*Ibid.*, 322–323.)

In connexion with chariots:

Chatur-dikshu chatur-bhadrāṁ syāt ।

Bhadra-madhye tu bhadram syāt ।

Yuktyā bhadrāṁ sarveshāṁ nāśikā-yuktam eva vā ।

(*M.*, xlii, 107–109.)

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Bhadra is the general name for chariot (ratha):
Nivāta-bhadra, Pavana-bhadra, Prabhaṇjana-bhadra, Nabhasvān-bhadra, etc.

(M., XLIII, 111-115.)

In connexion with dolā (palanquin or hammock):

Purato prishṭhato madhye parva (darpa)ṇaṁ bhadrāsāṁyutam

(M., I, 165.)

Chatur-dikshu sa-bhadraṁ vā chaika-dvyarsena nimmakam

(Ibid., 284.)

(2) Āyataḥ syāt thribh bhāgair bhadrā-yukta-suśobhanaḥ

(Matsya-Purāṇa, Chap. CCLXIX, v. 5.)

(3) Maṇḍapasya chaturthāṁśād bhadraṁ kāryyo vijānatā
Maṇḍapāśa tasya karttavyā bhadrāis thribh alāṅkrīṭāṁ

(Garuda-Purāṇa, Chap. XLVII, vv. 35, 39.)

A type of quadrangular building:

(4) Agni-Purāṇa (Chap. CIV, vv. 14-15; see under Prāśāda).
(5) Garuḍa-Purāṇa (Chap. XLVII, vv. 24-25; see under Prāśāda).
(6) Vi-bhadra vā sa-bhadra vā kartavyā mālikā budhāiḥ
Sa-bhadra vā vi-bhadra vā khalūri syād yatheshṭataḥ

(Kāmikāgama., XXXV, 100, 106.)

Sālānanaṁ prakartavyam eka-dvyarASYa-vinirmitam
Tad-tad-agre prakartavyam vāre bhadrasya paśchime

(Ibid., XLV, 35.)

Chatur-dīkṣa-bhadra-sāṁyuktaṁ 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-PAṬṬA—A moulding of the base.

(M., XIV, 345; see the lists of mouldings under Adhisṭhāna.)

BHADRA-PĪṬHA—A type of pedestal of the phallus or an image.

(M., LIII, 34; see under Pīṭha.)

The pedestal of an image.—(M., LIV, 129, 173.)

A state chair.—(Mahāvagga, v. 10, 2.)
BHADRA-MANḌAPA—A type of pavilion.

Cf. Maṇḍapam bhadram ity-uktam bāhyā(dhānaya)-nikshepa-yogya-kam

(M., xxxiv, 190.)

See Bilvanātheśvara inscrip. of Vira-champa (vv. 1, 2, 3, Ep. Ind., Vol. iii, pp. 70, 71; see under MANḌAPA.)

BHADRA-ŚĀLĀ—A type of hall, a front room, a drawing-room.

In connexion with the eight-storeyed buildings:
Netra-sālārdha-śālā cha bhadra-śālādi-bhūshitam

(M., xxvi, 67, etc.)

BHADRASANA—A kind of throne, a chair of state, a great seat.

(M., xlv, 14, etc.)

BHAVANA—An abode, a residence, a dwelling, a site, a building, a mansion.

A kind of rectangular building:
(1) Agni-Purāṇa (Chap. civ, vv. 16-17; see under Prāṣāda.)
(2) Garuda-Purāṇa (Chap. xlvii, vv. 21-22, 26-27; see under Prāṣāda.)
(3) Maṇḍapam nava-tālam kuryād bhavanaṁ anya-raṅgam vādhi-maṇḍapākāram

(M., xi, 144.)

(4) Tenedam Paramesvarya bhavanaṁ dharmmātmanā kāritam . . .
kanvāśrame

'He, the pious minded, had his dwelling (temple) of the supreme Lord made, . . . in the hermitage of Kaṇva.'—(Kasvasa inscrip. of Śivagana, line 2 f., Ind. Ant., Vol. xix, pp. 58, 61.)

(5) Subhrārābhham idam Bhavasya bhavanaṁ kārāpitam bhūtale

'This temple of Bhava (Śiva), resembling the white cloud (or mountain, snowy Himālayas) was caused to be built on the earth.'—(Dhanop inscrip. of Chachcha, v. 2, Ind. Ant., Vol. xI, p. 175.)

BHAVANA-KĀNTA—A class of the ten-storeyed buildings.

(M., xxviii, 9-13; see under Prāṣāda.)

BHĀGA-PĀṆCHA—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 Bhārā and Stambha)—Beams, cross-beams.

Probably same as härā or hārikā, a chain, an ornament (? bead, astragal, baguette, see Gwilt. Encycl., fig. 873) below the neck of the column.

Stambha-saṁaṁ bāhulyaṁ bhāra-tulānāṁ upary-upary-āsāṁ ā
Bhavati tulopatulānāṁ ūnaṁ pādena pādenā ā

(Brihat-Saṁhitā, liii, 30.)


BHĀRAKA—A support, a synonym of the column.

(M., xv, 5; see under Stambha.)

See Suprabhedāgama (xxxi, 121) under Bhārā.

BHĀRĀ (see Bhārā and Hārā)—A support, a beam.

(1) In connexion with buildings of one to twelve storeys:
Chatuḥ-śala chatuś-kūṭam chāshṭa-bhārā sa-pāṇjaram ā
(M., xx, 72, etc.)

(2) Eka-daṇḍāntar-bhārā tu madhya-bhārā dvi-daṇḍataḥ ā
Chatuṛ-daṇḍa-prasāṃena kṛtvā maryyāda-bhittikam ā
Maṇḍale dvārake vātha dvāra-śālāṁ tu bhārake ā
Prāśādaṁ madhya-bhārāyāṁ maryyādaṁ harīyamaḥ eva chā ā

(Suprabhedāgama, xxi, 117, 121; for full context see vv. 115–122, under Prākāra.)

BHITTI—A wall, a partition, a support.

(1) Bhittīḥ stri kuḍyam ā
Bhittīḥ kuḍye prabhede cha ā

(Amarakośa, 2, 2, 4.)

(2) Purato’lindam ekāṁśāṁ bhittīṁ kuryāt samantataḥ ā
(M., xxxv, 118; compare also xv, 231; xxxviii, 6; xl, 57; lvi, 16; etc.)

(3) Vistarārdhāṁ bhaved garbho bhittaya’ṁyāṁ samantataḥ ā
‘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. ccix, vv. 8, 9, 12.)

(4) Tri-hastāṁ tu vistāro bhittināṁ parikīrtitaḥ ā
Mūla-bhitter idaṁ mānam ārdhe pāḍārdha-hīnakanā ā
Anyo’ṁyam adhikā vāpi nyūnā vā bhittayaṁ samāṁ ā

(Kāmikāgama, xxxv, 32, 33.)
Tri-bhāgena bhaved garbhaṁ samantād bhittir iṣhyaṁ
dvy-adhikena bahir-bhittiḥ śesham prāgyat prakīrtitam
Liṅge śilānta(ṭe) cha krodhe bhittiḥ paṅchā-(ṛ)ṣa-varjitaḥ
Kimchin nyūnam alindaṁ vā śesham kuḍyesu yojaẏet

(Kāmiṅkāgama, L, 82, 86, 87.)

The synonyms of bhitti:

... dvāri kudyaṁ cha kuṭṭimam
Bhitter ākhayeyam ākhyaṁ... (Ibid., LV, 199-200.)

(5) Navāṁśaṁ garbha-gehaṁ tu bhitti-mānaṁ tu shoḍaśa
Shoḍaśaṁ bhitti-mānaṁ tu bhittim abhyantaraṁ viduḥ
Tad-bāhyaiṁkāṁ tu salilaṁ tad-bāhyaiṁkāṁ tu bhittikam
Bāhya-bhittau chatur-dvāram athavā dvāram ekataḥ
Anyat sarvaiṁ samaṁ prokaṁ stūpy-antarāṁ kārayed budhaḥ
Yad uktaiṁ bhittī-vistāraṁ bāhyābhyantarayoh samam
Bāhye vābhyyantare vāpi tri-vidhaṁ bhitti-mānakam
Piṭhasya tri-guṇaiṁ garbham ta-(ṛ)-tri-bhāgaṁ-bhittikam

(Suprabhedāgama, xxxi, 4, 6, 7, 8, 12.)

(6) Prāśaṇa-vara-varyeshu śilāvatsu sugandhishu
Ushītvā meru-kalpeshu kṛita-kāṇchana-bhittishu

(Rāmāyana, ii, 88, 7, etc.)

(7) Atyuchchaṁ bhitti-bhāgair divi divasa-pati-syanḍanaṁ vā vigrīhiṅ-
naṁ 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 bhittiyā māḍisi chavvīsa-tṛūṛthā-karaṁ māḍiṣidaru
‘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-ranga of 10 aṅkaṇas, with
secure foundation and walls (vajra-bhitti-gode) for the god Tirumala of
the central street of Malalavādi.’—(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.)
**HINDU ARCHITECTURE**  

- **BHITTI-SOPĀNA** - A kind of surrounding steps made through a wall.  
  
  *(See Kauṭilya-Artha-śāstra under Sopāna.)*

- **BHINDA-ŚĀLĀ** - A kind of detached building with a balcony in front, pāndi-śālā with a verandah in front *(see PANDI-ŚĀLĀ).*
  
  *(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-Pūrāṇa (Chap. cxxiv, vv. 19-20; see under Prāśāda).
  
  (2) Garuḍa-Pūrāṇa (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-śāstras 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.

(2) Brihat-Saṁhitā, Chap. LIII, vv. 96, 97 (ed. Kern, Bibliotheca Ind. A. S. Bengal, New Series, nos. 51, 54, 59, 63, 68, 72 and 73). Sita-rakta-pita-kṛishṇā viprādīnām prāśasyate bhūmiḥ! Gandhaś cha bhavati yasyā gṛiṭa-rudhīrannādyā-madyasamaḥ! Kuśa-yuktā sara-bahulā dūrva-kāśāvä ṛṇā krameṇa mahiḥ! Anuvārṇaṁ vṛiddhi-kari madhura-kāśāyāṁla-kaṭukā cha! See also vv. 85–94 and then compare the last line of the verse 95:

‘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 Brihat-Saṁhitā, which are again quoted by Dr. Kern.

(4) ‘The Viśvak (1, 61, sqq.) contains the same rules, but in other words.’

(5) Part of the corresponding passage from Kāśyapa is quoted by Rām Rāz (Arch. of Hind., p. 17.)

(Vāstu-Ratana-vañī (a compilation, ed. Jivanatha Jyotishi, 1883, pp. 8, 10):

(6) On colour of ground, quotation from Vasishṭha-saṁhitā: Śvetā-saṁśā ṃ dvijendraṁ raktā bhūmīr mahī-bhūjām! Viśāṁ pīṭa cha śudṛaṁ kṛishṇāyē vēṣhāṁ viṁśīrītā!

From the Vāstu-pradīpa:

Śukla-mātsnā cha yā bhūmīr brāhmaṇī sā prakṛītītā! Kṣatvīrīyā rakta-mātsnā cha harid-vaiṣvī yā prakṛītītā! Kṛishṇā bhūmīr bhavech cūḍā drē chaturdrēh pārikṛītā!

(7) On taste, from Nārada:

Madhuraṁ kaṭukaṁ tiktaṁ kāśāyam cha rāṣhāḥ kramaṁ 11

(8) On smell, from the Gṛiha-kārikā:

Gṛiṭāśrīg-anna-madyāṇāṁ gandhaś cha kramaśo bhavet 11

(9) On declivity, from Bṛigu:

Udga-adś plavam iṣṭāṁ viprādīnāṁ pradakṣiṇenaiva! Vipraḥ śarrvatra vased anuvārṇam aṭheṣṭāṁ anyēṣhāṁ iti 11

(10) Siḷpa-dīpaka (ed. Gaṅgādhara, 2, 22–23):

Śvetā braṁhaṇa-bhūmikā cha gṛiṭāvaṇ-gandhā susvādī! Ratkā śonita-gandhīni nripati-bhūḥ svāde kāśāye cha sā!
HINDU ARCHITECTURE

BHŪMI-(KA)

Svāde'mlā tila-talla-gandhir uditā pītā cha vaiṣya-mahiḥ
Krishṇa matsya-sugandhinī cha kaṭukā ṣudreśi bhū-lakṣaṇam

(12) Bhavishya-Purāṇa (Chap. cxxx, vv. 42-44):
Iṣṭa-gandaḥ rasopeta nimna bhūmiḥ paśasyate
Śarkara-tūsha-keśāsthī-kṣhāṅgāra-vivarjita
Megha-duṇḍubhi-nirghoshā sarva-vījā-prārohiṇī
duṣklā raktā tathā pītā kṛṣṇa kathitā kṣhitih
Dvija-rājanya-vaiśyānāṁ śūdraṇāṁ cha yathā-kramāṁ

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 TALA)—A storey, a floor.

Eka-bhūmaṁ dvi-bhūmaṁ vā kshudrāṇāṁ bhavaṇaṁ nṛṇāṁ

(Silpa-śāstra-sāra-saṅgraha, viii, 29.)

BHŪMI-(KA) (see TALA)—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 Bhumi-lamba which describes the dimensions of different storeys:
Bhumi-lamba-vidhirh vakṣyeyā sāstre sarṣeṣṭe krameṣṭe
Uktam hi bhumi-lambaṁ syād ekānta-bhūmiḥ
Etad dvā-daśa-bhūmy-antaṁ janmādi-stūpikāntarṁ syāt

(M., xi, 1, 5, 125, etc.)

(2) Kshatriyādeḥ pāṇcha-bhūmir dvijaṇāṁ rāga-bhūmiḥ

(Silpa-śāstra-sāra-saṅgraha, viii, 30.)

(3) Vimānostra deva-yānec sapta-bhūmau cha sadmani

(Niṅguṭ ; see Rāmāyaṇa under VIMĀNA.)

(4) Sapta-bhauṃbhaṃsaḥ bhaumasḥ cha sa dadaṛa mahāpurīṁ

(Rāmāyaṇa, v. 2, 50; see also vi, 33, 8.)

(5) Ekaiva cha bhūmikā tasya syad ekā tasya cha bhūmikā

(Bṛhaṭ-Saṃhitā, lvi, 23; see Kāśyapa, quoted by Kern, J.R.A.S., N. S., Vol. vi, p. 320.)

(6) Sāta-sṛṅgās chatur-dvāro bhūmikā-[shoḍa]ṣcchhṛitaḥ

(Matsya-Purāṇa, Chap. ccxxix, v. 31; see also vv. 37, 38, 39, 40, 42, 43, 44, etc.)

(7) Rāja-kanyām ... sapta-bhūmika-prāśāda-prānta-vangstāṁ

(Paṅchatantra, ed. Bombay, i, p. 38.)

(8) A floor (Bheragha inscrip. of Alhanadevi, v. 27, Ep. Ind., Vol. ii pp. 12, 16.)
BHŪMI-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 Chhanda, Vikalpa and Ābhāsa classes respectively.

(2) Chatur-aṁśādi-saṁsthānaṁ bhūmi-lambaṁ iti sṛṣṭam

(Kāmi-kāgama, 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 Sarvakaṁika (vv. 24, 25–28). The Jāti, Chhanda, 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, LIII, 4–26). But the general rule about the height of the storey (bhūmikā) is also given (Bṛhat-Saṁhitā, LVI, 29–30):

Bhūmikāṅgula-মānena mayasyāśottarāṁ शताम
Sārdhaṁ hasta-trayaṁ chaiva kathitāṁ viśvakarmaṇā
Praḥuḥ sthapatayaś cātra matam caṛṇ viṃśačitaḥ
kapota-पāli-saṁhyuktā nyūnā gachchhanti tulyatām

‘A storey’s altitude is of 108 digits according to Maya, but Viśvakarma pronounces it to be of three cubits and a half (i.e. 84 digits). As to this, however, able architects have declared that (in reality) there is no discrepancy of opinion, for, if you add the height of the crown-work (kapota-पāḷ) the smaller number will equal (the greater).’—Dr. Kern.

BHŪ-MUKHA—A type of oval building.

(Garuda-Purāṇa, Chap. xlvi7, vv. 29–30; see under Prāsāda.)
BHÜSHAṆA—A class of storeyed buildings, a moulding, a type of pavilion, articles of furniture, ornaments.

A type of oval building—(*Agni-Puruṣa*, Chap. civ, 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:

Devānāṁ cha maunārthaṁ bhūshaṇākhyāṁ tu maṇḍapam i

(*M.*, xxxiv, 349.)

Mānasāra (Chap. l, 1-309) named Bhūshaṇa:

The ordinary ornaments for the body are called 'anga-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 Miśrita or Miśra-kalpa (lines 3-4). All these are suited to the deities. The emperor or Chakravarṇī can put on all these except the Patra-kalpa. The kings called Adhirāja and Narendra can wear both Ratna-kalpa and Miśrita. 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 Pādānū-pura (anklet), Kirīṭa (diadem), Mallikā (a jasmine-like ornament), Kuṇḍala (ear-ring), Valaya (bracelet), Mekhalā (belt), Hāra (chain), Kaṅkaṇa (bracelet for the wrist), Śīro-vibhūshaṇa (head-gear), Kiṅkini (little-bells), Karna-bhūshaṇa (ear-rings, etc.), Keyūra (armlet), Tāṭaṇka (large car-ring), Karṇa (ear ornament), Čhūḍa-mañi (crest-jewel), Bālā-paṭṭa (little tiara), Nakshatra-mālā (necklace of 27 pearls), Ardha-hāra (half chain of 64 strings), Svarṇa-sūtra (gold chain worn round the breast), Ratna-mālikā (garland of jewels), Chīra (a pearl necklace of four strings), Svarṇa-kaṇchuka (gold armour), Hiraṇya-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 Dīpa-danda (lamp-post), Vyajana (fan), Darpaṇa (mirror), Mañjūśā (basket, wardrobe, almirah,etc.), Dola (swing, hammock, palanquin, etc.), Tulā
and Tulă-bhāra (balance), Pañjara (cage), and Niḍa (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., xix, 167; see under Prāsāda.)

BHOGA-MANḌAPA (cf. MANḌAPA)—The refectory, an appur-
enance of the temple.

(M., xxxii, 55, etc.; see under MAṆḌAPA.)

BHOJANA-MATHA—A refectory, a dining-hall.

'The meritorious gift of a refectory (bhōjana-matḥa) for the community
(Saṅgha) by the Yavana Chita (Chaitra) of the gates (or of the Gaṭā
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 1

(Brihat-Samhita, LVI, 20, 21, 24, 27.)

BHRAMA—The enclosing cloisters, a covered arcade, an enclosed
place of religious retirement, a monastic establishment.

'The temple itself, with its enclosing cloisters (bhrama) measures . . .
The court is surrounded by cloisters (bhānti-bhrama) in which, besides
three small temples on the north, south and west sides each in line with
the centre of the principal manḍapa, there are the orthodox number of
fifty-two small shrines (cf. Prākāra and Parivārālaya) each crowned by a
śikhara or spire.'

'The inner façade of the cloister or bhānti (Skr. bhrama) is interrupted
only by the three small temples mentioned above, by the large entrance
porch on the east, and by smaller entrances on the north and south near
the east end. The corridor (alinda) is about nine feet wide all round and is
raised by four steps above the level of the court.'

'The entrance porch on the east projects considerably and is flanked
inside by stairs, in line with the bhānti (bhrama) on each side . . . '—
(Ahmadabad Arch. Burgess, Arch. Surv., New Imp. Series, Vol. xxxiii,
pp. 87, 88.)

BHRAMANA (see PRADAKSHIṆA)—A surrounding terrace, an en-
closing verandah, a circular path.

Śikharasya tu turyeṇa bhramaṇaḥ parikalpayet.

(Agni-Purāṇa, Chap. xlii, v. 12, etc.)
OUT LINE PLAN BHADRA
BHADRA.

BHRAMA DANDA.

BHARMA
BHrama-Danda—a kind of post for a large fan.

(M., I, 104; see under Vyajana.)

BHramalinda—a surrounding balcony or terrace.

(M., xxxiv, 304, 497, etc.; see under Alinda.)

M

Makara-Kunđala—a crocodile-shaped ornament for the ear of an image.

(M., Li, 53; see under Bhūshaṇa.)

Makara-Torana (see Torana)—An arch marked with makara (an animal-like shark or crocodile).

Dvayor makarayor vakraṁ śaktam madhyama-pūritam i
Nānā-vidha-latā-yuktam etan makara-toranaṁ

(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 Suprabhedāgama (xxix, 68-72) under Toranā.

Makara-Bhūshaṇa—an ear-ornament.

(M., I, 26; see under Bhūshaṇa.)

Makara-patra—an ornament of an arch generally above the column.

Tad-ūrdhve toraṇasyānte makara-patra-saṁyutam

(M., xv, 133.)

Makara-la—an architectural member of a hall.

(M., xxxv, 373; see under Śala.)

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; xliv, 15; liv 23, etc.)

Maṅgala—a kind of throne, a village, a type of pavilion.

A throne.—(M., xlv, 4; see under Sīhasana.)

A village (Kāmikāgama, xx, 3; see under Agraḥāra).

A type of pavilion—(M., xxxiv, 481-448; see under Maṇḍapa.)
MAṆGALA-VĪTHI—A broad road surrounding a village or town, also called Rāja-vīthi and Ratha-vīthi.  
(See Kānikāgama, under RĀJA-VĪTHI.)

MAJJANĀLAYA—A detached building for bath or washing.  
(M., XL, 103.)

MAṆCHA—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.)

MaṆcha-paryaṅka-palyaṅkāḥ kaṭvyā-samāḥ |  
Palyaṅko maṆcha-paryaṅka-vṛishi-paryastikāsu cha | Iti Medinī |  
(Amarakūṣa, 2, 3, 138.)

In connexion with buildings of one to twelve storeys:  
Adhiṣṭhāna-samāṁ maṆchārdhāc'ṛdhena vapra-yukā |  
(M., xxi, 14, etc.)

A component part of the bedstead (M., xliv, 86).

A platform:  
Daśa-bhāgau dvau pratimaṆchau—'two-tenths of it for the formation of two platforms, opposite to each other.'—(Kauṭiliya-Ārtha-śāstra, Chap. xxiv, p. 53.)

MAṆCHA-KĀNTA—A class of the four-storeyed buildings.  
(M., xxii, 47-57; see under Prāśāda.)

MAṆCHA-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.  
(M., xiv, 127-149; see the lists of mouldings under Adhiṣṭhāna.)

MAṆCHA-BHADRA—One of the three classes of pedestals, the other two being Vedi-bhadra and Prati-bhadra. It has four types differing from one another in height and in the addition or omission of some mouldings.  
(M., xii, 93-127; see the lists of mouldings under Upāpiṭha.)

MAṆCHALĪ—A synonym of the bedstead.  
(M., iii, 11; see under Paryaṅka.)
(12) ‘Had a maṭha built (maṭhā kaṭṭiśi) 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, Kurah-āṭṭi 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, Nanjangūḍ 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 Hāranahalī.’—(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 (sāṇḍhya-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 (sāṇḍhya-maṭha), pond, well, Basava pillar, swing and images of gods.’—(Ep. Carnat., Vol. v, Part i, Channarayapatna Taluq, nos. 158, 160, 165 ; Transl., pp. 195, 196, 198 ; Roman Text, pp. 450, 451, 454.)

(16) Śri-Śaṅkarāchārya-vinirmite lasat-simhāsane dharmamaye maṭhe subhāḥ...

‘He made petition at the feet of Vidyārāṇya Śrī-pāda, representing that in Śrīngapura, in (connexion with) the dharmapīṭha (or religious throne) established by Śaṅkarāchārya, 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 Śri-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.’ (Introd., p. 24, para. 2.) But no architectural details are given.
(17) 'This temple is a Brahma-chārī-maṭha.—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 242; Transl., p. 140, line 7; Roman Text, p. 248, lines 20-21.)

(18) Viniṭeśvara-maṭha-samāvesaṁ maṭham etat kāritam Śrī-Nārāyaṇa-devakulasya—' built this maṭha of the deva-kula of Nārāyaṇa, near the temple of Viniṭeśvara.'—(Mundesvari 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. Vṛšabha,
3. Hānsa,
4. Garutman,
5. Rikshānāyaka,
6. Bhūšaṇa,
7. Bhū-dhara,
8. Śrījaya,
9. Pṛthīvī-dhara:

(1) Agni-Purāṇa (Chap. civ, v. 11, 19–20; see under Prāśāda).
(2) Garuḍa-Purāṇa (Chap. XLVI, vv. 29–30; see under Prāśāda).


MANI-DVĀRA—A kind of top door or window.

Upariṣṭāt trayāṁśaṁ tu chatvārārdhāṁśaṁ dvi-pārśvayoh 1
Teshāṁ madhye tu yad dvārāṁ maṇī-dvāram ihochyate 11

(Kānikāgama, LV, 43.)

MANI-BANDHA—An ornament for the wrist, a string of pearls, the collet.

Prakoshṭhe valayāṁ chaiva maṇī-bandha-kalāpakam 1
(M., l, 16.)

Maṇī-bandha-kaṭakaṁ vā mautika-chūḍam cva cha 1
(M., LIV, 14.)

Prakoshṭha-valayāṁ chaiva valayair maṇī-bandhakaiḥ
(Ibid., 99, etc.)

MANI-BHADRA (see Maṇḍapa)—A pavilion with 64 columns.

(Suprabhedāgama, XXX, 101, 103; see under Maṇḍapa.)

MANI-BHITT—The residence of the great serpent (Śesha-nāga).

MANI-BHU-(MI)—A floor inlaid with jewels.

MANI-MAṇḍAPA—A jewelled pavilion, the residence of the great serpent (Śesha-nāga).

MANI-HARMYA—An upper storey, a crystal palace, a jewelled mansion. (See Artha-sāstra under Gṛiha-viniṣṭa.)
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-Nātya-sāstra, II, 7–8, 22; see details under NĀTYA-GRĪHA (VEŠMA).

Atha maṇḍapo’strī janāśrayayah—(Amarakāśa, 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 PRAKĀRA). But in the most general sense, it implies various sorts of rooms in a temple or residential buildings. The most part of this long chapter is devoted to a description of these rooms.

Maṇḍapas are both temples and residential buildings:

Taita(-ti)lānāṁ dvija-jātāṁ varṇānāṁ vāsa-yogakam

The general comparative measurement of the maṇḍapas is discussed at the beginning. This is followed by the measurement and other descriptions of (ii) the bhitti (wall), (iii) balcony (alinda), (iv) prapā (alms-house), and (v) the form of the maṇḍapas (lines 3–4).

Seven maṇḍapas are, as stated, built in front of the prāśāda or the main edifice (line 157). They are technically called Himaja, Nishadaja, Vijaya, Mālyaja, Pāriyātra, Gandhamādana and Hema-kūta (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 accordance 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), Sukhāṅga for guest-house (sattrā) (line 272), Dārva for elephant’s stable, and Kausika for horses’

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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 manḍapas are made for banishment (see below), some for bedrooms of queens and others. Dhanada (line 328), Bhūšana (lines 349, 366), Kharvaṭa (lines 455, 472), Droṇa (lines 423-434), Śrīrūpa (line 480), Maṅgala (line 488), etc., are described under these terms.

The plan, ornaments, etc., of manḍapas are described in detail. A description of the forms of manḍapas is given (lines 549-557). The manḍapas (rooms) of temples and of the houses of the Brāhmaṇas should have the Jāti shape; the Chhanda shape is given to the manḍapas of the Kshattriyas, the Vikalpa shape to those of the Vaiṣyas, 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 manḍapas of two faces are called daṇḍaka, of three faces svastika, the latter having also the plough shape; the manḍapas of four faces are known as chatur-mukha, of six faces mauliika, and of five faces sarvato-bhadra (lines 554-556).

A short description of the manḍapas in a village or town is also given (lines 558-572). Their principal members are stated to be the lupā (pent-roof), prastara (entablature), prachchhādana (roof), sāhā (council hall), and kūṭa (dome), etc. Manḍapas are also built on the roadside and at other places.

All the manḍapas mentioned above are separately described as they belong to a temple or to the houses of the Brāhmaṇas, the Kshattriyas, the Vaiṣyas, and the Śūdras respectively (cf. lines 571-578).

Cf. the following:

The detached buildings or attached halls for various purposes:

Some bhallāṭa-mukhye cha kalpayet kośa-mandapam
Pushpa-dante sūkaraṭu cha sāstra-mandapam-saṁyutam
Varuṇe vāsare vāpi vastu-nikshēpa-mandapam
Nāge vāpi mrīge vāpi deva-bhūṣhaṇa-mandapam
Ā(s)ditau choditau vāpi sāyanārthaṭh cha manḍapam
Āsthāṇa-mandapam chaiva chatur-dikṣha vidikṣha cha
Snāpanārtham manḍapam snāṇa-mandapam eva cha
Griha-kṣate yāme vāpi vāhana-vāhana-mandapam
Maryādi-bhittikasyāṁtam manḍapam pavanālāyam
(M., xxxii, 68-76.)

Dakshine nairṛiti vāpi bhojaṇārthaḥ tu manḍapam
Vāyavarena dhanāṅgāṁśe pushpa-maṇḍapa-(ṁ) yojaṇet
Tat-tad-bāhya-pradeśe tu kāya-suddhārtha-maṇḍapam
Vāyavye nairṛite vāpi sūṭikā-maṇḍapam bhavet
(M., xl, 98, 102, 104, 105.)
THE PAVILIONS

NOTE:

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

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

HIMAJA PAVILION
(WITH 4 PARTS SQUARE)

VINDHYAJA PAVILION
(WITH 7 PARTS SQUARE)

NISHADAJA PAVILION
(WITH 6 PARTS SQUARE)

MERUJA PAVILION (8 X 4 PARTS)
(TO BE USED AS A STORAGE ROOM OF A LIBRARY)

MANDAPA
The height:
Maṇḍapāṁ nava-talaṁ kuryād . . . 1

Iśāṇādi-chatush-karne maṭhaṁ vā maṇḍapam tu vā 1

Maṇḍapādi cha bhūpaṁāṁ veśma kuryāt tu pūrvavat 1

In connexion with columns:
Prāsāde maṇḍape vāpi prākāre gopure tathā ā

Cf. Ayuda-maṇḍapa (M., xxxvi, 34), v(b)āḷālokana-maṇḍapa (ibid., line 48), vivāha-maṇḍapa (line 49), vastrāchchhādana-maṇḍapa (line 50), vidyābhyāsārtha-maṇḍapa (line 53), tailābhyaṅgārtha-maṇḍapa (line 54), āsthāna-maṇḍapa (line 55), vilāsārtha-maṇḍapa (line 56), dhānya-karśṇa-maṇḍapa (line 60), pushpa-maṇḍapa (line 71), nṛtiya-yogya-maṇḍapa (line 73), nityārchna-maṇḍapa (line 79), etc.

Some maṇḍapas are stated to be furnished with 100 or 1,000 columns:
Śata-pāda-yutam vātha sahrāṅghrika-maṇḍapam

(2) Bandha-sthānāṁ bāhiḥ kuryāt snāna-maṇḍapam eva cha ā

Prāśādasayottarc vāpi pūrve vā maṇḍapo bhavet ā
Chaturbhis toraṇair yukto maṇḍapa-(h) syāḥ chatur-mukhaḥ ā

‘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).’

Athātāḥ sampravakṣhayāṁ maṇḍapāṁ tu lakṣāṇam ā
Maṇḍapa-pravarāṁ vakṣhye prāśādasayānurūpataḥ ā (1)
Vividhā maṇḍapāḥ kāryā jyeshṭha-madhya-kaṇīyāsāḥ ā
Nāmas ān pravakṣhyāṁ śriṇudhvam rishi-sattamāḥ ā (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-konāṁ vrīttam ardhendum ashta-konāṁ dvir-asṭakam
Chatush-konāṁ tu kartavyam saṁsthānaṁ maṇḍapasya tu

(Matsya-Purāṇa, Chap. ccⅨ, vv. 1, 2, 3-6, 7-15, 16.)

(3) Bhitter dvaiguṇyato vāpi karttavyā maṇḍapāḥ kvachit

(Garuḍa-Purāṇa, Chap. xlⅤⅤ, v. 37.)

Prāsādasyāgrataḥ kuryān maṇḍapam daśa-hastakam
Kuryād dvā-daśa-hastam vā stambhāḥ shoḍāsabhīr yutam
Dhvajāṣṭakaiś chatur-hastāṁ madhye vediṁ cha kārayet

(Ibid., Chap. xⅣⅧ, vv. 4-5.)

(4) Āhūya viśva-karmmāṇaṁ kārayāmāsa sādaram
Maṇḍapaṁ cha suvīśṭīṁāṁ vedikābhir manorāmam

Description of its carving hand paintings:
Jalam kim nu sthalaṁ tatra na vidus tattvato janāḥ
Kvachit śitiḥāḥ kvachid-dhaṁśaḥ sārasāḥ cha mahā-prabhāḥ
Kvachich chhikhamiṇaṁ tatra kṛitrimā sumanoharāḥ
Tathā nāgāḥ kṛitrimāḥ cha hayaśa chaiva tathā maṁgāḥ
Ke satyāḥ ke asatyaśa cha saṁskrita viśva-kaṁpanā
taiṭhaiva chaiva vidhina dvāra-pāda-bhūtāḥ kṛitaḥ
Rathā rathi-yutāḥ hy-āsan kṛitrimāḥ hy-akṛitopamaṁ
Sarveshāṁ mohanārthāya tatha cha saṁsadaḥ kṛitaḥ
Evambhūtaḥ kṛitas tena maṇḍapo divya-rūpaṁ

(13), etc.

(3) Bhitter dvaiguṇyato vāpi karttavyā maṇḍapāḥ kvachit

(Matsya-Purāṇa, Chap. ccⅨ, vv. 1, 2, 3-6, 7-15, 16.)

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taiṭhaiva chaiva vidhina dvāra-pāda-bhūtāḥ kṛitaḥ
Rathā rathi-yutāḥ hy-āsan kṛitrimāḥ hy-akṛitopamaṁ
Sarveshāṁ mohanārthāya tatha cha saṁsadaḥ kṛitaḥ
Evambhūtaḥ kṛitas tena maṇḍapo divya-rūpaṁ

(13), etc.

Rathasyesana-dig-bhāge śālāṁ kṛitvā susobhanām
Tan-madhye maṇḍapaṁ kṛitvā vedim atra sunirmalāṁ

(13), etc.

(5) Eka-dvi-tri-talopetaṁ chatush-paṁcha-talaṁ tu vā
Maṇḍapaṁ tu vidhātavyaṁ sālānāṁ agra-desake

(Kānikāgaṇa, xxxv, 96, 96a.)

(6) Maṇḍapas implying the detached buildings and forming part of a temple—(Suprabhedāgaṇa, xxxv, 94-104).

Measurement as compared with the temple:
Prāsādā-lakṣaṁkāṁ praktaṁ maṇḍapāṇaṁ vidhiṁ śrīnu
Prāsādārdhanāṁ mukhyāmaṁ vistāraṁ samam uchyaṁ
tri-padaṁ vā mukhyāmaṁ sārdhaṁ maṇḍapam uchyaṁ

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**HINDU ARCHITECTURE**

**MANḌĀPA**

Classification:

Devata-maṇḍapaṁ pārvaṁ dvitiyaṁ snapanārthakam I
Vṛishārthaṁ maṇḍapaṁ paścāch chaturthaṁ nṛtta-maṇḍapam II (96)

Description of these four classes of maṇḍapas:

Devata-pratimā-rūpā(-am) sthāpitam deva-maṇḍapam I
Kalaśa-sthāpanāṁ yatra proktam snapana-maṇḍapam II (97)
Vṛishabha-sthāpitam yatra vṛishabha-maṇḍapaṁ tathā I
Nṛttam yatra kṛitaṁ tat tu nṛtta- maṇḍapam eva tu II (98)
Gopure'tha vāyaye'pi vāyave viṅkitaṁ tathā I
Evaṁ chatur-vidheshv-anya-maṇḍapaṁ chāgrato bahīḥ II (99)

Their names:

Teshāṁ nāmāṁ vakshyāmi śrīṇu vatsa samāhitaḥ I
Nanda-vṛittam śrīyā-vṛittiṁ vīrāsanaṁ cha vṛittakam II (100)
Nandyāvartam maṇi-bhadraṁ viśālaṁ cheti kṛttitam I

Their characteristic features:

Nanda-vṛittam chatus-padaṁ shoḍāṣaṁ śrīpratishṭhitam II
Vīṁśati-stambha-saṁyuktam vīrāsanam iti śrīvat II
Dvātrimśad-gātra-saṁyuktam jaya-bhadram iti kathya II
Shaṭ-trimśad-gātra-saṁyuktam nandyāvartam iti śrīvat II
Chatuh-shashti-saṁyuktam stambhānāṁ maṇi-bhadram II
Stambhānāṁ tu śaṁtair yuktāṁ viśālam iti saṁjñitam I
Prāsāda-vat samākhyātaṁ prastarāntaṁ pramāṇataḥ II (104)

(Śuśrabhedāgama, xxxv, 94-104.)

Then follows an account of these columns (ibid., vv. 105-108; see under Stambha).

*Kauṭilya-Artha-śāstra* (Chap. xxii, p. 46, footnote):

(7) Ardha-gavyūta(-ti)-tritiyāṁ ar-grāmāntara-rahitaṁ maṇḍapam I

(Rāyapaśeni-sūtra-vyākhyāne, p. 206.)

(8) Maṇḍapāṇi dūra-sthala-sāmāntāraṇi I

(Praśna-vyākaraṇa-sūtra-vyākhyāne, p. 306.)


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(15) Maṇṭapa (the Kanarese form)—a hall.—(Satymangalam Plates of Devaraya II, v. 8, *Ep. Ind.*, Vol. iii, pp. 37, 40.)

(16) Śri-vallādhipatē śivasya sukhadām bhadrahvayam maṇḍapam

. . . akarod bhadrahvam maṇḍapam . . .

Bhadrahkya-maṇḍapam(mum) virachyya Sambhor nidrāvasāna-vijayiti cha nāma kṛitvā!

Chakre cha Nāyaka-śivālayam asya pārsa śri-jñāna-mūrttir atisampadi-valla-puryyām II

(Bilvanathēsvara inscr. of Virachampa, vv. 1, 2, 3, *Ep. Ind.*, Vol. iii, pp. 70, 71.)


(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 Lakṣmī, 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).’

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HINDU ARCHITECTURE

MAṆḌĀPA

'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 Śesha (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) Krishṇālayaṁ maṇḍapam—an abode of Krishṇa, an open hall.—(Three inscrip. from Travancore, no. B, line 4 ; Ep. Ind., Vol. IV, p. 203.)

(21) Āsthāna-śilā-maṇḍapa (not translated by Hultzsch).—(First Draksharama pillar inscrip., line 9, Ep. Ind., Vol. IV, pp. 329, 330.)

(22) Ghana-maṇṭapa-vapra-saudha-ramyālayam (v. 39)—a temple (ālaya) adorned with a solid hall, a wall and a plastered mansion' (pp. 123, 114).

Sudhā-liptaṁ śilā-maṇṭapam (v. 43)—a plastered hall of stone, (pp. 123, 114).

Vipularaṁ ramyāṁ mahā-maṇṭapam (v. 44)—a fine large hall, (pp. 123, 114).

Ramyāṁ mahā-maṇṭapam (v. 47)—a beautiful large hall' (pp. 124, 115).

Ghanaṁ prāśadāṁ nava-hema-kumbha-kalitaṁ ramyaṁ mahā-maṇṭapam (v. 51)—he presented a solid temple (prāśāda), 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) Anandaika-niketanaṁ nayanayoḥ s(ā)svan manah-kairava-jyotsnauḥ khalu viśvakarma-nippuṇa-vyāpāra-vaidaghdyah-bhūḥ !

Grīśmā-grāṣa-bhayātiḥītā-janata-sautīrya-durggālayo mārggāḥ kiṭṭṭivijjimbhaṃasya janinā prottambhito maṇḍapaḥ II

(Two Bhuvanesvara inscrip., no. 1, of Svapneśvara, v. 29, Ep. Ind., Vol. VI, p. 202.)

(24) 'This inscription (Bhimavaram inscrip. of Kulottunga) 1 is engraved on a pillar in the maṇḍapa in front of the Nārāyaṇasvāmin temple at Bhimavaram in the Cocanada division of the Godavari District.'—(Ep. Ind., Vol. VI, p. 219.)


(26) 'The village of Šivamarlagalaṁ of the North Arcot District contains a Śiva temple named Stambhesvara, which consists of a rock-cut shrine, two maṇḍapas in front of it, and a stone enclosure. The two rock-cut
pillars of the gate by which the shrine is entered bears the two subjoined inscriptions. Besides, there are several Chola inscriptions on the walls of the enclosure.'—(Dr. Hultzsch. Ep. Ind., Vol. vi, p. 319.)

(27) Maḍapo nava-gabha—a nine-celled hall.

Pāṭhō maḍapo—a study.—(Kalre Cave inscrip. no. 20, Ep. Ind., Vol. vii, pp. 71, 72, 73.)

(28) Śrī-Kaṇchi-Jina-Vardhamāna-nilayasyāgre mahā-maṇḍapaṁ śaṅgītārtthām achīkarach cha śilayā baddhāṁ śamantāḥ sthālam ॥

'Caused to be built, in front of the temple of the Jina-Vardhamāna at the prosperous Kaṇchi, 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) Mudivalanginan . . .—(Arulala-Perumal inscrip. of Prataparudra, line 8, Ep. Ind., Vol. vii, pp. 131, 132.)

(30) Śrī-nara-simha-varma-nripatih Śrī-kovalure bhajan vāsaṁ viśva-jagan-nivāsa-vapushaḥ Śrī-vāmanasyākarot ॥
Śailaṁ śumbhita-sāta-kumbha-vilasat-kumbhaṁ mahā-maṇḍapaṁ prākāram para-mālikā-vilasitāṁ muktāmayaṁ cha prapa(-bhā)ṁ ॥

'The glorious prince Nara-simha-varman, residing in Srikovalura made for the god Vamana, 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) Tejahpāla iti kshitiṇdu-sachivaḥ saṁjñjvalābhīḥ śilā-śrēṇibhiḥ spحارad iṁdu-kuṁda-ruchirāṁ Nemi-prabhō maṇḍiraṁ ॥
Uchhair maṇḍapam agrato Jina-(varā)-vāsa-dvi-paṁchā-sataṁ tatpārśveshu balānakaṁ cha purato nishpādayāmāsivān ॥

'The minister Tejahpāla, 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. viii, pp. 212, 218.)

(33) . . . Kāmākṣi-dharma-maṇḍape ॥
Pratyabdan dvija-bhukty-artthāṁ bhāgam ekam akalpayat ॥

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'Set apart one share for the yearly feeding of Brähmaṇas in the Kā-
mākshi-dharma-maṇḍapa.'—(Madras Museum plates of Śrīgiribhūpāla, vv.
21, 22, Ep. Ind., Vol. vii, pp. 311, 316.)

(34) ‘Māraṅgari . . . the prime minister of king Māraṅjaḍaiyan,
made this stone temple and ascended heaven (i.e., died) without con-
secrating it. Subsequently his brother Māraṇ, Eyinan . . . who at
tained to the dignity of prime minister, made the mukha-maṇḍapa
(muga-maṇḍapan) and consecrated (the shrinc).’—(Two Anaimalai inscr.,
no. II, Ep. Ind., Vol. vii, pp. 320, 321.)

(35) Cf. Maṇḍapikā (lit., a small pavilion):
Śrī-Naddūla-mahā-sthāne Śrī-Saṅdēraka-gachchhe Śrī-Mahāvīra-
devāya Śrī-Naddūla-talapada-śulka-maṇḍapikāyāṁ māsānumā-
saṁ dhūpa-ve(tai)lārtham

'Granted to the Jaina temple of Mahāvīra-deva in the Saṅdērak
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-
svatala) of Naddūla.'

For passages in which the term Maṇḍapikā occurs, compare, e. g.,
p. 175, 1, 19; p. 177, 1, 29 and 1, 39; p. 179, 1, 45; p. 262, 1, 3 (paṭṭana-
maṇḍapikā); Ind. Ant., vol. xiv, p. 10, col. 2 (Śrīpathaśtha-maṇḍapikā);
inscr., p. 205, 1, 7. Śulka-maṇḍapikā occurs, e. g., in Bhavnagar
inscr., p. 158 f., 11, 10, 15 and 18.

The meaning of maṇḍapikā is suggested by the Marāṭhī māṁdavī, a
custum-house.' Prof. Kielhorn.—(The Chahamanas of Naddula, no. A, Nadol
plates of Alhanadeva, lines 22–23, Ep. Ind., Vol. ix, pp. 66, 63, and note 8.)

(36) . . . Vidadhe' syā maṇḍire maṇḍapam
Chakre'(a)kshaya-tritiyayāṁ pratishthā maṇḍape dvijaìḥ
Chāghigadeva, vv. 56, 57, Ep. Ind., Vol. ix, p. 79.)

(37) Deva-Śrī-Ṣaṣi-bhushaṇaṣya kritinā devālayāṁ kāritāṁ yugmaṁ
maṇḍapa-ṣobhitam cha purato-bhadram pratolyā saha
Kṣhetraśasya tathā surālaya-varaṁ spītam taḍāgaṁ tathā bandham
Kauḍika-saṁjñakaraiṁ bahu-jalaraiṁ dirgham tathā khāṇitam

(Kanker inscr. of Bhanudeva, v. 7,
Ep. Ind., Vol. ix, p. 127.)

(38) Kamanīya-śīlā-stambha-kadambottarāṁbitāṁvaram
Vīṣaṅkaṭa-viṭaṅkāli-virājad raṅga-maṇṭapam

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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 maṇḍapa kāraṇiyāh Akshaśāmalāpaniyāh damā karttavyā pāśāna-ītākāyam ghaṭītah . . .

'Pāhini (the architect) constructed the maṇḍapa, aksha-sāma (?) and damā (?) with stones and bricks.'—(The Chahamanas of Marwar, no. xii, Sāṇḍeśvarava stone inscrip. 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-maṇḍapa of the temple of Mahāvīra.'—(*Ep. Ind.*, Vol. xi, p. 51.)

(41) Abhinava-nishpanna-prekṣhā-madhya-maṇḍape . . .

Suvarṇāmaya-kalaśāropana-pratishṭhā kṛtā

'The ceremony of placing a golden cupola on the newly made central hall, intended for dramatic performances was carried out.'—(The Chahamanas of Marwar, no. xix, Jalar stone inscrip., lines 5, 6, *Ep. Ind.*, Vol. xi, p. 55.)

(42) Tenochchair bbdhi-maṇḍe śaśi-kara-dhavalah sarvavato maṇḍapaṇa kāntaḥ prāśāda esha smara-bala-jayinaḥ kārito loka-sāstuḥ

'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-maṇḍa' (also called Vajrāsana, the miraculous throne under the Bodhi-tree at Bodh-Gaya, on which Buddha sat, when attaining Bodhisattva or perfect wisdom.)—(Bodh-Gaya inscrip. of Mahanaman, lines 10–11 G. I. I., Vol. iii, F. G. I., no. 71, pp. 276, 278, 275 ; also Sanskrit and Old Canarese inscrip. no. 166, Bodh-Gaya inscrip. of Mahanaman, line 10 f., *Ind. Ant.*, Vol. xv, pp. 358, 359.)

(43) 'There are several other inscriptions in the outer parts of the (Velur) temple, viz., two on the pedestals of the two dvāra-palākas in front of the gopura, one on the left outer wall of the inner prākāra, and five on the floor of the alamkāramaṇḍapa.'—(*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 maṇḍapa (of) the Brahma-sthāna in our village . . .'—(Inscript. 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-maṇḍapa in the temple of Vāṇḍuvarāpati Emberumāṇ at Manimangalam . . .'—(Inscript. of Rajaraja III, no. 39, *H.S.I.I.*, Vol. iii, p. 86.)

(46) Śrī-kuśala-maṇḍapādi-yukta-rājaka-mālā kāraṇiya-paṭa karābhīrerāma-nūtana-orikāresevara-deva-sthānam!

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A beautiful new Orikkāresvara temple, a lotus ornament to the earth, which with its skilfully designed maṇṭapas, etcetera, might be called a royal lotus.'—(Ep. Carnat., Vol. i, pp. 38, f., 61.)

(47) 'This is the sacred marriage hall (Kalyāṇa maṇḍapa) built (on the date specified) by Tirukkaṇam Ayyā Mudaliyār's son Vedagiri Mudaliyār for the god Śrī-Subhāraya Subhāmiyār of Alaṣur.'

'This inscription is at Halasur, on the basement of the Kalyāṇa maṇḍapa in the prākāra of the Subrahmanya temple.'—(Ep. Carnat., Vol. ix, Bangalore Taluq, no. 14; Roman Text, p. 8; Transl., p. 7.)

(48) 'This is the outer maṇḍapa (? Churru maṇḍapam) called Śrī-Rājendra-Sola-devar after the name of (the king) Śrī-Rājendra-Sola-devar, caused to be erected by Jakkiyappai, daughter of Tirbhuwanaiyam of Íṭṭakirai, at the foot of Sulkal-malai, otherwise called Kanaka-parvvatam (the golden mountain) in the Kaṭambanākkai nāḍu.'—(Ep. Carnat., Vol. x, Kolar Taluq, no. 115; Roman Text, p. 49; Transl., p. 44.)

(49) 'Agrahāra village, maṇṭapas, maṇṭapas for alms (bhikṣa-maṇṭapa), and all other religious provisions' . . .—(Ibid., Vol. x, Mulbagal Taluq, no. 2; Roman Text, p. 82; Transl., p. 71.)

(50) 'Caused to be built in the temple of Jayamubāyakar the dancing hall (nirutta, i.e., nīṭta maṇḍapam), the vestibule (nāḍai maligai), the surrounding hall and the tower.'—(Ep. Carnat., Vol. x, Bowringpet Taluq, no. 38a; Roman Text, p. 175; Transl., p. 146.)

(51) Varadarāja-devara-mukha maṇḍapada sannidhiyalu Rājagambhīrān emba kottalavanu.'

'In proximity to the maṇṭapa facing the god Varadarāja having erected the bastion named Rājagambhīra.'—(Ep. Carnat., Vol. x, Malur Taluq, no. 1; Roman Text, p. 186; Transl., p. 155.)

(52) 'That Singa-Rājā 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-mundāna bhāgada maṇṭapa), had a pond constructed called after Gopa Rāja the Gopa samudra, had a palace built for Gopa Rāja to the west of that pond, and to the right of the god, Singa-Rājā'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 Kundapada Nāyakā had built in front of the maṇṭapa facing the god (mukha maṇṭapa).'—(Ibid., no. 4; Roman Text, p. 187; Transl., p. 156.)

(53) 'Seṭṭi Devan built a beautiful stone temple with a maṇṭapa in front of it.'—(Ep. Carnat., Vol. x, Chintamani Taluq, no. 83; Transl., p. 258, para. 2.)
(54) 'That the king Praudha-Rāya (on the date specified, A.D. 1426) being in the dāna-maṇḍapa, in the presence of the god Virūpāksha on the bank of the Tungabhadrā, for the purpose of making the great Kalpalatā gift. . . . .'—(Ep. Carnat., Vol. xii, Tumkur Taluq, no. 11; Transl., p. 5, para. 2.)

(55) 'Caused to be made the Honnā-devī-maṇḍapa.'

This expression is like those, as Vishṇu-maṇḍapa, where maṇḍapa is a detached shrine or temple.—(Ibid., no. 26; Transl., p. 8.)

(56) 'His wife (with various praises) Kallarasiyamamma, had the shrine of the god Sidda-Mallikārjuna renewed, and having the whole (temple) strengthened, had the two domes built, and the plastering done, had a portico made to the front of the temple, erected a bhoga-maṇḍapa. . . . 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 processionai form of the god Śaṅkarāsvara, a dipamāle pillar, and a pāṭāla-maṇḍapa.'

—(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 Virūpāksha on the bank of the Tungabhadrā, in the mukti-maṇḍapa to the sacrificer Nāganātha (descent, etc., stated), he granted the Timmadurga 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 rāṅga-

maṇḍapa, and a fine chandra-śāle (upper storey) according to the directions given by the king Timmendra.'—(Ibid., Vol. xii, Pavugada Taluq, no. 49; Transl., p. 122, line 14; Roman Text, p. 203, v. 9.)

(60) 'Kailāśādres svatulyaṁ kalita-śuchi-guṇaṁ śrīmati śri-śuchindre 

Vaṇḍī-bhū-śāle-chuḍā-śaṁ nir akṛta puro-maṇḍape chandra-

mauleḥ īī

' Rāmavarmā, the crowning gem of the Vaṇḍī sovereigns, constructed the front maṇḍapa of the moon-crested (Śiva) at Suchindram, equalling Kailāśa in splendour, and full of the purest qualities.'—(Inscript. in the Pagodas of Tirūkurunguḍ, in Tinnevelly and of Śuchindram, in south Travancore, Ind. Ant., Vol. ii, p. 361; c. 2, v. 2, p. 362; c. i, para. 2.)

(61) 'In the centre, fronting the single doorway, is a shrine or maṇḍapa covering a slab, on which is carved in relief a sitting figure with the right foot on an elephant, the left on a bullock.'—(Ind. Ant., Vol. vii, p. 19, c. i, last four lines.)

(62) Rambhā-patra-phala-prasūna-lalite sat-toranāchchhādane nānā-

varṇa-patāka-ketana-lasat-prānte mahā-maṇḍape l
THE PAVILIONS

NOTE:
1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.
2. IN KULA-DHARANA PLAN EACH UNIT OF DIVISION REPRESENTS 9 PARTS.

PART SECTION

ASSEMBLY HALL
OF 100 COLUMNS, 9 PARTS SQUARE

KULA-DHARANA PAVILION
24 BY 12 PARTS TO BE USED AS A COW-SHED

CONJECTURAL ELEVATION OF THE HALL

MANDAPA

Page 400
Kūndānāṁ navakaṁ vidhāyya vidhivad-viprair vidhiāna-kāravānāṁ karmāścharyā-kāram saṁpayad idāṁ Śrī-Raṅganātho guruṁ

(Inscrip. from Nepal, no. 23, inscrip. of Queen Lalitātripura Sundari, v. 3, Ind. Ant., Vol. ix, p. 194.)

(63) 'On the east side of this great Stūbi or Vīmāna stands the Veli-maṇḍapam 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-maṇḍapam or outer court and the great Vīmāna, there is a three-storeyed building joining them together, called Mele-maṇḍapam, 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 Vīmāna.'—(Gangai-Kōṇḍapuram Śāiva temple, Ind. Ant., Vol. ix, p. 118, c. 1.)

(64) Śrī-Brahma-Devara-maṇṭapavanu—'presented the Brahma Deva maṇṭapa.'—(Ep. Carnat., Vol. ii, no. 121; Roman Text, p. 88; Transl., p. 172.)

(65) 'Tupada-Vengaṭaṇa a stone maṇṭapa and a well for the god Prasanna-Vengaṭaramaṇa to the north-west of the precincts of the temple of the god Paśchina-Raṅganātha.'—(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 maṇṭapa in the middle of the village, to which the god Rāma pays a visit at the Rāmanavami (festival), i.e., the idol of Rāma is brought there on that occasion.'—(Ibid., no. 13; Transl., p. 9; Roman Text, p. 21.)

It should be noticed that this maṇḍapa does not belong, as an attached or detached building, to any temple. It is by itself a temple. Such maṇḍapas or temples are named after the gods whose idols are consecrated in them, such as Vishṇu-maṇḍapa, Kāli-maṇḍapa, and so forth.

(67) 'His awful wife Rangamma, . . . had erected a maṇṭapa, with a large pond, and presented a palanquin set with jewels and all other kinds of gifts, a bank having grown up and being unsightly, he bought the ground and established there a maṭha, also endowing it so that 24 chief Vaidika Vaishṇava Brāhmans of the Rāmānuja sect might be fed in the raṅga-maṇṭapa.'—(Ep. Carnat., Vol. iii, Seringapatam Taluq, no. 89; Transl., pp. 26-27; Roman Text, p. 57.)

(68) Śrī-Timma-daṇḍanāyaka mahiśi Śrī-Ranga-nāyakī-rachitā I Sampaṭ-kumāra-mahiśi purataḥ pratibhātī raṅga-maṇṭapikā II

'Timma-daṇḍanāyaka's wife (Queen Consort) Ranga-nāyakī erected a ranga-maṇṭapa in front of (the temple of) the goddess of Sampat-kumāra.'—(Ibid., no. 97; Roman Text, p. 59; Transl., p. 28.)

In this sense maṇḍapa is most generally understood. This is what is called nāṭ (i.e., nrītya or raṅga)-mandira, as stated above.
(69) 'Caused to be erected the rāṅga-mañṭapa of the god Keśava, also the rāṅga-mañṭapa of the god Raṅganātha to the south-east of that village and a sabhlī-маñṭapa 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-tirtha, on the bank of the Arkapushkariṇī.'—(Ep. Carnat., Vol. iv, Yadatore Taluq, no. 3 ; Transl., p. 52 ; Roman Text, p. 84.)

(71) 'The manager of his (Kṛiṣṇa-Deva-mahārāya's) palace, . . . made for the god Virabhadra . . . , a gandhagoḍi-mañṭapa, in front of the rāṅga-mañṭapa.'—(Ep. Carnat., Nāgamaṅgala Taluq, no. 4 ; Transl., p. 114 ; Roman Text, p. 188.)

(72) 'Haridāsa-Rāūta, son of . . . set up in front of the god Prasanna-Mādhava of Beljūr 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 Kalyāṇa-mañṭapa (Kaṭṭisi samarpisida Kalyāṇa-mañṭapa ankaṇa) as an offering at the lotus-feet of the god Chenna-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-kāladalli abage-seve naṭev-e-bagge) for the god.'—(Ibid., no. 29 ; Transl., p. 54 ; Roman Text, p. 122, line 15 f.)

(76) 'He constructed a pond for a raft and a Vasanta-mañṭapa; and in order to provide for ten days' raft festival in Phālguna, for the oblation and feeding of Brāhmaṇs 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 kalaṣa to it, and a wooden rāṅga-mañṭapa, in front, had the whole plastered,' . . . —(Ep. Carnat., Vol. v, Part I, Arskere 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 Basavēšvara temple in the square in the middle of the street of the sun and moon in the Kannya-pete of Bāṇāvāra situated to the south of Śrīśaila.'—(Ibid., no. 94 ; Transl., p. 150, line 2 f.)

(79) 'On the date specified, all the Brāhmaṇas of the immemorial agrahāra Brāhma-samudra, agreeing among themselves, and going to the prabhu-mañṭapa (pabu-mañṭapadallī) 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, Kadūr Taluq, no. 57; Transl., p. 12; Roman Text, p. 38–39).

(80) 'Caused a bhoga-mañḍapa to be erected in front of the temple of the god Janārddana.'

It should be noticed, that the bhoga-mañḍapas are generally built on the side, and not in front, of the temple.—(Ep. Carnat., Vol. vi, Kadūr Taluq, no. 91; Transl., p. 16; Roman Text, p. 52.)

(81) 'Caused the Nandi-mañḍapa to be erected.'—(Ibid., Chikmagalur Taluq, no. 76; Transl., p. 44; Roman Text, p. 111, line 7.)

(82) 'Outside, it (the temple of Sambhava-nātha) is very plain and unpretentious, whilst inside it consists of three apartments—a manḍapa or porch, the Sabhā-mañḍapa, or assembly hall, and the nij(a) mandira or shrine. The floors are laid with coloured marbles and the roof supported on pillars.'

'The manḍapa 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-mañḍapa, of Someśvara 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 xcvm). It has the usual ardha-mañḍapa or portico, the manḍapa or nave, the mahā-mañḍapa or transept, the antarāla or ante-chamber, and the garbhagrīha 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. xi, p. 419, no. 3.)

'There are eighteen carved pillars, each of 9' 9" high, supporting the dome of the outer hall or the ardha-mañḍapa, which affords an area of 16' 3" inside for loungers and devotees to rest it.'—(Ibid., Vol. xxxiii, p. 135.)

(85) 'Maṇḍapa—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. xxxi, p. 39.)

(86) Madhya-mañḍapa—second hall of a temple.

Mahā-mañḍapa—central hall of a temple, the nave.

Maṇḍapa—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 MANḌAPA)—A small pavilion, a custom house.

(1) Śrī-Naddula-mahā-sthāne śrī-Saṃḍeraka-gachchhe śrī-Mahā-virade-vāya śrī-Naddula-talapada-śulka-maṃḍapikāyāṁ māsānumāsāṁ dhūpa-tailārthaṁ

(Granted to the Jaina temple of) ‘Mahāviradeva in the Saṃḍeraka gachchha, at the holy place (Mahāsthāna) of Naddula, a monthly (sum of five drammas) (to be paid) from the custom house in the grounds (talapada-svata) of Naddula.’

For passages in which the term maṃḍapika occurs, compare Ep. Ind., Vol. i, p. 114, line 27; p. 173, line 6 (Siyaḍonī-śātka-maṃḍapika); p. 175, line 19; p. 177, lines 29 and 30; p. 179, line 45; p. 262, line 3 (pattana-maṃḍapika); Ind. Ant., Vol. xiv, p. 10, col. 2 (Śri-pathāṣṭha-maṃḍapika); Journ. As. Soc. Beng., Vols. iv, Part i, p. 47; iv, p. 48, and v., Bhāvnagar inscr., p. 205, line 7. Śulka-maṃḍapika occurs, e.g., in Bhāvnagar inscr., p. 158 f., lines 10, 15 and 18. The meaning of maṃḍapika is suggested by the Maṛāṭhi māṇḍāvī, a custom house.‘


(2) Cf. Maṃḍapikā-dāyāt śreṣṭhi-nara-sīrha-go-vṛisha-dhīrādi-tyaiḥ

(Shergadh stone inscr., lines 1–2, Ind. Ant., Vol. xi, p. 176.)


(4) Śrī-Timma-daṇḍanāyaka mahiśī Śrī-Raṅga-nāyakī rachita

Sampat-kumāra-mahisī-purataḥ pratibhatī raṅga-maṃṭapikā

‘Timma-daṇḍanāyaka’s wife (Queen Consort) Raṅga-nāyakī erected a raṅga-maṇṭapa 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 BODHIKA)—The crowning part of the capital of a column, a market-place, a market.

(Suprabhedāgama, xxx, 57, 107; see under STAMBHA.)

MATTA-VĀRAṆA—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-vaśravanāśvi-śrīmadirā-grihaṁ cha pura-madhya kārayet

(Kautilya-Artha-śāstra, Chap. xxv, p. 55–56.)
MADHUCHCHHISHTA—Wax, the casting of an image in wax.

**Mānasāra** (Chap. lxviii, 1-56, named Madhuchchhishṭa):

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 shapati 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 aṅgulas 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.'—(Karandgama, 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.'—(Suprabhedgama, 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.'—(Vishnu-samhitā, Pātalā 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-KÁNTA—A class of the twelve-storeyed buildings once prevailing in the central country (see details under Prāśāda).

Madhyamālaya-vistāre-trayas-trīṃśad-vibhājīte
Tri-bhāgaṁ kūṭa-vistāram madhya-bhadraika-bhāgikam
Mahā-śālā navāṁśaṁ syät śeshaṁ pūrvavad ācharet
Madhya-kántam iti proktam

(M., xxx, 11-14.)

MADHYA-KOSHTHA—The middle compartment, the central hall.

(M., xxxiii, 305, etc.)

MADHYA-NĀŚI (see Nāśi)—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-prapānga)—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 (mukta-prapānga, śīla-stambha and dhānya-stambha). The Madhya-raṅga is provided with dwarf pillars, entablatures, platforms, daises, pedestals, tabernacles, vestibules, pent-roofs, top-rooms, etc. The upper portion is adorned with figures of leographs and crocodiles.

The meaning of the term is clear from the contents of this chapter and also from the quotations given below:

Madhya-raṅgam tad-uddiśya chordhvālāṅkāra(m) vakshyate
Evaṁ tu chordhvālāṅkāraṁ 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.)

Grihe vā madhya-raṅge vā pārśve vā chaiśa-kōṣake (aṅkūrārpanāṁ kuryāt)

(M., xxxvii, 13.)

The central part of the coronation hall.—(M., xl, 183.)
HINDU ARCHITECTURE

MANDIRA

MADHYA-ŚĀLA (cf. Śālā)—The middle hall, a special interior chamber, a kind of council hall.

Kshudra-sālāshtadhā proktāṁ koshṭha-śālā-chatushtayam
Madhya-śālā-tri-bhāgena bhadra-śālā cha madhyame

(M., xxvi, 12–13; see also M., xx, 56, etc.)

MANDARA—A type of building which is 30 cubits wide, has ten storeys and turrets.

(1) Trimsad-dhastayamo daśa-bhaumo mandarah śikharayuktah
(Compare this with Kāśyapa quoted by the commentary and given below):

Mandarah śikharair yuktaḥ shad-aśrir daśa-bhūmikah
Trimsad-dhastāṁs cha vistīrṇaḥ prāsādo'yaṁ dvitīyakah

(Brihat-samhitā, lvi, 21, J. R. A. S., N. S., Vol. vi, p. 319.)

(2) Bhavishya-Purāṇa (Chap. cxxx, v. 28; see under Prāśāda).
(3) Matsya-Purāṇa (Chap. cclxix, vv. 28, 32, 47, 53; see under Prāśāda).
(4) Agni-Purāṇa (Chap. civ, vv. 14, 15; see under Prāśāda).
(5) Garuḍa-Purāṇa (Chap. xlvii, vv. 21–22, 24–25; see under Prāśāda).
(6) A building with four śālās (compartments) and eight kūṭas (towers or domes):

Mand(h)ara-nāma ity-uktaḥ śalāś-śalāśta-kūṭakam

(Suprabhedagama, 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 Prāśāda).

(2) Three kinds of mandira (Vāstu-vidyā, ed. Ganpati Śastri, vii, 15–18):
(3) Shoḍaśa-mandira-chakra (Vāstu-tattva, 1853, p. 1 f., see under Gṛiha-vinyāsa).

(4) Paritaḥ praṇavākāra-prākāra-valayāṁchitam
Kamanিya-śālā-stambha-kadambottambhitāṁvaram
Visaṁkaṭa-vitāṁ kāli-virājād-raṅgā-maṁṭapam
Vidhāya vipulottunta-gopuraṁ deva-maṁdiram
Viśālāṁ ratha-vithīṁ cha syayādanaṁ maṁdaropamam
Tatra pratishṭhitārya-śrī-Tāraka-brahma-rūpiṇe

' Built a temple (at Krishnāpura) which was encircled by a wall of the shape of the praṇava and a broad and lofty tower. It has a large raṅga-maṇḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts. He built a car like the Mandara mountain and also broad
roads round the temple and for the propitiation of the god Vishnu, set up there (i.e. in the temple).

(Krishnapuram plates of Sadaśivarāya, vv. 55, 56, 57, Ep. Ind., Vol. ix, pp. 336, 341.)

(5) Tenedaṁ kāritaṁ tuṅgaṁ dhūrjātera mandira-griham

‘He caused to be made this lofty dwelling of Dhūrjāti (Śiva).’—(Inscript, at the Ganeśa temple, Māmallapuram, v. 10, H. S. I. I., Vol. 1, no. 18, pp. 4, 5, ibid. no. 18, inscript. at the Dharmaraja maṇḍapa, Māmallapuram, v. 10, p. 6.)

(6) Kośa-vardhana-girer anupūrvvaṁ so’yam unmishita-dhiḥ suga-tasya

Vyastam āraṇi-karaika-garimayo mandiramīnī maṁ vidadhāti yathār-tham.

‘To the east of mount Kośa-vardhana, 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 Māraś.’—(Buddhist Sanskrit inscript., from Kota, v. 17; Ind. Ant., Vol. xiv, pp. 46, 48.)

(7) . . . Tenedaṁ maṁdiramānī Kāma-vidvishaḥ

Kāritaṁ muktyaṁ bhaktyā kīrttayaechamānī

(Inscript. of the Kings of Chedi, no. A, Tewar stone inscript. of Gaya Karnaśeva, line 17, Ind. Ant., Vol. xviii, p. 211.)

(8) Jainam maṁdiram indirā-kula-grihaṁ 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.

‘Rangai-Nayakayya, in order to endow the stone masiti (mosque) (kalla-masitiya-deva-sthānakke), which Babu Setti had erected in the inner street of Sindaghatṭa, made a grant for it of the village of Sivapura and Habiba’s house.’—(Ep. Carnat., Vol. iv, Krishnarājapeṭ 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.

(i) Adhishṭhāna-vidhīṁ vakshye śaṣtre sarṇkshipate’dhunāṁ
Harmya-tuṅga-vaśāt proktāṁ tasya māṣurakonnatamāṁ

(M., xiv, 1, 8.)

Tasmāṁ masūreṇa sahaiva sarvaiṁ kṛitaṁ vimānescu cha bhū-shaṇānī

(Ibid., 409–410.)
HINDU ARCHITECTURE

MAHĀ-NĀŚI

Evarān chaṭuḥ-shaṣṭi-maṇḍukāṇi śaṣṭroktam-aṇām vibhājitānāṁ

(Ibid., 393-394.)

Āhatya(m) aṣṭadha-harmyām gaṇya-mānam ihochoyate

Utsedhe chaśṭa-bhāge tu ekāṃśena maṇḍukāṃ

Dvi-bhāgaṁ chāṅghri-tuṅgam. . . .

(M., xix, 20-22 ; see also xlvii, 5 ; xxxiv, 266, etc.)

(2) Tad-varddhitapīthaṁ vā tad-varddhitī-maṇḍukāṁ

Pāḍāyāma-samottūṅga-maṇḍukā-yutāṁ tu vā

(Kāmikāgama, xxxv, 115.)

Masūra implies the cornice of the entablature.

(Ibid., lv, 47 ; see under Prasāda.)

Masūra, a synonym, as stated, but apparently a component part, of adhishṭhāna or base:

Masūrakam adhishṭhānam āṃstvādhārahām dharātalam

Talaṁ kuṭṭimādy-aṅgam adhishṭhānasya kṛṭiṁ taṁ

(Ibid., lv, 202.)

MAHĀ-KĀNTA—A class of eight-storeyed buildings.

(M., xxvi, 35-39 ; see under Prāsāda.)

MAHĀ-GOPURA—The gate-house of the fifth court or at the extreme boundary of a compound.

(M., xxxiii, 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 Dwāra.)

Mahā-dvaram tu sarveshām lāṅgalakāra-sannibham

Kapāṭa-dvaya-saṁyuktam dvārāṇāṁ tat prīthak prīthak

(M., ix, 360-361 ; see also xxxi, 79.)

MAHĀ-NĀŚI (see Nāśi)—A large vestibule.

(Nāśikā-śikhairāṅvītam) tad-ardhaṁ stūpiṁkottuṅge tan-māhā nāśikā-sraye

(M., xv, 91.)

Dvi-lalāte mahā-nāśi ekādaśa-śikhāṅvītam

(M., xxxiii, 202, etc.)
MAHÅ-PADMA

MAHÅ-PADMA—A type of round building.

(1) Agni-Purāṇa (Chap. civ, vv. 17-18; see under Prāsāda).
(2) Garuḍa-Purāṇa (Chap. xlvi, vv. 21, 23, 28-29; see under Prāsāda).

MAHÅ-PATTA—A moulding of the base, a large fillet.

(M., xiv, 301; see the lists of mouldings under Adhīṣṭāṇa.)

MAHÅ-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 rathyā dikṣu dikṣu trayaṁ tathā ।

(M., ix, 429, etc.)

The pedestal of an image:

Padma-pīṭhāṁ mahā-pīṭhāṁ tri-mūrtīṁ cha yojañet ।

(M., xi, 86, etc.)

MAHÅ-MANḌAPA (see under Manḍapa)—The great hall of entrance to the main shrine of temples.

(Chālukyaṇ Architecture, Arch. Surv., New Imp. Series, Vol. xxi, p. 39.)

See under Manḍapa:


'This building (mahā-manḍapa) stands in the east central portion of the large court. . . . it originally stood detached from the central vimāṇa.'

'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 modern ardha-maṇḍapam. The forated window in the east wall of the ardha-maṇḍapam opens in to the maṇi-bhadra.

(Pallava Architecture, Arch. Surv., New. Imp. Series, Vol. xxxiv, p. 36, paras. 1, 2, 3, 4, 8 and 10; see also Plate L.)

The maṇi-bhadra 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. Surv. 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 maṇi-bhadra 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., lli, 2; see under Linga.)

MAHĀ-VṚITTA—A kind of joinery.

(M., xvii, 102; see under Sandhi-karmān.)

MAHĀ-SĀLĀ—A large hall.

Cf. of the sixteen parts width of a building the maṇi-sālā is seven parts broad.—(M., xxvi, 10, etc.).

MAḤĀSANA—A site plan in which the whole area is divided into 225 equal squares.

(M., vii, 18-20; see under Pada-vinyāsa.)

MAḤĀMBUJA—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-sālāika-bhāgikam I
Evaṁ māgadha-kāntāṁ syāt karṇa-kūṭa-sabhadrakam I
(M., xxx, 33-34; see also 31-32 under Vamśa-kānta.)

MĀṆI-BHADRA (see Māṇi-bhadra)—A pavilion with sixty-four columns.

(Suprabhedāgama, xxxi, 103; see under Māṇḍapa.)
MĀTRAñGULA (see under AṅGULA)—A measure equal to the middle digit of the middle finger in the right hand of the architect or priest, employed in measuring the sacrificial objects like the kuṣa-grass or seat, the spout of a ladle, and the ladle, etc.

(Suprabhedāgama, xxx, 4-5, 7-8 ; see under AṅGULA.)

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, Strīti Vistīti, Vistīta, Vyāsa, Visārita, Vipula, Taṭa, Vishkambha, Viśāla), Lamba-māna (Sūtra, Unmita), Unmāna (Bahala, Ghana, Mitu, Uchchhraya, Tuṅga, Unnata, Udaya, Utsedha, Uchha, Nishkrama, 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 (vistīta). Lamba-māna is the measurement of width or circumference (parīṭaḥ). Unmāna is the measurement of thickness (nimna) or diameter. And Upamāna is the measurement of interspace (antarā), such as the distance between the two feet of an image; this measurement is apparently taken from one plumb line to another:

Mānāṁ chāpi pramāṇaṁ cha parimāṇaṁ lamba-mānakam ।
Unmānam upamānaṁ cha mānaṁ padmaṁ samāritam ।
Pādāṅgusṭhid-sasimāntaṁ śiro'ntaṁ mānaṁ chāpi prakathyate ।
Pramāṇaṁ vistītaṁ proktarḥ parītaḥ pramāṇakam ।
Tat-sūṭrāḥ lamba-mānaṁ syān nimnam unmānaṁ uchyate ।
Avāntaropamānaṁ syād bimbodayādi-sarvaśaḥ ।
Mānam evaṁ tu shaḍ-bhedam mānenāṅgāni mānyet ।

(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 (dvāramaṇa), (iv) the measurement of the basement (adhisūṭhāna), (v) cubit, (vi) tāla (a span), (vii) aṅgula (finger’s breadth), (viii) the height of
the worshipper, and (ix) the height of the riding animal (vahana) of the principal idol:

Adimana-vidhiṃ samyak(-g) lakshaṇam cha ihochyaḥ

Harmya-tāra-vaśān mānaṁ garbha-geha-vaśodayam

Dvāra-māna-vaśāt tunγam adhishṭhāna-vaśodayam

Hasta-māna-vaśāṇ mānaṁ tāla-māna-vaśodayam

Aṅgulenaṁ pi chottunγaṁ yajamāna-vaśodayam

Mūla-bera-vaśān mānaṁ uttamādi trayaṁ trayaṁ

(M., LV, 10-15.)

Each of these nine measures is again divided into nine kinds:

Tasmād ekaṁ tu pratyekarii nava-manam ihochyaḥ

(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 eye-line, nose-tip, chin, arm-limit (to the shoulder), breast, heart, navel, and sex organ:

Kanyasād uttamāntarān syād yajamānodayaṁ param

Kesāntarāṁ nāśikāgrāntarāṁ hanvantarāṁ bāhu-sīmakam

Stanāntarāṁ hridayāntarā cha nāvyantām meḍhra-sīmakam

Navadhā kanyasāntarāṁ syāt sthāvaram jāṅgamodayaṁ

(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 ‘Ganya-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 Ganya-māna and Tala-māna).

Five proportions of the height, as compared with the breadth of an architectural object, are given under five technical terms, namely, Śāntika,
MANA-BHADRA

AN ENCYCLOPAEDIA OF

Paushṭika, Jayada, Sarva-kānika or Dhanada, and Adbhuta (see details under Utṣedha).

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 Upamāna, there are architectural terms also to express length, breadth and width, e.g. dīrgha (for dairghya), tāra, vistāra, viśāla, vistṛiti, vistṛita, viśkambha, 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, utṣedha, 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) Ataḥ-pararh pravakṣhyāmi māṇonmanah viseshataḥ

'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 tād-vistāraṁ proktam unmānaṁ nāham eva cha

(Suprabhedāgama, xxxiv, 35.)

(4) Parimāṇonmānaṁ-mānaṁ dhāraṇāṁ rāja-vimudritam ī
Guṇa-sādhana-saṁdakṣaṁ bhavaṁ tu nikhilaṁ janāṁ hi

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.

(Śukranitisāra, ed. Oppert, 1, 310.)

MANA-BHADRA—A pavilion with twenty-six pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 12; see under Manḍapa.)

MANA-MANDIRA (see MANDIRA)—The observatory.

Cf. The observatories at Benares, Delhi, Ujjain, Mathura, and Jaipur.

(See Ind. Ant., Vol. xxxv, p. 234.)

MĀNAVĀ—Relating to Manu or human being, a pavilion with twenty-eight pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 12; see under Manḍapa.)

MĀNAṆGULA (see under ĀṅGULA)—The standard measure (equal to ⅛ inch), the unit of length.

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HINDU ARCHITECTURE

The smallest measure is the atom or paramānu, i.e., the particle of dust visible in the sunshine through a lattice—(Brihat-samhitā, LVIII, 1).
8 atoms=1 car-dust.
8 car-dusts=1 hair’s end.
8 hair’s ends=1 nit.
8 nits=1 louse.
8 lice=1 barley corn.
8 barley corns=1 mānāṅgula.

This standard āṅgula 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 ĀNGULA.)

MĀNUSHA—Relating to the human being, a kind of phallus. (Kāmikāgama, I, 35, 38; see under LIŚGA.)

MĀRGA—A road, a street, a way, a path, a lane, a passage, a canal, a course.

Chaṇḍālanāṁ praveśāya nirgamāya malasya cha 1
Jalasya nirgamārtham tu kshudra-mārgāḥ praśamśitāḥ 11
(Kāmikāgama, xxxviii, 8.)

MĀLIKA(-KĀ)—A class of buildings, a type of pavilion.

(1) Kuḍyasyānta-pradesē tu yuktyā chāvrita-mālikam 1
Mālikopari vapra(m) syād adhishṭhānam samodayam 1
(M., xxxi, 60, 64.)

A type of pavilion (maṇḍapa):
Evam tu mālikākāraṁ śesham prāg-uktavan nayet 1
(M., xxxiv, 315; see for description 297–314.)

Maṇḍape chordhva-kūtaṁ syāṁ mālikākṛiti(m) vinayset 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’bhayantare vāpi mālikā-maṇḍapaṁ hi vā 11
(Ibid., xxxi, 128.)

(3) Tā (śālā) eva mālikāḥ proktā mālāvat kriyate yataḥ 11
Paṅcha-daśa-karāntam tu kuryād āvṛta-maṇḍapaṁ 11
Maṇḍapena vinā vāpi tena māṇena piṭhikā 1
Vibhadrā vā sabhadrā vā karatavyā mālikā budhaiḥ 11
(Kāmikāgama, xxxv, 6, 99, 100.)
Kāmikāgama (Chap. xli, named Mālikā-lakshaṇa):

Classification:
Chaturdhā mālikā śāla sabhā-muṇḍaja-saudhāje II (1)

Definitions (vv. 2–5):
Śālāyām api śālāṅgā nishkrāntanana-sobhitā I
Sā śāla mālikā jīcēya śāstre' smin Kāmikāgame II
Sabhāvad vihitā bāhayē prāśadavad alanākṛita I
Uha-pratyūha-samyuktā yā sabhā sā cha mālikā II
Yathēsha-tiṣṭi-samyuktā bhoga-bhūmi-samanvīta I
Prāśada-vyāsa-dirghocchā prōktā prāśada-mālikā II
Maṇḍapasyokta-vistārāyāma-tūṅga-vībhuṣhini I
Sarvatramuṇḍākārāvatāt kathitā muṇḍa-mālikā II

Further classifications (vv. 6–7):
(i) Samchita, Asamchita, and Upa(also Apa)samchita.
(ii) Nāgara, Drāviḍa, and Vesara.
(iii) Jāti, Chhandha, and Vikalpa.
(iv) Śuddha, Miśra, and Śaṁkīrṇa.
(v) Vīja, Māla, and Ankura (this class is not specified).

(Excepting the last one, all the other classes occur in the Mānasāra also; see under Vīmāna-lakshaṇa.)

The details of these classes are given (vv. 8–22).

Still further classifications are given under the following names:
Sindhuca (vv. 25–28), Saṁpūrṇa (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-kalyāna (vv. 42–49),
Vijaya (v. 50), Bhādra (v. 51), Raṅgamukha (v. 52), Alpa
(vv. 53–54), Koṇa (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., I, 89.)

Mālikā-yuktā-śa(? sā)laṁ chet koṇa-stambhe dvitiyake I
Prathamāvāraṇe vāpi dvitiyāvāraṇe nyaset II

(Ibid., xxxi, 96.)

(4) Śailām śu(m)bhaṭa-sūta-kumbha-vilasat-kumbhām maḥā-maṇḍapaṁ
prākārānt paramalikā-vilasita(m) muktā-mayīṁ cha prāpā
(-bhā)m.

'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 Rajendradeva, lines 1–2, Ep. Ind., Vol. vii, pp. 145, 146.)
HINDU ARCHITECTURE

MĀLIKA-MANḌAPA—A pavilion of the Mālikā class of buildings.

(Suprabhedāgama, xxxi, 128; see under MĀLIKA.)

MĀLYAJA—A class of buildings, a type of pavilion.

(M., xxxiv, 153; see under MANḌAPA.)

MĀLYĀHUTA—A class of buildings, a type of pavilion.

(M., xxxiv, 316; see under MANḌAPA.)

MISRA—A building made of any two materials out of wood, brick, stone, iron, etc.

Eka-dravyāṁ tu śuddāṁ syād dvi-dravyāṁ misra-harmyakam

(M., xviii, 138, etc.)

Dravya-dvaya-yutāṁ miśraṁ saṁkīrṇaṁ bahubhir yutam

(Kānikāgama, XLV, 22.)

MISRITA—A kind of ornament prescribed for idols and kings.

(M., I, 1-3; see under BHŪSHAṆA.)

MUKULA—A bud-like crowning ornament of a pillar.

(M., xv, 32; see lists of mouldings under ADHISHTHĀNA, UPAPĪṬHA and PRASĀTRA.)

MUKULI—A type of round building.

(Garuda-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 ‘pra-pāṅga’ 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-śileṣṭakādyaiḥ

Ratnair aneka-bahu-loha-viśeshakaiḥ

(M., XLVII, 31-32; see also XLVIII, 68.)

MUKHA—The face, frontispiece, the front side of a building, the façade.

Svakīyāṅguli-māṇena mukham syād dvā-ḍaśāṅgulam

Mukha-māṇena karttavyā sarvāyava-kalpanā
t

‘The face (of one’s statue in length) should be 12 aṅgulas (=9 inches), being measured with one’s own finger. The whole body should be made symmetrical to the face.’—(Matsya-Purāṇa, Chap. cclviii, v. 19.)

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MUKHA-BHADRA

The front side of a building (see Kāmikāgama and Brīhat-saī̄hītā, 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.

Sarveshām mukha-bhadraṁ syāl lakṣaṇaṁ vakshyate’dhunaṁ
(M., xvii, 275; see also 276 f.)

Sarveshām mukha-bhadraṁ pārśve sopāna-saṁyutam
(M., xxx, 93.)

Parito’linda-bhāgena vāraṇaṁ (=door) mukha-bhadraṁ
(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. i, last para.)

Devā-Srī-śaśī-bhūshaṇasya kṛitīnā devālayāṁ kāritaṁ yugmaṁ maṇḍapa-sobbitam cha purato-bhadraṁ pratolyā saha
Kshetresasya tathā surālaya-varaṁ sphitaṁ taṇḍagam tathā bandhaṁ Kauḍika-saṁjñakaṁ bahu-jalāṁ dirghaṁ tathā khaṇitam
(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
(Matsya-Purāṇa, Chap. cclxix, v. 6; see also v. 11; also Garuḍa-Purāṇa, Chap. clxvii, v. 10.)

Prāśāda-garbha-mañnaṁ vā kurvivita-mukha-maṇḍapam
Sikharasya chaturthena agrato mukha-maṇḍapam
(Agni-Purāṇa, Chap. clxii, vv. 7, 12.)

'Made the mukha-maṇḍapa (muga-maṇḍaman) and consecrated (the shrine).’—(Two Anaimalai inscrip. no. II, Ep. Ind., Vol. viii, pp. 320–321).

MUKHA-VĀRAṆA—The entrance door.
(M., xxxv, 395; see Dvāra.)

MUKHYA-HARMYA—The main building, the chief temple.
(M., xiii, 14.)
HINDU ARCHITECTURE

MUNḍA-MĀLIKĀ—A class of buildings, the top room.
(Kāmikāgama, xli, 5; see under Mālikā.)

MUNḍA-HARMYA—The top room.
(See Kautiliya-Arthaśāstra under Chūliharmya.)

MUNḍAKA-DVĀRA—A kind of upper door.
(See Kautiliya-Arthaśāstra 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.
(Mahāvaṃśa, 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. Agastya is measured according to the seven tāla, Kāśyapa and Bṛigu according to the eight tāla, and Vāshishṭha, Bhrigu, 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 (Kāmikāgama, liv, 1; see under Prastara).
A member of the column (M., xv, 185; see under Stambha).
A kind of roof (M., xvi, 51; see under Valabhi).
A (crowning) part of a building (M., xviii, 202).
A part of the rampart:
Vajrākritiś cha vapraṅgaṁ cchatrākāram athāpi vā
tārāṁ vajanaṁ chaiva mushṭi-bandhaṁ tridhāṅavitām
(M., xxxi, 66–67.)

A part of an arch (M., xlvi, 65; see under Torāṇa.)

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MURTI—An image, a statue, an idol.

(1) An image, a statue (M., 11, 26, etc.).
(2) Aṅgulaṁ cha tathā mūrtiṁ chatur-aśti-saṁmitaṁ (Bhavishya-Purāṇa, Chap. cxxxi, v. 7.)
(3) Deśānurūpa-bhūshaṇa-veshālaṅkāra-mūrtibhiḥ kārā (Bṛihat-saṁhitā, lviii, 29.)
(4) Śilākhareṇa janīta satya-sandhyasya bhautil (Bhavishya-Purāṇa, Chap. cxxn, v. 7.)
(5) Deśānurūpa-bhūshaṇa-veshālaṅkāra-mūrtibhiḥ kārā (Bṛihat-saṁhitā, lviii, 29.)

Murtiḥ kārtīmayī chāya kṛitā 'tenaiva śāsvatī
dh’, by the stone-chisel a material body of Satyasandha was executed, and by the same an eternal body of his fame was produced."

The two inscriptions (nos. 33, 34, H. S. I. I., Vol. 1.) record that a king Guraṇabhara . . . constructed a temple of Śiva on the top of the mountain and placed in it a liṅga and a statue of himself."

(Trisirapalli Cave inscrip., no. 33, v. 4, H. S. 1. I., Vol. i, pp. 29, 30.)
(5) Uttara-bhāgada Kaisāleyalli pāñcha-vimsati-lilā-mūrtigaṇaṁ pārtiyā (Ep. Carnal., 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 mūrti occur; they are to be distinguished: bera or bimba is an idol of a god, vigraha (or image) expresses almost the same idea, mūrti implies the statue of both gods and men, and so also does pratimā.

MURTI-KANTA—A type of storeyed building.

A class of five-storeyed buildings (M., xxiii, 19–24; see under PRASĀDA.)

MULA-DANDA—The regulating column of a building, the foundation pillar.

The main column (M., xv, 236; see also l, 104, etc., under STAMBHA).

MULA-BERA—The chief deity in a shrine, the principal idol of a temple.

MULA-STAMBHA—The foundation pillar, the regulating column of a building.

MULA-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 Śri-Mula-sthāna at Tirukkalukkuṇram.’—(Inscrip. at Tirukkalukkunram, line 34, H. S. I. I., Vol. iii, p. 148.)
HINDU ARCHITECTURE

MÜLA-HARMTYA—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.


Sarva-tithi-mrīgāṁ pratyante chānyan mrīga-vanaṁ bhūmivāśena vā nivesayet!

(Kautiliya-Arthāśāstra, Chap. xxiii, p. 49.)

MRINĀLAKA—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, liv, 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 Prāsāda.)

MERU—A class of buildings mostly storeyed.

(1) A type of buildings which are hexagonal (in plan), have twelve storeys, variegated windows and four entrances, and are 32 cubits wide.

(Bṛhatsamhitā, lvi, 20; see J. R. A. S. N. S., Vol. vi, p. 318.)

Paṁcha-chatvāriṁśan-meru-lakṣāṇādhyāyāḥ—the chapter on the description of forty-five kinds of Meru buildings; they are described by the following authorities:

(2) Prāsāda-maṇḍana-Vāstu-śāstra of Sūtradhāra Maṇḍana (Chap. vi, Ms. Egg. 3146, 2253, fol. 26 b).

(3) Matsya-Purāṇa (Chap. colxix, vv. 28, 31, 53, see under Prāsāda).

(4) Bhanishta-Purāṇa (Chap. cxxx, v. 27; see under Prāsāda.)

(5) Agni-Purāṇa (Chap. civ, vv. 14-15; see under Prāsāda.)

(6) Garuḍa-Purāṇa also describes the same kind of Meru temple as the Agni-Purāṇa:

Śata-śṛṅga-saṁyukto meruḥ prāsāda-uttamah!

Maṇḍapās tasya karttavyā bhādraid tribhir alaṅkṛitaḥ!

(Chap. xlvii, v. 24, cf. also v. 39; see under Prāsāda.)
(7) A building with eight śālās (compartments) and eight kūtās (towers or domes):

Merur nāma iti khyātas tv-āśṭa-śālāśta-kūṭākama(-ḥ) II

(Suṣrāḥṣeḍāgama, xxxi, 43.)


(9) See Bheraghat inscrip. of the Queen Alhana Devi (v. 9, Ep. Ind., Vol. II, pp. 11, 15).

(10) Kanaka-sī-(śi)glapita-gagana-khelat-khecharī-khedah I

Kim aparam iha kās(ś)yām yasya dughdhābhdhi-vichī-valaya-bahalakirtteḥ kīrttanaṁ karna-meruh II

‘Of him whose fame is like the circle of waves of the milky ocean, need we say more than that here at Kāśī there is a temple (erected by him), Karna-meru (so lofty), that the wind of the flags which wave from its golden spires lessens the fatigue of the damsels of heaven, when playing in the sky.’—(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 dvipa on which the gods dwell (surālaya), and it is figuratively applied in geographical names to any hill covered with splendid temples and palaces.’

‘Another figurative meaning of Meru, derived from the notion that mount Meru is the home of the gods, a large temple with six towers, twelve stories and wonderful vaults (Brihat-saṃhitā, lvi, 20.)’

‘According to Prabandha-chintā-maṇi (p. 134, see also p. 175 f.) King Karna of Gujarāt constructed a building of this kind, called Karna-meruh Prasādah, in Anhilvād.’

‘Similarly the Prabhāvaka-charitra (xii, 402) mentions a Śiva temple called Siddhā-meru.’

‘As regards the name Ajaya-meru, its meaning is no doubt (as the Prithvī-raja-vijaya, v. 100, suggests), the Meru made by Ajaya-rāja.’

‘Thus we have in Rājputānā Jesal-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 Jaina books), ‘the Meru made by Jesala,’ which primarily denotes the hill-fort, rising with its temples and palace above the town of Jesalmer or Jesalmar in Marvāḍ, Komalmer, properly Kumbhala-meru, ‘the meru built by Kumbhala or Kumbhakarna,’ which is the well-known hill-fort in Mevāḍ. (In the Rājputana Gazetteer, Vol. III, p. 52, the fort is called Komalgarh, while Col. Tod.
HINDU ARCHITECTURE

MAULI

gives Komalmer). The name Kumbhala-meru occurs in the Jaina Paṭṭāvālis (see the description of the Kharaṭara, no. 56, Śrīpuṃ-Jina-samudra, Ind. Ant., Vol. xi, p. 249), and Balmer or Barmer, properly Bāhaḍa-meru, the Meru made by Bāhaḍa, a hill-fort in Mallāni (Rājputana Gazetteer, Vol. ii, p. 271). The form Bāhaḍa-meru is used by the Jainas (see the description of the Kharaṭara, no. 58, Śrīpuṃ-Jina-samudra, Ind. Ant., Vol. xi, p. 249). In Kaṭhiavāḍ, there is Jhāṅjmer, (Bombay Gazetteer, Vol. vin, p. 459) properly Jhāṅjhā-meru, the Meru made by Jhāṅжа, 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.'—(Ahmadbad Jaina temples, Arch. Surv., New Imp. Series, Vol. xxxiii, p. 85.)

(13) 'Mandiram had the surname Jaya-meru-Śrī-Karaṇa-maṅgalam (lines 11 and 15 f.), which seems to be derived from Jaya-meru, one of the surnames of the Bana king Vikramāḍitya.'—(Inscr. of Rajaraja I, no. 50, H.S.I.I., 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 (Kāmikāgama, lxv, 31; see under Mālikā).

MERUJA—A type of building, a class of pavilions.

(M., xxxiv, 160; see under Māṇḍapa.)

MESHA-YUDDHA—A kind of joinery.

(M., xvii, 93, 112-113; see under Sandhi-karmā.)

MAULI—A head-gear, a crown.

Mānasāra (Chap. xlīx, 1-232, named Mauli-lakṣaṇa):

Various crowns and head-dresses are described: Jāṭā, Mauli, Kiriṭa, Karaṇḍa, Śirastraka, Kuṇḍala(Kuntala), Keṣa-bandha, Dhammilla, Alaka, Chūḍa, 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 Chūḍa are apparently various fancy modes of hair-dressing. Jāṭā (clotted hair) and Makuṭa (lit. diadem) are stated to suit Brahma and Śiva (Rudra); Kiriṭa and Makuṭa are prescribed for Viṣṇu in his different forms, such as, Nārāyaṇa and others (lines 17-18).
Other petty gods wear Karanḍa and Makuṭa (line 19). The love goddess Ratī (Manonmanī) wears Jaṭā, Mauli, Maṇḍala or Kuṇḍala. Sarasvatī and Sāvitri put on Keśa-bandha and Kuṇḍala. All the female deities may wear Karanḍa or Makuṭa. The kings Chakra-vartin (Sārva-bhauma) and Adhirāja wear Kiriṭa, Narendra puts on Karanḍa, Pārśnikīa uses Śiśastraka, or the Chakra-vartin and other kings may, as stated, wear Karanḍa or Makuṭa. Patra-patta is stated to be suitable for the king Paṭṭa-dhara, Ratna-paṭṭa for Pārśnikīa, Pushpa-paṭṭa for Paṭṭa-bhāj, and Pushpa-mālya (flower wreath) for Astra-grāha (lines 20–28).

Kuṇḍala (Kudmala) and Makuṭa are prescribed for the queen of Chakra-vartin, Keśa-bandha for the queens of Adhirāja and Narendra, Dhammilla and Kūmuda for the queens of Pārśnikīa, Paṭṭa-dhara, Maṇḍaleśa 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) Kiriṭa like veṇu-karṇa (bamboo-ear), Karanḍa like the beak of a peacock, Śiśastraka like budbuda (water bubble), and Dhammilla like vallika (creep) (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 Manḍapa.)
A class of halls (M., xxxv, 3, 10; see under Śālā.)

MAULI-BANDHA—A head-gear.

(M., xl, 109; see under Bhūshaṇa.)

MAULI-MUNḍA—The top part of a branch of the ornamental tree (kalpavṛkṣha).

Śakha-mūlaṁya parve tu mauli-munḍam cha yojayet!

(M., xlvi, 66.)
HINDU ARCHITECTURE

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.)

YAJṆA-KĀNTA—A type of five-storeyed building.

(M., XXIII, 34-41; see under PRASĀDA.)

YAJṆA-BHADRA—A type of building, a pavilion with four pillars.

(Matsya-Purāṇa, Chap. ccxx, v. 11; see under MANḌAPA.)

YANTRA-KAṆA—An architectural member of the bedstead, a band, a machinery or wheel at the legs to move a couch easily.

Pādāgre chāntarālam śyāt kuryāt tiryak cha yantrakam

(M., XLIV, 13.)

YAMA-SŪRYA—A type of building, a house with a western and northern hall.

(Brihat-sanhita, 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 PRASĀDA.)

YĀGA-MANḌAPA—A sacrificial pavilion.

(M., XXXIV, 37; XXXII, 65, etc.)

YĀGA-ŚALĀ—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 ADHĪSĪṬHĀNA.)

RAKTA-PATṭA (cf. RATNA-PATṭA)—A moulding of the base, a band.

(M., XIV, 289; see the list of mouldings under ADHĪSĪṬHĀNA.)
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.)

RAŃGA—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 Raṅga:
Maṇḍape maṇḍapam yat tu raṅgam ity-abhidiḥyate II
(Kāmikāgama, I, 94.)

(2) Courtyard:
Tasya madhye cha raṅge tu mautikena prapānvitam I
(M., xxxiv, 218.)

Mukha-śālā viśālā cha chatur-bhāgaṁ tathāyatam I
Purato’lindam ekāṁśāṁ bhittiṁ kuryāt samantataḥ I
Mulāgre dvi-dvi-bhāgena vāsa-raṅgam cha kārayet I
(M., xxxv, 117-119; see also xxxv, 50; xxxvii, 44, etc.)

(3) Uttare raṅgam ity-uktam tad-grīhiṇyā grīhaṁ bhavet II
Eka-śālā praśastā syat strīṇāṁ raṅgopajīvinām II
Pradhāna-śālā yatraiva raṅga-sthānam vidhīyate II
Raṅga-bhitti-samāyuktam dhāma-sopāṇa-saṁyutam II
(Kāmikāgama, xxxv, 47, 60, 62, 64.)

RAṆGA-PĪTHA—The stage proper.

(Bharata’s Nāṭya-śāstra, II, 66, 771, 102.)

See details under NĀTYA-GRIHA.

RAṆGA-BHUMI—The stage, the playhouse (see details under NĀTYA-GRIHA).

RAṆGA-MAṆḌAPA—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 Bhāvanaprakāśana (x, 518), implying singing, playing upon musical instruments, dancing and acting jointly or separately. See details under NĀTYA-GRIHA (VEŚMA).

Cf. Nāṭ (nrītta) mandira implying the detached maṇḍapa or hall in front of a temple, where the visitors assemble and indulge in religious music.

(1) An assembly-hall (Hampe inscrip. of Krishnaraya, lines 24, 32, north face).
'In the Zeitschrift der Deutschen Morgenlandischen (Bd. lviii, s. 455) Dr. Bloch makes some remarks respecting a cave in Râmgarah hill in Sarguja, which from its arrangement and inscriptions appears to have been evidently intended for dramatic performances.'

'The so-called queen's cave and that of Ganesa 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-griha (Kūmāra-sambhava, 1, 10, 14); (2) Śilā-veśman (Megha-dūta, 1, 25).

(Indian Caves as Pleasure-resorts, Ind. Ant., Vol. xxxiv, p. 199, para. 3; p. 200, para. 1.)

(2) Iraṅgada happaligeyuman imahā-sopāna paṇṭiyumāṁ rachisidam Śrī-Gommaṭa-devara suttalu raṅgama-happaligeym bigiysidan—'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-svāmināmūnā!

Nāgena Pārśva-devāgre nṛitya-raṅgāśma-kuṭṭime !

'By Nāga, the Vīra-Ballāla, paṭṭana-swāmi, were built the dancing hall and terrace of Pārśva Deva.'

Nṛitya-raṅgamumāṁ mādīsida—'and in front of the basadi of Kama-ṭha 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.)

RĀNGA-MUKHA—A class of buildings, the forepart of a theatre or stage.

(Kāmikāgama, xliv, 52; see under MĀLIKA.)

RĀNGA-ŚINSHA—The forepart of the stage, the platform made of wood (Bharata's Nāṭya-śāstra ii, 71). See details under NĀṬYA-GRIHA (-VEŚMA).

RATNA-KALPA—A kind of ornament prescribed for idols and kings.

(M., l, 3; see under BHUSHANA.)

RATNA-KĀNTA—A class of six-storeyed buildings.

(M., xxiv, 19; see under PRASĀDA.)
RATNA-GRIHA—The jewel-house, the ady tum of a Buddhist temple, a stūpa or tope.

Ratna-grihecha dipako jvalatu! mama chāparārddhāt pānchaiva bhikshavo bhumjatāṁ ratna-grihe 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-griha which must imply a room or a particular part thereof, and not the whole ‘stūpa.’—(Sanchi stone inscrip. of Chandragupta II, lines 9–10, C. I. I., Vol. iii, F. G. I., no. 5, pp. 32, 33–34, note 5 on p. 33.)

RATNA-PAṬṬA—A moulding, a jewelled band, a jewelled turban.

A moulding of the pedestal (M., xiii, 84; see the list of mouldings, under Upāpiṭha.)

A head-gear (M., xlIX, 16; see under Bhūshaṇa).

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 inscrip. of Vijayasena, v. 11, Ep. Ind., Vol. i, pp 308, 313.)

RATNA-BANDHA (see RAKTA-BANDHA)—A class of bases.

(M., xiv, 281–296; see the list of mouldings under Adhisṭhāna.)

RATNA-MANḍAPA—A kind of pavilion.

(M., xxxii, 48; see MANḍAPA.)

RATNA-RAṆJAKA—One of the three library buildings in the University of Nalanda (see under DHARMAGANJA).

RATNA-SĀGARA—One of the three library buildings in the University of Nalanda (see under DHARMAGANJA).

RATNI (cf. ARATNI)—A measure of 21 aṅgulas or about 16 inches.

Ratnir aṅgula-parvāṁ sarīkhayā tv-eka-viṁśatīṁ

(Brahmāṇḍa-Purāṇa, Part I, 2nd anushaṁgapāda Chap. vii, v. 98,)

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HINDU ARCHITECTURE

RATHA

A measure equal to the cubit with closed or clenched fist (Suprabhed-āgama, 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. xlii, 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, Prabhaṃjana-bhadraka, Nivāta-bhadraka, Pavana-bhadraka, Prishada-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 Baudhās and of the Jinaṇas are described (lines 138-171, 3-111).

(2) Svarṇaiḥ sughaṭitam sādhu-ratha-trayam āramkṛitanī
Dukula-ratna-mālādyair bahu-mūlyair driḍhaḥm mahat II
(Skanda-Purāṇa, Vaishṇava-khaṇḍa-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.)

RATHA—A type of building, a shrine, a temple.

Ashtamāṃśena garbhāsya rathakānāṁ tu nirgamaḥ
Paridher-guṇa-bhāgena rathakāṁs tatra kalpayet
Tāt-tritīyena vā kuryād rathakānāṁ tu nirgamaḥ
Vāma-trayāṁ sthāpanīyaṁ rathaka-tritaye sada

(Agni-Purāṇa, Chap. xliv, vv. 13-14.)

Nemiḥ pādona-vistīrṇā prāśādasya samantataḥ
Paridhes trayāṁsako madhye rathakāṁs tatra kāryayet

(Ibid., Chap. civ, 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-VIṬHI.)

RAHASYĀVĀSA-MANDAPA—A pavilion where kings reside in secret, a bed-room, a private chamber.

(M., xl, 147 ; see under MAṆḌAPA.)

RĀJA-GRIHA—The royal palace.

(See details under RĀJA-HARMYA.)

RĀJA-DHĀNI (see under NAGARA)—The king's residence, the capital city where the king usually resides, the seat of Government, the metropolis.
HINDU ARCHITECTURE

RAJA-HARMYA

Definition:
Vidya-sthānam tu tadvat syāt bahu-senā-samanvitam
Rāja-veśma-samāyuktā rāja-dhāniti kathaye

(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 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 (grama-nagara-kheḍa-kharvvaṇa-madāṃba-droṇa-mukha-pura-patţana-rāja-dhānī), on whatever side one looked, in these nine forms did the Kuntala-deśa shine.—(Ep. Carnat., Vol. vi, Shikarpur Taluq, no. 197; Transl., p. 124, para. 1, last seven lines ; Roman Text, p. 214, line 27 f.)

RAJA-PATHA—The broad street, the big road, the highway.
Dhanūṃshi daśa-vistīrṇaḥ śrīmān rāja-pathah kṛtaḥ
Nṛ-vāji-ratha-nāgānām unasībādhas tu samīcharaḥ
Dhanūṃshi cāpi chatvāri śākha-rathyās cha tair mitā
trikā rathyoparathyāḥ syur dvikās chāpy-uparathyakāḥ
Jaṅgha-pathaḥ chatush-pādas tri-pādaṁ cha grihāntaram
Dhṛiti-mārgas tūrddhva-shashṭham kramaśaḥ padikaḥ śrītaḥ

(Brahmāṇḍa-Purāṇa, Part i, 2nd annushaṅga-pāda, Chap. vii, vv. 113, 114, 115.)

RAJA-VITHI—The public road, the broad street, a road which runs round a village or town, also called Maṅgala-vithi and Rathavithi.
Rāja-vīthiti vikhyātā grāmādeh bahīr-āvṛtā
taṇḍa maṅgala-vīthiti ratha-vīthiti kathītā

(Kāmikāgama, xxi, 2.)

RAJA-HARMYA—The palace of a king.
Maṇasāra (Chap. xl, 1–160, named Rāja-grīha):
Palaces are divided into nine classes with regard to their size and as they belong to the nine classes of kings, namely, Sarvabhūpa (or Sārva-bhauma, otherwise called Chakra-vartin) (lines 32, 1–9), Mahā-rāja (lines 10–15), Narendra (lines 16–19), Pārshñika (lines 19–22), Paṭṭa-dhara (lines 23–25), Maṇḍaleśa (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 437)
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 TALĀ 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-pitha or royal chapel is installed in the Bramasthana 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. Shoḍaśa-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 nairīte ।
Āsthāna-mañḍapam kuryāt pushkarinyāṁ cha vāyave ।
Nāgasya vānake yāmye kuryād ārāma-deśakam ।
Pushpodyānam tataḥ kuryāt mukhya-bhallaṁake'pi cha ।
Nṛttāgāram tataḥ kuryān nānā-nṛttāṅganāni cha ।

(M., XL, 117-121.)

Tritiye vithiś tasyāṁśe rahasyāvāsa-mañḍapam ।
Iśe vā vitathe chaiva raṅga-mañḍapam eva cha ।

(Ibid., 147.)

Stables, cow-sheds, etc., where domestic animals are kept, are generally built near the main gate:

Dvauvārīka-pade chaiva mayūrālayam eva cha ।
Dvārasya dakshine pārśve vyāgrakālayam eva cha ।

(Ibid., 144-145.)
Pārśvake mesha-śālā cha satyake vānarālayam |  
Somād śāna-paryantāṁ vāji-śālāṁ prakalpayet |  
Yāmyādi-pāvakāntāṁ syād gaja-śālāṁ prakalpayet |  
Tasmāt tu nairṛityāntāṁ kukutālayam eva cha |  
Vāyu-koṇādi-mukyāntāṁ mṛgāṇāṁ 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 (śūla-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 Bhṛiśa, 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 Rājaṅga, of the Mānasāra are described the nine classes of kings, their courts, kingdoms, royalties and some special characteristics.

‘ Had a palace (Rājaṅga) 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-paśchimāvalindāv-anta-gatau tad-avadhi-sthitau śēshau | Ruchake dvāraṁ 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-saṁhitā, lxi, 35, J. R. A. S., N. S., Vol. vi, p. 286.)

Sama-chaturas’ro ruchakah—a column with four rectangular sides is (called) ruchaka (ibid., v. 28).

A kind of quadrangular building :

(2) Agni-Purāṇa (Chap. cv, vv. 14-15 has ‘Charuka,’ see under Prāśāda).

(3) Garuda-Purāṇa (Chap. xlvi, vv. 24-25; see under Prāśāda).

RUCHIRA—A kind of pedestal or platform at the bottom of a column, a portico.

Garbha-māna-pramāṇena prāśādam śrīnuta dvijāḥ | Vibhayja navādha garbham madhye syāl liṅga-pīṭhikā ।
Pāḍāśyakaṁ tu ruchiṁ pārśvataḥ parikalpayet | Māṇena tena vistāro bhittīnāṁ tu vidhiyate ।

(Matsya-Purāṇa, Chap. cclxix, vv. 15-16.)

439
RUDRA-KĀNTA—A type of building, a class of columns.

The sixteen-sided or circular pillars (M., xv, 21; see under STAMBHA).
A class of four-storeyed buildings (M., xxii, 34-43; see under PRĀSĀDA).

RUDRA-BANDHA—A kind of band, an ornament.
(M., li, 69; see under BHŪSHAṆA.)

RUPOTTARA—A type of entablature (see PRASTARA).
Cf. Athochchaṁ pāda-vistāraṁ rūpottaram ihoditam !
(Kāmikāgama, liv, 6, etc.)

RAURAVA—A type of storeyed building.
A class of nine-storeyed buildings (M., xxvii, 10; see under PRĀSĀDA).

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., xviii, 285; see MUKHA-BHADRĀ.)

Śikharālambanāntaṁ cha vedi-tāra-samanvitam !
(M., xix, 27.)

Lambanordhve daḷaṁ badhyā . . . . !
(Ibid., 39.)

Utsedhe cha tri-bhāgaikāṁ tasyādho chāgra-lambanām !
(Ibid., 170.)

Tr(i)yarśaṁ chāgra-vistāraṁ lambanaṁ pāṇcha-bhāgikām !
(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.)

LALĀTA(-MĀNDAPA)—Same as muṇḍa-harmya, and chūlī-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).

440
LÄNGALA—The plough.
For its architectural details see Mānasāra (Chap. v, 55-77).
LÄNGALĀKĀRA—Anything shaped like the plough, a pavilion with three faces, a type of hall.
(M.,xxxiv, 553; see under MANDAPA;
xxxv, 67; see under ŚALA.)

LÄNGALA-BHITTI—A kind of round corner wall, shaped like the plough.
Karṇe lāṅgala-bhitṭiḥ syād bhramarāvṛta-bāhyake
(M., xxxiv, 333.)

Prapāgraika-dvi-bhāgaṁ vā karṇe lāṅgala-bhittikam
(Ibid., 225.)

LIŃGA—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. lII, 1-376, named Liṅga):
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, Chhanda, 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 Udabhūta, 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) liṅga, and Bahu-liṅga (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) Kshaṇīka (for temporary worship) as contrasted with the (10) Sthira or permanent liṅga. All these kinds of phalli are described at great length. Various alternative measures are prescribed for each of them (lines 13-376). In some cases as many as 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-grīha or adytum. Various absolute measures are also given in some cases. The set of the nine alternatives
prescribed for height may begin with one cubit and end with four cubits and a half, the increment being by half a cubit. The breadth or width of the phallus is in like manner discussed at great length.

(2) Athātaḥ saṃpravakṣhyaṁ liṅga-lakṣaṇam uttalam 
Susnigdhaṁ cha suvaṛṇaṁ cha liṅgaṁ kuryād vichakṣaṇaḥ
Prāsādasya pramāṇena liṅga-mānāṁ vidhiyate
Liṅga-mānena vā vidyāt prāśadāṁ śubha-lakṣaṇaṁ

(Matsya-Purāṇa, Chap. cclxiii, v, 1-2.)

Etat sāmānyaṁ uddiṣṭaṁ prāśasāyeha lakṣaṇam
Tathaṁyaṁ tu pravakṣhyaṁ prāśaṁ liṅga-mānataḥ

(Ibid., Chap. cclxix, v, 7.)

Evaṁ ratna-mayaṁ kuryāt sphaṭikāṁ pārthivāṁ tatha
Śubhaṁ dāru-mayaṁ chāpi yad vā manasi rochate

(Ibid., Chap. cclxiii, v, 25.)

(3) In the Brihat-saṃhitā (lxxv, 53-55) where Varāhamihira seems to have condensed the details from the Matsya-Purāṇa, are given especially the architectural characteristics:

Liṅgasya vrīṭta-paridhirh dairghyena santṛtya tat tridhā vibhajet
Mūle tach chaturāśraṁ madhye tv-āṣṭāśri vrīṭtam atāḥ
Chaturaśraṁ avani-khāte mādhyaṁ kāryaṁ tu piṇḍikāśv-abhre
Dṛṣṭyochchhrāyena samā samantataḥ piṇḍikā svabhṛat

(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-saṃhitā, lxxv, 53, 54, J.R.A.S., N. S., Vol. vi, p. 329, notes i, 2.)

(4) Sarvesham eva liṅgānāṁ lakṣaṇaṁ śrīṇu saṁpratam
Madhya-sūtraṁ samāśādyā brahma-rudrāntikā budhaḥ
Skoḍāsaṅgula-liṅgasya shaḍ-bhāgair bhājitō yathā
Tad vaiyamanasūtraṁbhīyan mānaṁ antaram uchyate
Yavāśṭam uttare kāryaṁ śṛṣṭiḥ yava-hānitaḥ
Adho-bhāgaṁ tridhā kṛtvā tv-arthaṁ ekaṁ parītyayet
Aṣṭaḍhā tad-dvayaṁ kṛtvā ārdha-bhāga-trayaṁ tyayet
Urddhvaṁ cha paṃchamād bhāgād bhrāmya-rekhāṁ pralambayet
Bhāgam ekaṁ parītyaṁ saṃgamaṁ kārayet tayoḥ
Etam sādhāraṇam proktam liṅgānāṁ lakshaṇaṁ mayā

(Agni-Purāṇa, Chap. lxxiii, vv. 8-13.)
NOTE—Here each unit is one-eighth of the height of Sikha.

PROPORTIONS OF LUPA.

LAKSHMI STAMBHA
(5) Svayambhuvam vāṇa-liṅgam daivikaṁ chārshakaṁ tu iti
Bhā-(Gā)navam māṇusham liṅgam saṭ prakāraṁ prakīrtitam I
(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 Īyotir-liṅgas:

(1) Somanātha (at Verawal, Junagadh State, Guzrat).
(2) Trimbakeśvara (at source of the Godāvari, Nasik).
(3) Mummaleśvara (at Onkar, Mandhata, district Nimar, C. P.).
(4) Mahākāleśvara (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) Rāmeśvara (at Ramnad District, Madras).
(9) Mallikārjuna (at Śrīśaila, Carnool District, Madras).
(10) Nāganātha (near Dwarka, Guzrat, or at Oundh, Hyderabad, Deccan).
(11) Ghṛishnēśvara (Pūrṇa-jyotish, near Ellora Caves, Hyderabad, Deccan).
(12) Bhimā-sāṅkara (30 miles from Poona).

N.B.—These do not include three other famous liṅgas, namely:
(A) Paśupatinātha (at Katmunda, Nepal).
(B) Amarnātha (in Kasmir).
(C) Kailāsānātha (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 samkshipya vakshyāmo lupānāṁ lakṣaṇāṁ vayam I
Uttarasyānurūpeṇa tāsāṁ tāram udīritam I
(Vāstu-vidyā, ed. Gaṇapati Śastri, x, 1, f.)

(2) Lūpāroha-kriyā-yuktam anyat pūrvokta-vartmanā I
Athavā-sarva-sālāyāṁ lūpārohaṇam eva vā I
(Kāmikāgama, xxxv, 69.)
In connexion with the entablature:

Lupākāraṁ tu tat kuryād dalasyākritur eva vā

(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, antariksha, and pushkala; and those for residential buildings are called mahī, jyā, kāsyapī, kshoni, ārvī, gotrā, vasūṁ-dharā, and vasudhā.

(M., xvii, 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 ŚAṆKU).

LOSHTA (see KALASA)—A lump of earth, a clod, an architectural object resembling partly the finial.

The Vāstu-vidyā (ed. Śāstri) has a chapter (xvi) named Mṛit-losshta-lakṣhaṇa (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), nīvra-losshtānī (v. 34), krūra-losshtānī (v. 35), kōṇa-losshtānī, puṭa-losshtānī, ūrdhva-losshtānī (v. 36), and svarṇādi-losshtā (v. 39).

LOHA (see under ĀBHASA)—Iron used both as an architectural and sculptural material.

One of the metals of which idols are made:

1. Mrīyumayāṁ yadi kuryāc chech chhūlaṁ tatra prakalpayet
   Lohajāṁ tv-avisēșhaṇa madhūchchhishṭena nirmitam

   (Suprabhedgāma, xxxiv, 21.)

2. Evam dvi-trayaṅgulaṁ vāpi lohajāṁ prātimodayam

   (M., xii, 119.)

   Lohajāṁ mṛit-sudhā chaiva . . .
   Uttamaṁ lohajāṁ bimbaṁ pithābhāsaṁ tu chottamaṁ

   (M., li, 6, 19.)

See further illustrations under ĀBHASA.

V

VAKTRA—The face, a moulding.

A moulding of the column (M., xv, 212–219).

The face (M., lii, 20, etc.).

See the lists of mouldings under ADHISHTHĀNA and UPAPĪTHA.
HINDU ARCHITECTURE

VAJRA-BANDHA

VAKRA—Bent, winding, curved, curled, a type of octagonal building.

(Garuḍa-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, liii, 28).
A paste, plaster or cement: Kalkaḥ kṛito dvitiyo'yaṁ vajrākhyah (Bṛihat-saṁhitā, lvii, 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 Adhisṭhāna).
A moulding of the pedestal (M., xiii, 74; see the list of mouldings under Upapīṭha).

VAJRATARA—A paste, plaster, cement.
Vajrataro nāma kalko'nyah (Bṛihat-saṁhitā, lvii, 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- Maṇḍalā.)

VAJRA-PAṬṬA—A moulding, a diamond band, a fillet.
A moulding of the base (M., xiv, 258; see the list of mouldings under Adhisṭhāna).

VAJRA-PĀDA—A diamond pillar, a type of small pillar.
A pillar of the bedstead (M., xlviv, 61).

VAJRA-BANDHA—A diamond band, a type of base.
A class of bases (M., xiv, 259-271; see the list of mouldings under Adhisṭhāna).

445
VAJRA-LEPA—A paste, plaster, cement.

Kalko'yaṁ vajra-lepākshaḥ l
(Bṛhat-saṁhitā, LVII, 3 ; see J.R.A.S., N. S., vi, p. 321.)

VAJRA-LIŃGA (see LIŃGA)—A kind of phallus.

(M., LI, 330 ; see under LIŃGA.)

VAJRA-SAMGHĀTA—A paste, plaster, cement.

Maya-kathito yogo'yaṁ vijñeyo vajra-saṁghātaḥ l
(Bṛhat-saṁhitā, LVII, 8 ; see J.R.A.S., N. S., Vol. vi, p. 322.)

VAJRA-SVASTIKA—A kind of building.

A kind of octangular building (Agni-Purāṇa, Chap. cix, vv. 20–21 ; see under Prāśāda).

VAJRĀSANA (see BODHI-MANḍA)—A diamond throne, the miraculous throne under the Bodhi-tree at Gaya, on which Buddha and his predecessors sat when attaining perfect wisdom.

(1) ’Bodhimanda is the name of the miraculous throne under the Bodhi-tree at Bodh Gaya, also called the 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 kritam ātma-manovad uchchair vajrāsanasya bhava-nāṁ bhuvanottamasya l

‘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-saṁghāiś cha saṁyuktaṁ sarvataḥ purīṁ l
Commentary : vadhūnāṁ nāṭaka-sāḷā l

(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-daṁḍāvākṛśṭaṁ parikhāyāḥ shad-daṁḍothcrofthritam avarud-dham tad-dvi-guṇa-vishkambham khāṭād vapraṁ kārayet l
Vaprasyopari prākāram . . . l

(Kauṭiliya-Artha-śāstra, Chap. xxiv, pp. 51, 52.)
VAPRA-BANDHA

(2) The surrounding wall of a village:
Grāmasya parito bāhye rakshārthaṁ vapra-saṁyutam ।
Bāhye vapraṁ suvṛttakam । । ।
(M., viii, 11, 37.)

Evaṁ grāma(m)-prasāram cha bahir vapra-saṁyutam ।
Parītaḥ parikhā bāhye vapra-yuktam tu kārayet ।
(M., ix, 61, 107; see also 147.)

In connexion with towers:
Etat paṭṭanam ākhyātam vaprayata-samanvitam ।
Sarveshām api durgānāṁ vapraṁ cha parikhair vṛıtam ।
(M., vii, 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-samarh mancharh manchordhve'rdhena vaprayuk ।
(M., xxii, 14, etc.)

Mālikopari vapraṁ syād adhisṭhānam 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) Yasottumāga-turaṅga-tāṁḍava-bhavaḥ prāṁśūtkaraḥ śainikaḥ svaḥ-
śīmāsu marud-gaṇābhaya-mahā-vapra-prākārō'bhavat ।
(Sridhara's Devapattana Praśasti, v. 13,
Ep. Ind., Vol. ii, p. 441.)

(6) Rāmeśvarāya ghanā-maṅṭapa-vapra-saudha-ramyālayāṁ samatanot
samatā rasajñāḥ ।
'He erected a temple (ālaya), adorned with a solid hall (maṅṭapa),
a wall and a plastered mansion (saundha) 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 (kavaṭa),
door-lintel, kitchen, ramparts (udagra-vapra), pavilion, and a pond named
the Vāsudeva-tīrtha.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 72;
Transl., p. 61; Roman Text, p. 142, line 8.)

VAPRA-BANDHA—A type of base.
A class of bases (M., xiv, 250, 259; see the list of mouldings under
Adhisṭhāna).

447
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 Virāta (*Jai-pur*).

Chatur-adhika-tri-daśa-bhāgarī harmya-viśālakaṃ 1
Ashṭāṃśena mahā-śālā pārśve śālā śivāṃśakaṃ 1
Dvyaśāmaṃ pañjara-śālā tad-arđhaṃ chāntarālaṃkaṃ 1
Anusāla tri-bhāgarī śyād ekāṃśaṃ antarālakaṃ 1
Dvī( dvya)ṃśaṃ pañjara-śālā cha pārśve bhā(hā)raḥ śivāṃ-śakaṃ 1
Kūṭā-nava(-nāma cha) dvi-bhāgarī syāt sarvaṃ yuktyaṃ sa-bhadrakaṃ 1
Mahā-śālā yugāṃśena madhyām atra (bhadrāṇī) prakārayect 1
Tale tale vimāne tu śālā-pañjāra-śoḍašaṃ 1
Kshudra-śālā dvi-hārā cha tan-madhye cāśāṭakaṃ bhavet 1
Chatur-dikṣau mahā-śālā cha chatush-kūṭaṃ tale tale 1
Evaṃ vairāṭa-kāntaṃ syāch chheshāṃ bhāgarīm tu pūravat 1

*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. civ, vv. 17-18; see under PRASADA).

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.*, lxx, 4; see under LĪNGA).

A kind of joinery (*M.*, xvii, 84, see under SANDHI-KARMAṆ).

An entablature (see under PRASTARA).

(2) Dvārālindo'nta-gataḥ praḍakṣhino' nyanāḥ subhas tatas chānyaḥ 1
Tad-vach cha vardhamāne dvāram tu na dakṣiṇāṁ kāryaṁ 1

*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.*—(*Bṛhat-saṁhitā*, lxxi, 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 entablature—(Kāmikāgama, lív, 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 entablature, a class of rectangular buildings, a top-room, a turret, a balcony, an awning, a tent, any temporary erection on the flat roof of a house.

(1) Tri-chandra-śālā bhaved valahīi

‘The roof must have three dormer-windows.’

Dr. Kern adds the following:

‘Comm. valahī vātāyana; vātāyana in general means “any place whither one goes to take an airing;” sometimes “a window” is intended by it, other times the flat “roof” of an Indian house. In the latter acceptation it is here used by Utpala, and frequently elsewhere; e.g. Kathāsarit-sāgara (95, 18): sva-grihottunga-vātāyana-gataḥ; (103, 162): harmya-vātayanārūḍhaḥ, etc.’—(Brihat-sanhitā, liv, 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 Prāṣāda).

A type of rectangular building:

(3) Agni-Purāṇa (Chap. cciv, vv. 16–17; see under Prāṣāda).

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

(5) Prāṣādāgravimāneshu valahīshu cha sarvadā

(Rāmāyana, ii, 88, 5, see further context under Prāṣāda.)

(6) Nāga-lokam . . . aneka-vidha-prāṣāda-harmya-valahī-nirūhya-sātasaṁkulam i

(Mahābhārata, i, 3, 133.)

(7) A synonym of the entablature (M., xvi, 19; see under Prastara).

A moulding of the entablature (M., xvi, 79; see the list of mouldings under Prastara).

In connexion with four-storeyed buildings:

Nānādhiṣṭhāṇa-pādaś ca valahībhiṣ ca bahu-bidhaiḥ i

(M., xxii, 94.)

(8) Kailāśa-tuṇḍa-śikahra-pratimāṇi chānyāṇy-ābhāṇti dirggha-valaśhīni sa-vedikāni i

Gāndharva-śabda-mukharāṇi nivishṭa chitra-karmmāṇi lolakadali-vaśābhirhāni 11

‘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
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) . . . punyābhivṛddhy-artham vād(-)abhīm kāra(ya)yitvā
ananta-svāmi-pādam pratiṣṭhāpya . . .

'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.' . . .

'Vāḍabhi (also called valabhi, see above) is explained as
meaning the wooden frame of a roof; a flat roof, house-top, top-room, turret,
top-floor, balcony; any temporary erection on the top of a palace: an
awning, a tent; but it seems to refer to a building here, and to denote
a flat-roofed temple.'—(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 (valabhi)
of the three worlds.'—(Ep. Carnal., 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., xlxi, 138; l, 33, etc.; see Bhūśiṇa; Deopara
inscrip. of Vijayasaṅga, v. 11, Ep. Ind., Vol. i, pp. 303, 313.)
A class of round buildings:

(2) Agni-Purāṇa (Chap. civ, vv. 12-18, see under Prāśāda.)
(3) Garuda-Purāṇa (Chap. xlvii, vv. 21, 23, 28, 29; see under Prāśāda.)
(4) The sixth moulding from the top of an entablature (Kāmikāgama,
liv, 9; see under Prastara).

VALLĪ (cf. VĀṬĀYANA)—A type of window.

(M., xxxiii, 483; see under VĀṬĀYANA.)

VASATI (see BĀṢADI)—A mart, a trading settlement, a quarter
of a town (Mārkaṇḍeya-Purāṇa, Chap. xlvi, 49-50), a residence, a
shrine, a Jain monastery or temple containing the image of a
Tīrthaṅkara.

(Jaina Rock inscrip. at Vālimalai, no. A,
v. 2, Ep. Ind., Vol. iv, p. 141, note 7, and
refer to Mr. Kittel’s Dictionary, p. 1383.)

VASUDHĀ—The earth, a kind of pent-roof.

(M., xviii, 178; see under Lūpā.)

VASTRA-NIP(Y)A—A jar-shaped ornament of the column.

Kumbha-madhya rakta(ratna)-bandhāṃ vastra-nip(y)āṃ cha vinya-
set ।

(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 Varmanadeva, line 8 f., *Ind., Ant.*, Vol. xvi, pp. 206, 207, note 33.),


(3) V(b)allala-devakasya vahaḥ
‘Water-channel constructed by Ballaladeva.’

VAHANA (see under STAMBHA)—Conveying, carrying, supporting, flowing, a boat, a raft, a conveyance, part of a column.

Stambharh vibhajya navadha vahanam bhago ghato’sya bhago’nyah

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 syāch chhayanaṁ cha tathaiva cha
Anuvaṁśa-grīha-dvāraṁ naiva kāryaṁ subhārthibhiḥ
Dvija-geḥasya vaṁśaṁ tu pūrvāgraṁ parikalpayet
Yāṁyāgraṁ kṣhatriyānāṁ tu paśchimāgraṁ viśaṁ bhavet
Śūdrāṁ uttarsyaṁ syād esha vaṁśaṁgrako vidhiṁ
(Kānikāgama, xxxv, 147, 149, 150.)

Prāg-vaṁśa-yorya-vaṁśaṁs cha nālikera-dalādibhiḥ
Āucchhāditaḥ prapā nāma prastaraṁ chātra maṇḍapah
Vaṁśādir asmā-sahitā śikharā-stūpikānvitaḥ
(Ibid., LIV, 15.)

Daṇḍikā-vāra-saṁyuktaṁ saṇ-netra-sama-vaṁśākam
Vaṁśopari gataḥ śālās chatusro’ sītānāmānvitaḥ
(Ibid., XLII, 19.)

(2) The backbone (*M.*, vii, 264; see also LXV, 158; LXVII, 82).

In connexion with the entablature:
Yathā-balam yathā-bhāram tathā vaṁśādi(m) yojayet
(M., xvi, 198.)
In connexion with the pillar:
Kuitya-vamśa-prati(r)-vamśam tuṅgaṁ yat tu samaṁ bhavet  
Tuṅgasyādhika-hīnaṁ ched dvi-paṅktiṁ nityam āvahet  
(M., xvii, 120-121.)

In connexion with the pavilion (maṇḍapa):
Adhishtānaṁ vinā kuryāj janmādi-pratarāntakam  
Athavā pada-vamśam cha samyuktam cha prapāṅgakam  
(M., xxxiv, 14-15.)

Vamśa-mūlāgrayoh sarve karkarikṛita-netrakam  
(Ibid., 399.)

In connexion with the hall (sāla):
Vamśa-mūlāgayor vāsaṁ vamśa-mūlaika-vāsakam  
(M., xxxv, 128.)

Harmya-tāra-vaśād dvāram vamśādhishṭhāna-pāduko  
(M., lxiv, 5.)

VAMŚA-KĀNTĀ—A class of twelve-storeyed buildings once prevailing in Vamśa-(ka), the capital of Kauśāmbi.

Tad eva hāram(-rā) tan-madhya chaika-bhāgena saushtikam  
Vamśa-kāntam iti prakram śesam pūrvavad ācharet  
(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.)

Ūrdhva-vājanam ekāṁśam aṁśam tat pāṭṭikā bhavet  
(Vāstu-vidyā, ed. Śāstri, ix, 24.)

The moulding at the top and bottom of the entablature (Kāmikāgama, liv, 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 Adhishṭhāna).

A moulding of dolā (swing, hammock).

Vājane cha dvi-valayāṁ syād ayasena balabalam  
(M., l, 106.)

VĀJI-SĀLĀ—A horse stable.  
(M., xl, 362; see under Śālā.)
VĀṬA—A road, a fence, an enclosure, courtyard.

Cf. Vāṭa-bhūmi (Kāmikāgama, 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
Chikhali-vāṭakena samam ekīkṛitya . . . 1
'The village named Tāmara-cheru combined with the Chikhali 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 dakṣiṇe vā nṛpāṇāṁ tredhā kāryā vāṭikā krīḍanār, tham 1
'At the left or right side a three-fold pavilion should be built for the sport of the kings.'—(Silpa-sāstra-tāra-saṅgroha, ix, 29.)

Uttare saralāīs tālaiḥ śubhā syāt puspha-vāṭikā 1
(Matsya-Purāṇa, Chap. cclxx, v. 29.)

Bhaktyā vidhāpitāṁ chābhyām āmrālohitā-manidiratāṁ (mā)ṭri-ha (rmye)ṇa (saṁyu)ktat vāpyā vāṭikayāpi hi 1
'Out of devotion he caused to be erected a temple of red colour and surrounded it with shrine of some mātā (? 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.

(Brihat-saṁhitā, lxxiii, 39; see under Prāsāda.)

VĀṬA-KSHETRA (see VĀṬAYANA)—A place for airing, a roof.

Kuṭumbabhūmi-mānaṁ tu vāṭa-kshetra-vivarjitam 1
(Kāmikāgama, xxi, 3.)

VĀṆA-LIṅGA—A kid nof phallus.

(Kāmikāgama, 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 :
Narāṇāṁ jālakarm sarvāṁ devānāṁ api yogyakarm 1 (572).
The measures, etc., are left to the discretion of the architects (573).
The general plan of windows is also given (574-581).

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Their shapes are represented by the following designs: nāga-bandha (snake’s band), valli (creeper), gavāksha (cow’s eye), kuṇjarāksha (elephant’s or deer’s eye), svastika (cross figure), sarvato-bhadrā (a figure with four façades), nandyavarta (a figure with openings on the sides), and pushpa-bandha (flower-band) (ibid., 582–584). Their architectural details are given (ibid., 585–600).

(2) Udag-āśrayaṁ cha vāruṇyāṁ vātāyana-samanvitam

(Ganuḍa-Purāṇa, Chap. xlvi, v. 16.)

(3) Prakāśārtham alpaṁ ūrdhvaṁ vātāyanaṁ kārayet

Pratiloma-dvāra-vātāyana-bādhyāṁ cha anyatra rāja-mārga-rathyābhyaḥ

(Kauṭiliya-Artha-śāstra, Chap. lxv, p. 167.)

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.’—(Mahēśvara’s Commentary on the Amarakośa, Ep. Ind., Vol. vii, p. 46, note 2; p. 41, line 58.)

(3) Dakshinā-diśābhāge kārāpitā vāpi tathā prapeyam cha

‘In the southern part there has been made an irrigation well and also a watering-trough.’—(Grant of Bhimadeva II, V. S. 1266, line 26–27, 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-saṁvat 93, line 7, Ind. Ant., Vol. xviii, p. 110.)

(5) ‘During the reign of Gaṇapati, the son of the prince Gopāla, the thakkura Vāmana built a public tank (vāpiṅkā).’—(Sarwaya stone inscrip. of Gaṇapati of Nalapura, vv. 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.’—(Manglan stone inscrip., line 6, Ind. Ant., Vol. xli, p. 87.)

VĀMA—A kind of phallus.

(M., lii, 3; see under Līṅga.)

VĀRA—A day of the week, a door, a gate, a formula of architectural measurement, a verandah.

(M., xxxiv, 170, 394, 529, 538, see details under Shad-varga.)

VĀRA-(KA, ṉA)—A covering, an enclosure, a door, a gate.

Kāmikāgama, xxx:

Alindasya samantāt tu bhāgenaikena vārakam
Pārśvayor ubhayaś chaiva chāgra-sālānusārataḥ (77)
Kāmikdgama, xxxv :

Etat sapta-talaṁ proktam rājaṁ āvāsa-yogyakam II (84)
Tad-adhastat samantat tu bhāgenaikena vārakam II (85)
Śālā-bhāge tu alinde vā prithu-vārāmśake api I
Vinyāsas tv-isha ākhyāto maṇḍapa ukta-bhūmike II (93)
Vinirgamsaya chaśāmo tad-vṛiddhyā tasya vistarāḥ I
Dvi-guṇānto vidhewayā syād evam syān madhya-vārānam I (102)
Madhye-vāraṇa-yuktam vā tad-vihīnam tu vā dvijāḥ I
Evaṁbhūtasya vāsasya samantāt syaḥ khalurikā II (103)

Ibid., XLV :
Bahu-varga-yutam vāpī dandikā-vāra-śobhitam II (16)
Parito vāram ekāṁśaṁ śālā-ṛṣāso dvi-bhāgataḥ II (23)
Bahir-vāra-samāyuktam vyāsa-pārśva-dvayaṁ api II (26)
Sāmśālīṣṭa-vāra-samāyuktaṁ śaṭcu cārdha-sabhā-mukham II (28)
Pūrvokta-sindukāṁ (building) vāra-vṛiksha-sthala-samanvitam I (31)
Agrc cha pārśvayoś chaiva kuryād ekāṁśa-vārakam II (38)
Tad-bahir vāram ekāṁśaṁ tad-bāhye tu vṛiṣha-sthalam I
Tad-bahiś cha chatur-dikṣu dvyaṁśaṁ vāra-nishkramaḥ II (43)

See also vv. 44, 45, 46, 55, 56, etc.

Ibid., xlII :
Utkṛṣṭhe tu anākaṁśaṁ dvyaṁśaṁ mārgas tu paritoṁśataḥ I
Antar-vāram athaikena śālā-ṛṣāso dvi-bhāgataḥ II (23)

See M., ix, 300, 519 ; xxxiii, 383 ; xxxiv, 119, 190, 200, 394, 408, 514
521, 526, 529 ; xxxv, 100, 120, 123, 238, 243, 265 ; xxxix, 128, etc.

VASA (-KUTI, ŚALĀ, SABHĀ)—Residence, synonym of an assembly-hall (Amarakōsha, ivi, 2, 3, 604), hall terrace.
(M., xxxv, 43-46, 82-84, 127-128, 138, 142, 155-156
221, 227, 241, 250, 282, 286, 288, 383,)

VASANIKĀ—A dwelling for use in spring, a house for the spring festival.

Tathā vanik-Mahallakaṁ satkā vāsaniṁkā pradattā—‘by the Mahallaka
the satka (?) hamlet (?) house) was given.’
Paśchimataḥ ṣṭhakura-kuṁḍanaṁkasya vāsanikā maryādā—‘to the west
the boundary is the dwelling of the Brahman Kundana.’—(Shergadhi
stone inscrip., lines 12, 13, 14 ; see also 9, 10, 11, Ind. Ant., Vol. XI, p. 176.)

VASA-RAÑGA (see RAÑGA)—The open or closed quadrangular
enclosure, the courtyard of a residential building.

Purato’lindam ekāṁśaṁ bhittiṁ kuryāt samantataḥ I
Mūlāgre dvi-dvi-bhāgena vāsā-raṅɡaṁ cha kalpayet I
(M., xxxv, 118-119.)
VASTU—Architecture in the broadest sense implying the earth (dhara), building (harmya), conveyance (yana), and bedstead (paryaṇka) (M., iii, 2–3). The building or harmya includes prasāda, maṇḍapa, sabhā, śālā, prapā, and (a)raṅga. The conveyance or yana includes ādika, syandana, sibīkā, and ratha. The bedstead or paryaṇka includes pañjara, maṇḍala, maṇḍala, kākāśṭa, phala-kāsana and bāla-paryaṇka (ibid., 7–12). The term denotes also villages, towns, forts, commercial cities, etc., a dwelling house, a group of houses (cf. PASTY), 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-vāsturū cha vakshye rājyādi-vriddhayā

(Agni-Purāṇa, Chap. cvi, v. 1.)

(3) Prasādarāma-durga-devālaya-maṭhādi-vāstu-māna-lakṣaṇa-nirūpaṇam

(Garudā-Purāṇa, Chap. xlvi, colophon.)

Cf. Āvāsa-vāsa-veṣmādau pure grāme vaṇik-pathe ī
Prasādarāma-durgeshu devālaya-maṭheshu cha ī

(Ibid., Chap. xlvi, vv. 2–3.)

(4) Saṅgraḥa-sīromani by Sarayū Prasad (xx, 1) quotes from one Vasishṭha without further reference:
Vāstu-jīānaṁ pravakshyāmi yad uktam brahmaṇā purā ī
Grāma-sadma-purādīnāṁ nirmāṇāṁ vakṣyate’ dhunā ī

(5) Griham kshetram ārāmas setu-bandhas taṭākam ādhāro vā vāstulḥ—Houses, fields, gardens, buildings of any kind (see SETU), lakes and tanks are each called Vāstu.—(Kauṭiliya-Arthaśāstra, Chap. lxv, p. 166.)

(6) The heavenly architect Viśvakarman, the mythical originator of Vāstu, is stated to be the father of nine artisans—goldsmith (svarṇa-kāra), blacksmith (karma-kāra), brazier or utensil-maker (kāṁṣya-kāra), maker of shell ornaments (śaṅkha-kāra), carpenter (sūtra-dhāra), potter (kumbha-kāra), weaver (kuvindaka), painter (chitra-kāra), and florist, gardener or garland-maker (mālā-kāra).—(Brahmanavaiśeṣa-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, archography, 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, i–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 Bhūparīkṣhā), 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.)
VASTU-KARMAN (cf. VASTU-VIDYA)—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 (vastu-karman) is distinguished from the science of building (vastu-vidya):

Vatthu-vijja ghara-vatthu-arama-vatthadinam guṇa-dosa-sallakhanka vijja I Vathu-kammanti akata-vatthumhi geha-patittha pana I

(Digha-nikāya, i, pp. 9, 12.)


See the Preface to this Encyclopaedia.

VASTU-KIRTI—A type of pavilion, a pavilion with forty-four pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 10; see MANḍAPA.)

VASTU-VIDYA (see VASTU-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 Silpa-śāstra 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 inscrip. (v. 43, Ep. Ind., Vol. ii, pp. 123, 128.)

VĀHANA—Carrying, conveying, a vehicle, a conveyance, an animal for riding or draught.

The riding animals of gods (M., LX, 1), their images are described (M., LX, 2-46; LXI, 2-151; LXII, 2-73; LXIII, 2-46; see under HAṂSA, GARUḍA, VṛṢabhA, and SīMa.)

VĀHINI-MUKHA—A fort, fortified city.

(M., X, 40; see under NAGARA and DUROA.)

VIKAṬA—Formidable, a hall, -a courtyard.

(Harsha stone inscrip., 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.
A class of buildings (M., xi, 104-107; xix, 1-5; xxx, 175-177; xxxiv, 549-552, see under Ābhāsa).

A type of door (M., xxxix, 28-35; see under Ābhāsa).

Rows of pent-roofs (M. xviii, 206-220).

A kind of phallus (M., lii, 49; see under Ābhāsa).

Karne sālā sabhā madhye chhandarh syach chhandam eva tat tat-tad-madhyaṁśake koshṭhe yasya syat tad vikalpakam iti (Kāmikāgama, xlv, 20; see also xlv, 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-kisāleyali puratana-vigrahagala pratisiṣṭheyam—'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.)

VIJAYA—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 Prāṣāda).

A class of pavilions (M., xxxiv, 153; see under Manḍapā).

A pavilion with forty-six pillars (Matsya-Purāṇa, Chap. cclxx, v. 10; see under Manḍapā.)

A type of throne (M., xlv, 6; see under Śimhasana).

A class of octagonal buildings:

(1) Agni-Purāṇa (Chap. civ, vv. 20-21; see under Prāṣāda).

(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 31-32; see under Prāṣāda)

A type of building (Kāmikāgama, xlv, 50, see under Mālikā).

VIṬAṆKA (see KAPOTA-PĀLĪKA)—A dovecot, a moulding of that shape.

‘Viṭaṅka 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-PĀLĪKA.

VITASTI (see under ĀṅGULA)—A measure, the span, the distance between the tips of the fully-stretched thumb and the little finger.

(1) Kanishṭhayā vitastis tu dvā-daśāṅgula uchyate i (Brahmāṇḍa-Purāṇa, Part I, 2nd anusharangapada, Chap. vii, v. 98.)

(2) Three kinds of span (Suprabhedāgama, xxx, 20-23; see under ĀṅGULA).
VITÅNA-(KA)—A cushion, a canopy.

A canopy of pearls (Ranganath inscrip. of Sundarapandya, v. 12, Ep. Ind., Vol. iii, pp. 12, 15).

Cf. 'Toraṇa-vitāṇa—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., xi, 1, 4, 27, 12, 17, iii, 38, 5, 6, v, 63, 2, vii, 66, 10, viii, 39, 1, x, 12, 7, A.-V., 1, 13, 4, xvii, 1, 15.)

VIDYĀDHARA—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.)

VIDHĀNA—An entablature.

(M., xvi, 20, 43, 203; see under PRASĀDA.)

VINIYOGA-MAṆḌĀPA—A refectory, a type of pavilion built in the third, fourth or fifth court of the compound of a temple, where refectorys or meals are prepared.

(M., xxxii, 8; see under MAṆḌĀPA.)

VIPULĀṆKA—A type of storeyed building, a class of six-storeyed buildings.

(M., xxiv, 19; see under PRASĀDA.)

VIPULĀKRITIKA—A type of storeyed building, a class of six-storeyed buildings.

(M., xxiv, 52; see under PRASĀDA.)

VIPULA-BHOGA—A site plan of 676 square plots.

(M., vii, 37–38; see PADA-VINYĀSA.)

VIPRA-KĀNTA—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.) 460
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 (garbha-griha) which is made in the centre of the temple.

'A car or chariot (of the gods) sometimes serving as seat or throne, sometimes self-moving and carrying its occupants through the skies; other descriptions make the Vimāna more like a house or palace and one kind is said to be seven 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.'

Cf. Rajato-vimānāṁ sapta-chakraṁ ratham
(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 (xviii) which is named Vimāna:

The general comparative measures of different storeys are given (ibid., 12-91).

The three styles, namely, Nāgara, Drāvida, 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-kilas) are also described (lines 144-171, 354-417)...

Vimānasya tu sarveshāṁ prajāpatyena māṇayet
(M., ii, 55; see also iii, 5-6; xiv, 426, etc.)

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VIMĀNA

AN ENCYCLOPAEDIA OF

Vimāne tri-grihe vāpi maṇḍapādini vāstuke
Grāmādīnāṁ cha sarveshāṁ mānayen māna-sūtrakam

(M., vi, 101-102.)

Purushaṁ deva-vimānasya sthāpayet purushesṭakam

(M., xii, 214.)

A tower:
Tād-ūrdhve cha vimānaṁ cha vedika-vedikāntakam

(M., xxii, 57.)

Maṇḍape dve vimānaṁ syād ekaṁ vā dvi-talaṁ tu vā

(M., xxxiv, 221.)

(2) Kechid vadanti devānāṁ mānushānāṁ vimānake
Vistāre sapta-shaṭ-paṇčha-chatus-tryṁśe’dhikam tribhiṁ II

(Mayamata, Chap. xx, v. 8.)

(3) Rāmāyaṇa, 1, 5, 16:
 Sarva-ratna-samākīrṇāṁ vimāna-griha-sobhitam
Commentary : Vimāna-grihaṁ sapta bhūmi-griham (a seven-storied building), and quotes the following from Nighaṇṭu:
Vimano’strī deva-yāne (god’s conveyance) sapta-bhumau cha sadmani (seven-storied building).

See also the following:
II, 88, 5 : Prāśadāgra-vimāneshu valabhīshu cha sarvadā Ī
(See further context under Prāśāda).
II, 2, 16; III, 33, 3; II, 57, 18; II, 59, 12; II, 88, 5;
III, 32, 4; IV, 50, 30; 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, 1, 185, 23:
Nānā-prakāresu vimānesu Ī

(5) Commentary quotes Medinī (N. 121) : Vimānaṁ vyoma-yāne
sapta-bhūmi-grihe’pi chet Ī
See the following Kōshas also:
(6) Hema-chandra (Abhidhāna-chintāmaṇi, 89, 190; 3, 417).
(7) Halāyudha (1, 83, etc.).
(8) Amarakośa (1, 1, 4, 3, 36, Pet. Dict.).
The essential parts:
(9) Shad-varga-sahitaṁ yat tu garbha-griha-samanvitam Ī
Āndhārāndhāri-hāroktā-khaṇḍa-harmya viśeshitam Ī
Kūṭa-sālānviṁtaṁ yat tu pañjaraṁ cha samanvitam Ī
Tilaka-kshudra-nāśi-yukta-toraṇaṁ cha samanvitam Ī
Brahma-dvāra-patākādyair aṅgair yuktaṁ vimānakam Ī

(Kāmkagama, L, 91-93.)
HINDU ARCHITECTURE

A type of quadrangular building:

(10) Agni-Purāṇa, (Chap. civ, vv. 14-15; see under Prāśāda).

(11) Garuḍa-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 inscrip. 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 Tiruvidaikali (temple) . . . which formerly consisted of layers of bricks, had become old and cracked,—the lord of Milaḍu . . . pulled down the temple, rebuilt the central shrine and the 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 inscrip. at Tirukkovalur, no. K, lines 5-7, Ep. Ind., Vol. vii, pp. 145, 146, 147.)

(17) Prāśāda-mālābhīr alahākritis ḍharāṁ vidāryyaiva samutthitāṁ
Vimāna-mālā-sadriśāṇi yattra grihāṁ pūrṇendu-karāmālāṁ
Hence, cleaving asunder the earth, there rise up houses which are decorated with successions of storeys, which are like rows of aerial chariots (and) which are as pure as the rays of the full moon.'—(Mandasor stone inscrip. of Kumargupta, 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.'—(Inscrip. of Vanavidyadhara, no. 47, line 1, H. S. I. I., Vol. iii, p. 100.)

(19) Vimarasa-nāyakkan caused to be built vimānas with all the necessary characteristics for the god and goddesses at Ponnuḍukki.'—(Ep. Carnat., Vol. xii, Tumkur Taluq, no. 19; Transl., p. 6, para. 2.)

(20) 'The Vimāna (of the temple of Paramēśvara at Gudimallam) has the so-called gaja-prīṣṭhākṛiti 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-prīṣṭhākṛiti-vimāna is found only in Śaiva temples, e.g. the Dharmēśvara temple at Manimāṅgalam, the Śaiva temples at Suman-
VIMĀNA-CHCHHANDAKA AN ENCYCLOPAEDIA OF
galam, Peṇṇagaram, Bhāra-dvājāsrama near Arcot, Tiruppullivanam
Konnur (near Madras), vaḍa Tirumullaivāyil, etc.'—(Five Bana inscrip.
at Gudimallam, Ind. Ant., Vol. xl, p. 104, line 6, note 2.)
(21) Nirmiśi prākāra-svaraṇa-kalāśa-yukta-gopura-vimāna-sahitam
‘Created the Chāmarājeśvara temple together with its precincts, gopura
adorned with golden kalāśas, and tower.’—(Ep. Carnat., Vol. iv, Chāma-
rājñagar 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) Brihat-saṅkhita (Chap. lvi, 22, J.R.A.S., N. S., Vol. vi;
p. 319; see under Prāsāda).
(2) Matsya-Puraṇa (Chap. cc.lxix, vv. 28, 32, 33, 47, 53; see under
Prāsāda).
(3) Bhavishya-Puraṇa (Chap. cxxx, v. 29; see under Prāsāda).
VIVĀHA-MANḌAPA (see Manḍapa)—A pavilion erected for
the wedding ceremonies.
(Skanda-Puraṇa, Māheśvara-khaṇḍa-
prathama, Chap. xxiv, vv. 1-67.)
VIVRITA—A type of storeyed building, a class of the nine-storeyed
buildings.
(M., xxvii, 20-22; see under Prāsāda.)
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-Puraṇa (Chap. civ, vv. 16-17; see under Prāsāda).
(2) Garuḍa-Puraṇa (Chap. xlvi, vv. 21-22, 26-27; see under
Prāsāda).
A pavilion with 100 columns (Suprabheddgama, xxxi, 104; see under
Manḍapa).
A class of buildings (Kāmikāgama, xlv, 41; see under Mālikā).
A hall with thirty-eight pillars (Matsya-Puraṇa, Chap. cc.lxx, v. 11:
see under Manḍapa).
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VIṣALĀKSHA—A site plan of 784 square plots.

(M., vii, 41-42, see under PADA-VINYĀSA.)

VIṢVAA-KĀNTA—A type of storeyed building.

A class of five-storeyed buildings (M., xxxii, 16-18; see under PRA-ŚADA).

A class of nine-storeyed buildings (M., xxvii, 27-33; see under PRASĀDA).

VIṢVAA-VIDYĀLAYA—A university, a place of learning of universal subjects in Arts and Sciences, comprising various college buildings, 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, Kauśambi, Sarnath, Mathura, Nāsika, Amaravati, Nāgārjunikūṇḍa, 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.)

VIṢVEŚA-SĀRA—A site plan in which the whole area is divided into 900 equal squares.

(M., vii, 45-46, see under PADA-VINYĀSA.)

VIṢHĀNA-(KA)—The horn, the tusk, the wing of a building.

Vishānaka-samāyukto nandanaḥ sa udāhrītah

‘That (prasāda) is called nandana which is furnished with a vishānaka (wing).’—(Matsya-Purāṇa, Chap. cclxix, v. 33.)

VIṢHKAMBHA—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 door.

(1) Harmya-pādasya viṣhukambhaṁ samaṁ mañjūsha-vistṛitiḥ

‘The length of the vault is equal to the width at the foot of the mansion.’—(M., xii, 29.)

(2) Dvārasyārdhena viṣhukambhaḥ—half of the door gives the width 2.

(Bṛihat-saṁhitā, liii, 24.)

Sāśṭāṁśo viṣhukambho dvārasya dvi-guṇa uchhrāyaḥ

(Ibid., v. 25; see J. R. A. S., N. S., Vol. vi, p. 284, note 3.)

(3) Tehsāṁ āyāma-viṣhukambhāḥ sanniveśāṁtarāṇi cha

Kṛitrīmāṁ cha durgāṇāṁ viṣhukambhāyāmam eva cha 1

Yojanād arddha-viṣhukambham asūṭa-bhāgādbhikāyatam 11

(Brahmāṇḍa-Purāṇa, Part 1, 2nd anuśaṅga- pāda, Chap. vii, vv. 94, 106.)
(4) Chatur-daṇḍavākṛṣṭaṁ parikhāyāḥ shaḍ-daṇḍoḍchchhitrām avara-
uddhāṁ tad-dvi-guṇa-viśkambhaṁ khāṭād vapraṁ kārayet ।
Vaprasyopari prākāraṁ viśkambha-dvi-guṇotsedham ।
Antareshu dvi-hasta-viśkambham pārśve chaturguṇāyāmam
anuprākāraṁ ashta-hastāyataṁ deva-pathaṁ kārayet ।

(Vaikhāna, p. 446)

VISHNU-KĀNTA—A class of storeyed buildings, a type of column,
a type of gate-house, a kind of phallus, a jewel.
A class of four-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., lii, 154; see under Linga).

VISHNU-GARBHA—(See under GARBHA-Nyāsa)—A kind of founda-
tion prescribed for the Viṣṇu temples.

(Vaikhāna, p. 446)

VISTĀRA—Breadth, length (see under Māṇa).

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, Mahāvaiṇaśā,
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-maṇḍala-mahi-hāraḥ kṛito’yaṁ tārinyā
avasudhārayā nanu vapur vibhranyālaṁkṛitaḥ ।
Yaṁ dṛṣṭyā prātichitra-śilpa-racanā-chaitya-simāśrayaṁ gīrvāṇaiḥ
sudrīśanāṁ cha vismayam āgādviśvakarmāpi 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 Tārīṇī, 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 inscrp. 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. Hionen Thsang, for instance, calls the great tower at Buddh-Gaya a vihāra, and describes similar towers at Nalanda, 200 and 300 feet high, as vihāras. The Mahawanso also applies the term indiscriminately to temples of a certain class, and to residences. My impression is that all buildings designed in storeys were called vihāras (?), whether used for the abode of priests or to enshrine relics or images. The name was used to distinguish them from stupas or towers, which were relic shrines, or erected as memorials of places or events, and never were residences or simulated to be such, or contained images, till the last gasp of the style, as at Kholvi At present this is only a theory.'

(This is a false impression; it is not substantiated by literary or archaeological evidences.)

Like the chaityas, 'these (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 Buddhsit 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).
VIHRITA—An architectural ornament, a moulding, a moulding of the upper part of a column.

(M., xv, 78; see the list of mouldings under STAMBHA.)

VIÑĀ—A flute, a lute, a carving on the chariot.

(M., xlix, 163, etc.)

VITHI(-I)—A road, a way, a street, a market place, a stall, a shop, a terrace.

Madhya-rathyāvṛitā vīthī samam evaṁ vidhiyate I
Mukhyā vīthī dvi-pakṣā ṣyaḍ griha-tārāṁ tri-daṇḍakam I
Evaṁ bāhya-vīthī ṣyaḍ antar-vīthir ihochyate I
Paksha-yuktā tu vīthi syat paksha hinaṁ tu mārgakam I
Tri-chatush-paṇḍha-daṇḍam vā vīthināṁ vistrītur bhavet I
Shat-saptāśṭa-daṇḍam vā nanda-paṅktiṣa-bhānum vā I
Evaṁ tu svastika-vīthī laṅgalakāravad bhavet I
 Antar-vīthi chaika-pakṣā bāhya-vīthī dvi-pakṣakā I
Paṁtās tu mahā-vīthir vithir eshā dvi-pakṣhayuk I
Vithināṁ pāśvayor deśe vīthikādyair alaṅkṛitam I

Pāda-daṇḍaṁ samārabhyā pāda-pāda-vivardhitam I
Syād ekā-daśa-daṇḍāntarāṁ vīthi-mānaṁ ihāgame II
Mārga-mānaṁ tu tāvat syān na dvāram vīthikāgrake I

(Kāmikāgama, xxv, 4, 5.)

VITHIKA—A gallery, a picture gallery, a road, a narrow street, a lane.

(1) Saḷāto yas trīṭyāṁśas tena kāryā tu vīthikā I
(Kirāṅkhyā-Tantra; see Bhīhat-saṃhitā below.)

(2) Saḷā-tri-bhāga-tūlyā cha kartavyā vīthikā bahiḥ I
(Viśvaka; see Bhīhat-saṃhitā, below.)

(3) Saḷā-tri-bhāga-tūlyā kartavyā vīthikā bahir-bhavanāt I
‘Outside the dwelling one should make a gallery, being in width a third part of the hall.’—(Bhīhat-saṃhitā, lⅆ, 20, J.R.A.S., N. S., Vol. vi, p. 283, note 2.)

(4) Asmāt tu chatu-rathyāgrād āvṛitā vīthikā tataḥ I
Tat-paśācha-pade desa vāvṛitā vīthikā bhavet I

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VIRA-SÂSANA

Antaś-chatus-padam madhye vithikâgram chatur-diśi
Vithinâm parsâvayor deśe vithikâdyair aânâkritam

(M., ix, 337, 434, 478, 529 ; see also 323, 334-336.)

VIRA-KANÂTHA (see VIRA-GALA)—A warrior’s neck, a part of the
column, a monument.

(Suprabhedâgama, xxxi, 59 ; see under STAMBHA.)

VIRA-KARNA—A warrior’s ear, a part of the column, a monument.

(M., xv, 49, 81, 142.)

VIRA-KANDA—An upper part of the column.
Tri-bhâgo maulikotsedhâ vira-kândâd upary-adhâ
Vira-kândâvadhi kshepya tad-ûrdhve nakra-paṭṭikâ

(Kânikâgama, 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).
A stone erected in memory of a fallen warrior (Chalukyan Architecture,

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 (vira-paṭṭa), literally the diadem of heroes, “this ornament
forms part of a crown,” Vol. ii, p. 242, note 1.’—(Inscrip. of Rajendra
Chola, no. 8, para. 25, H. S. I. I., Vol. ii, p. 90.)

(2) ‘Given to the image of Ardha-nârîśvara) one front plate (vira-
pâṭṭa), weighing,—inclusive of sixteen neruñji (a kind of thistle), flowers
made of gold,—four karanju and three maññjâdi, 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 sakkattu.’—(Inscrip. of Râjraja, no. 39, para. 9,

(3) ‘One front plate (vira-paṭṭa), laid (round the head of the image
of Kshetrapâla and consisting of) seven maññjâdi of gold.’—(Inscrip. of

(4) ‘One diadem (vira-paṭṭa), made for the lord of the Śri-Râja-
râjeśvara temple . . . ’—(Inscrip. of Râjraja, no. 59, para. 22, H. S. I. I.
Vol. ii, p. 242.)

VIRA-SÂSANA (see BIRA-GALA and VIRA-GALA)—A monument,
a memorial.

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VIRASANA—A throne, a type of pavilion.

A kind of coronation throne (M., XLV, 41; see under Simhasana).
A pavilion with twenty columns (Suprabhedagama, XXXI, 102; see under Manḍapa).

VRTA(-TTA)—A circular object, a kind of mound column, a type of building, a class of pavilions.

Dvā-trिन्तसातः tu madhye pralinako vṛttā iti vṛttah !
(Brihat-sahihitā, LIII, 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-sahihitā (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 (manḍapa):

(4) Suprabhedagama (Chap. XXX, 100, 102 where it is called Jaya-bhadra; 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., 1. 1820, Ind. Ant., Vol. XXXVIII, p. 110, c. 1, para 1, line 24.)

VRIDDHA—A finial, a spire, the top-part of a building.

(M., XVII, 126; see under Śikhā.)

VRISHA-(BHA)—The bull, the riding animal of a god, a type of building.

The riding animal of Śiva, description of his image (M., LXII, 2-7) see under Vāhana.)

A type of building which has one storey, one turret (śriṅga), is round everywhere and twelve cubits wide:

(1) Brihat-sahihitā (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).
A type of oval building:

VṛISHABHĀLAYA—A detached building near the gate of a temple where the bull (nandin) is installed.

Prākāra-dvāra-sarveshām kalpayed vṛishabhālayam
Vṛishabhasyopari-bhāge tu kalpayed bali-piṭhakam

(M., xxxii, 98–99.)

VṛISHA-MANDAPA—A pavilion where the nandin or bull is installed.

Suśrūbhedāgama (xxxi, 96, 98; see under MANDAPA) and compare:

Vṛishasya maṇḍapam tatra chatur-dvāra-samāyutam

( Ibid., xxxi, 133.)

VETRA—The cane, a stick, an architectural ornament, a moulding.

A moulding of the diadem (makuta) (M., xlix, 99-100).
A moulding of the bedstead (M., xliv, 41.)
An ornament of the throne (M., xlv, 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-sāstra ii, 102, see details under NĀTYA-GRIHA(VISMA), terrace, altar, rail, terrace with balustrade (Dipavanaśa ii, p. 181–183, Oldenburg). Compare Pāṣaṇavedi and Śilāvedi (Mahāvaṃśa, 36, 52, 103), Mudhavaṇṭuṣ and Pāda-vedi (Ibid., 35, 2.) (W. Geiger, Mahāvaṃśa, pp. 296–297.)

(1) Sālāntaṁ vedikordhve tu yuddhārthahā kalpayet sudhiṁ

(M., ix, 36.)

A moulding of the column:

Grīva-tūṅgaṁ tridhā bhajyāṁ 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).

Ūrdhve pādodaye bandhāṁ bhāgam ekāṁśa-vedikam

(M., xix, 99.)

The portion above the neck-part of a building (M., xxii, 59, 54, 57, etc.).
The altar or dais \((M., \text{LXX}, 29, 35, \text{etc.})\).

Kuryāt sarvām vedikām bhadra-yuktām \((M., \text{XX}, 180)\).

(2) Tri-chūlī vaiśya-śūdṛānāṁ pañcha-sapta mahi-bhūjitām
Brāhmaṇānāṁ tathaiva syur ekādaśā tu vedikāḥ

It should be noticed that ‘vedikā’ and ‘chūlī’ refer to the same object.—\((Kāmikāgama, \text{XXXV}, 60)\).

The basement:

Prāśāda-bhūshaṇāṁ vakshye śrūyatāṁ dvija-sattamaḥ
Syat pāda-prastaraṁ grīva vargē mule tu vedikā
t

(3) Vedikeyāṁ tu sāmānya kuṭṭimānāṁ prakīrtita
Pratikramasya chotsedhe chatur-viṁśatī bhājite
Vedikā-prastara-samaṁ saḍ-āmsākṛitya bhāgaśaḥ
Ekānsāṁ prati-paṭṭāṁ syād arṇabhāyāṁ antaribhavet

\((Vāstu-vidyā, \text{ed. Śāstri, IX}, 19, 23)\).

(4) Kāñcchanair bahubhiḥ stambhaiḥ vedikābhīṣ ca śobhaṁaḥ

\((Rāmāyana, \text{VI}, 3, 18, \text{etc.})\).

(5) \((\text{Nalinīm}) \ldots \text{mahā-} \text{maṇi-śilā-} \text{paṭṭa-} \text{baddha-paryanta-vedikām} \)

\((\text{Mahābhārata, II}, \text{3, 32, \text{etc.}})\).

(6) Athātāṁ sampravakṣyāmi pratiśṭhā-vidhīm uttamam
Kuṇḍa-maṇḍapa-vediṁāṁ pramāṇaṁ ca yathā-kramam
Prāśadasyottare vāpi pūrve va maṇḍapo bhavet
Hastān shoḍāsā kuruṁta daśa dvā-daśa va punaḥ
Madhye-vedikāyā yuktāḥ parikṣiptaḥ samantataḥ
Pañcha-saptāḥ chaturaḥ karāṁ kuruṁta vedikām

\((\text{Matsya-Purāṇa, Chap. cclxiv, vv. 1, 13, 14;} \text{ see also Chap. cclxxix, vv. 19, 18.})\).

From the position and measures given here to the vedī or vedikā, it appears to imply some platform other than the pedestal or throne of the idol.

(7) Tad-ūrdhvaṁ tu bhaved vedī sakaṁtaḥ mānasārakam
Urddhvaṁ cha vedikā-maṇiṁ kalaṁ parikalpayet

\((\text{Agni-Purāṇa, Chap. xlii, vv. 17, 18.})\).

(8) Maṇḍapāṁ cha su-vistīrṇaṁ vedikābhīr manoramam
Tan-madhye maṇḍapam kṛtvā vedīṁ tatra su-nirmalam

\((\text{Skanda-Purāṇa, Māheśvara-} \text{kaṇḍa-} \text{prathama, Chap. xxiv, v. 2, Vaishnava-khaṇḍa-} \text{du-sdkya, Chap. xxv, v. 26.})\).

(9) See specimens of Jaina sculptures from Mathura (\text{Plate III, Ep. Ind., Vol. II, p. 319, last para.}).
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(10) Hathi cha puvado hathinaṁ 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) Chāṇyāṇā ābhaṇtī dirggha-valabhiṁ sa-vedikāṁ
‘And other long buildings on the roofs of the houses, with arbours in
them, are beautiful.’—(Mandasor stone inscrip. of Kumaragupta, lines 6-7,
C. I. I., Vol. iii, F. G. I., no. 18, pp. 81, 85.)

(11) Chāṇyāṇā ābhaṇtī dirggha-valabhiṁ sa-vedikāṁ
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them, are beautiful.’—(Mandasor stone inscrip. of Kumaragupta, lines 6-7,
C. I. I., Vol. iii, F. G. I., no. 18, pp. 81, 85.)

(12) Esha bhati kulachalaih parivrita praleya-sarhsarggibhir
vedi meru-sileva kāñchana-mayi devasya viśrāma-bhūḥ

Subhraih pranta-vikasi-pankaja-dalair ity-akalayya svayaṁ rau-
pyam padnām achikarat pāṣupateḥ pūjārtham aty-ujjvalam
‘Thinking that this throne on which the deity rests, golden-like
meru, was surrounded by the imperishable (seven) primeval mountains
covered by snow, (the king) himself caused an exceedingly resplendent
silver lotus with brilliant wide opened petals to be made for the worship of
Paśupati.’

‘(The poet tries to prove that the lotus resembles the shrine of Paśu-
pati. As the latter is of gold, so the centre also of the lotus is golden, and
as the temple is surrounded by snowy mountains, so the petals of the lotus
are made of silver).’—(Inscr. from Nepal, no. 15, of Yaya-deva, v. 25, Ind.
Ant., Vol. ix, pp. 179, 182.)

(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 Mahāvaṁśa,
226.’ 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 topes, 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 Sānci (p. 92-93, figs. 29, 30, 31).
Rail in Gautamiputra Cave (p. 94, fig. 32).
VEDIKA-VATAPANA

VEDIKA-VATAPANA—A balustrade.

(S. B. E., xx, p. 104, 4, 3; p. 162, 4, 4; W. Geiger, Mahāvaniṣa, p. 297.)

VEDI-KANTA-(KA)—A type of storeyed building, a class of four-storeyed buildings.

(M., xxii, 58-59; see under PRASĀDA.)

VEDI-BANDHA—The pedestal, the base, the basement.

Prāśdau nirgatau kāryau kapotau garbha-mānataḥ 1
Urdhvam bhitty-uchchhrāyāt tasya mañjarīṁ tu prakalpayet 11
Mañjaryāś chārdha-bhāgena śuka-nāsaṁ prakalpayet 1
Urdhvam tathārdha-bhāgena vedi-bandho bhaved iha 11

(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. ccxxix, vv. 11-13.)

VEDI-BHADRA—One of the three classes of pedestals, the other two being Prati-bhadra and Mañcha-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 UPAPĪTHA.)

VEŚANA—An entrance, a gate, a gateway, a band, an architectural moulding.

Eka-dvi-tri-daṇḍaṁ vā chāntarālasya veśanaṁ syāt 1
Harmya-vaśād upa-veśanaṁ yuktam 1

A band in connexion with joinery (M., xvii, 139).

Cf. Urdhva-kūṭa-veśanam 1

(M., xix, 191, 187.)

bhṛti-vistāram eva cha 1
Śeshaṁ tad-garbha-gehaṁ tu madhya-bhāge tu veśanam 1

(M., xx, 72.)

In connexion with chariots: Kuśkhasya veśanam 1

(M., xxxiii, 333-334; see also 488.)

In connexion with the phallus:

Līṅga-tuṅga-viśeshaṁ syād veśanaṁ tan nayet budhaḥ 1

(M., lii, 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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VESARA—A style of architecture, once prevailing in the ancient Vesara or Telugu country, 'India between the Vindhyas 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.

(M., xix, 166; see under Prāśāda.)

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. cív, vv. 11, 14-15; see under Prāśāda).
(2) Garuda-Purāṇa (Chap. XLVII, vv. 21-22, 24-25; see under Prāśāda)

VAIŚYA-GARBHA (see GARBHA-NYĀSA)—A kind of foundation prescribed for the buildings of the Vaiśyas.

(M., xii, 162; see under GARBHA-NYĀSA.)

VYAJANA—A fan, an account of its architectural details.

(M., l, 46, 97-110; see Bhūshana.)

VYAYA—One of the six Varga-formulas, an architectural measure, the name of a year.

(See details under SHAD-VARGA.)

(1) Śrīmach-chhāli-śakābdakā cha galite nāgarbhāra-bānerdhūbhīš chābdē sad-vyaya-nāmnī-chaitra-sita-shaśṭhyāthi saumya-vāre vrishe ī

'And in the excellent year named Vyaya . . .'

(Karkala inscrip. of Bhairava ii, v. 6, line 7, Ep. Ind., Vol. viii, pp. 131, 134, 124.)

Śāli-vāhana-saka-varsha (1508) neyā vyaya-saṁvatsara ī

'In the Śālivāhana saka year which corresponded to the Vyaya saṁvatsara . . . '—(Ibid., line 9.)

(2) 'When the year of glorious era called Śaliśaka, 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 theVyaya saṁvatsara, which was the year of the Śri-Śālivāhana Śaka 1508.'—(Śasana of the Jaina Temple at Karkala, Ind. Ant., Vol. v, p. 43, c. 1, lines, 23, 32.)

VYĀGHRA-NĪḌA—The cage for a domesticated tiger, included in the articles of furniture.

(M., l, 55, 251-269; see under Bhūshana.)
VYĀLA-TORAṆA

VYĀLA-TORAṆA (see TORAṆA)—An arch marked with the leograph.

Tataḥ samabhūyannata-pūrvva-kāyas tenādhīruḍhāḥ sa narādhipena 1
Samutpatann uttama-sattva-vegaḥ 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. liiv, 1–195), named Śakti:

Sarasvatī or goddess of learning, Lakṣmi or goddess of wealth and fortune, Mahī or the earth goddess, Manonmani (Manaḥ-unmādīni)
or goddess of love, Sapta-mātṛī or the seven goddesses collectively
so called, and Durgā are the different phases of Śakti (lines 2–4).

Of these, Lakṣmi is distinguished into Mahā or the great Lakṣmi and
Sāmīyā or the ordinary Lakṣmi, the latter being installed in all family
chapels (lines 63–64). The seven goddesses consist of Vārāhi, Kaumārī,
Chāmuṇḍī, Bhairavi, Māhendrī, Vaishṇāvī, and Brahmāṇī (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

Cf. Mātṛī-gaṇāḥ kartavyaḥ sva-nāma-devānurūpākṛita-chihnaḥ 1

(Bṛihat-samhitā, lvi, 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 rōd, 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 śmaṇa (grave
and cemetery) (Sat. Brā, xiii, 8, 4, 1 ; iv, 2, 5, 15 ; Kā. Śrāuta
Śūtra, xxi, 3, 31) upon which Yama makes seats for the departed
(R-V., x, 18, 3 ; A.-V., xviii, 3, 52).

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HINDU ARCHITECTURE

(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 angulas in length and the width at the base should be respectively 6, 5, and 4 angulas (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 altitude 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 Lilāvati (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 sum is the time in Indian hours.'

(7) The details given above may be compared for further knowledge of the subject with those quoted below from Vitruvius:

'Thus are expressed the number and names of the winds and the points whence they blow. To find and lay down their situation we proceed as follows:

'Let a marble slab be fixed level in the centre of the space enclosed by the walls, or let the ground be smoothed or levelled, so that the slab may not be necessary. In the centre of this plane, for the purpose of marking the shadow correctly, a brazen gnomon must be erected.

The Greeks call this gnomon skiatheras.'

'The shadow cast by the gnomon is to be marked about the fifth anti-meridional hour and the extreme point of the shadow accurately determined. From the central point of the space whereon the gnomon stands, as a centre, with a distance equal to the length of the shadow just observed, describe a circle. After the sun has passed the meridian, watch the shadow which the gnomon continues to cast till the moment when its extremity again touches the circle which has been described. From the two points, thus obtained in the circumference of the circle, describe two arcs intersecting each other and through their intersection and the centre of the circle first described draw a line to its extremity; this line will indicate the north and south points.

'One-sixteenth part of the circumference of the whole circle is to be set out to the right and left of the north and south points and drawing lines from the points thus obtained to the centre of the circle, we have one-eighth part of the circumference for the region of the north, and another eighth part for the region of the south. Divide the remainders of the circumference on each side into three equal parts and the divisions or
regions of the eight winds will be then obtained; then let the directions of the streets and lanes be determined by the tendency of the lines which separate the different regions of the winds. . . .‘

‘Inasmuch as the brevity with which the foregoing rules are laid down may prevent their being clearly understood, I have thought it right to add for the clearer understanding thereof two figures. . . . The first shows the precise regions whence the different winds blow, the second, the method of disposing the streets in such a manner as to dissipate the violence of the winds and render them 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, Placenza 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) Śīlparaṅa of Śrīkumāra (xi, 1–22).
(12) Katyāpa-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 Prāśāda).
(2) Garuḍa-Purāṇa, (Chap. xlvii, vv. 21, 23, 28–29; see under Prāśāda).

ŚAṆKHA-KUNḌALA—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.)

ŚAṬARDHIKA—A pavilion with eighteen pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 13; see under Maṇḍapa.)
HINDU ARCHITECTURE

SĀTRA-MANḌAPĀ

SĀTRA-MANḌAPĀ—A car, a carriage, a war-chariot, an arm-chair, a sofa.

(Ranganath inscrip. of Sundara-pandya, v. 14, Ep. Ind., Vol. iii, pp. 12, 15.)

See Chullavagga (vi, 2, 4; also vii, 20, 2; viii, i, 3) which reads Sattan-go. There seems to be another expression, Apasayam, to mean a sofa or arm-chair (see Buddhaghosa’s note on ibid., vi, 2, 4).

SĀTRA-MANḌAPĀ—A pavilion with thirty-four pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 11; see under MANḌAPĀ.)

SAMBHU-KĀNTA—A class of eleven-storeyed buildings.

(M., xxix, 2-8; see under PRĀSĀDA.)

SAYANA—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, Prōshṭha, 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 (harmya).’

A bedstead (M., iii, 10, 11, 12; xliv, 74, and colophon).

The recumbent posture (M., lxii, 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-SAṀCHITA.)

SAYANA-MANḌAPĀ—A bed-chamber, sleeping apartments.

(M., xxxii, 72, etc.)

SARKARĀ—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 ĀBHAṢA).

Cf. Mūsalena tu sāmpīḍya śarkarādi-saṁvanvitaṁ !

(Suprabhedāgama, xxxi, 110.)

SARMA—A house (R.-V., vii, 82, 1).

SĀTRA-MANḌAPĀ—An arsenal, a detached building for the storage of arms.
SÁKHÁ—A branch, an arm, part of work, a wing, the door-frame, the door-post, the jamb.

(1) Sákha-dvaye’pi kāryaṁ sārdhaṁ tat syād udumbarayoḥ
    Uchchhrāyāṁ pāḍa-vistūrṇā sākhā tadvaṁ udumbaraḥ
    Vistārā-падa-pratimāṁ bāhulaṁ sākhayoḥ smṛitam
    Tri-pāḍa-sapta-navabhiḥ sākhabhis tat prāsasyate
    Adhah-sākha-chatur-bhāge pratihārau nivesayet

    (Brihat-samhīta, LII, 24 ; LVI, 13, 14.)

(2) The third and fourth lines of the Brihat-samhitā quoted above are identical with those in the Matsya-Purāṇa (see Chap. cclxx, vv. 20-21).

(3) Uchchhrāyāṁ pāḍa-vistūrṇā sākhās tadvaṁ udumbare
    Vistārārddhena bāhulayaṁ sarveshāṁ eva kṛttam
    Tri-pāḍa-sapta-navabhiḥ sākhābhir dvāram īśṭadām
    Adhah-sākha-chaturthāṁśe pratihārau nivesayet
    Mithunaliḥ pāḍa-varṇābhīḥ sākhaḥ-śesahīṁ vibhūṣhayet

    (Agni-Purāṇa, Chap. civ, vv. 28-30.)

(4) A wing (Dabhoi inscrip. v. iii, Ep. Ind., Vol. i, p. 31).

SÁNTIKA (see Utsedha)—A measure which is equal to the breadth.

    (See M., xxxv, 22-28, and cf. Kāmikāgama, L. 24-28, under Abhūta.)

ŚALĀ—Primarily a thatch of straw (chāla) 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 Śālāpati or householder (A.-V., ix, 3, 12) ; finally a section or a single room of a house as in patni-śālā, agni-śālā. It came quite early to be used of flourishing and wealthy residences as in prāchīsa-śālā (Sat. Brā. x, 3, 3, 1 ; 6, 1, 1 ; Chhand. Upanishad, v, 11, 1 ; Mund. Upanishad 1, 1, 3) and in the Śilpa-śāstra 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, śālā, manḍapa, and griha, are sometimes indiscriminately used to imply houses in general. Gośālā (cow-shed) (M., xxxii, 87), pātha-śālā (college or school) ; vāji-śālā, gaja-śālā, and mesha-śālā (M., xl, 127-128, etc.) generally indicate a separate house for domestic animals ; while pāka-śālā (kitchen), etc., may imply a hall or room inside a small building also. But there is a clear distinction between manḍapa and śālā. ‘Trees are stated (Matsya-Purāṇa, viii, 83-120) to have supplied to the primitive man the model of his future house. Śālā (house) is stated (vv, 117-120) to have been derived from Śākha.
HINDU ARCHITECTURE

(1) Mānasāra (Chap. xxxv, 1-404), named Śalā:

In this chapter 'śalā' is used mostly in the sense of a house. Śalās imply both temples and residential buildings for the Brahmans, the Kshatriyas, the Vaishyas and the Śudras (lines 1-2).

Their characteristic features as single buildings:

Śalāyāḥ parito'lintam prishṭhato bhadra-saṁyutam I (40)

Purato maṇḍapopetaṁ . . . I (41)

Ekāneka-talāntam syāt chūli-harmyādi-maṇḍitam I (47)

Like villages, Śalās 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 śalā has is twelve as usual. All the storeys of all these śalās are described in detail (lines 5-401).

(2) Kāmikagama (Chap. xxxv, 1-193a):

Śalās are meant to be the dwellings of the Brāhmans and others (vv. 1-2):

Eka-dvi-tri-chatuḥ-sapta-dasa-śalā prakīrtitah I

Tad-ūrdhvarhi tri-tri-vridhyā tu yāvad ishtaṁ pragrīhyatāṁ II

Tā eva mālikāḥ proktā mālā-vat kriyate yataḥ II

Then follow the measurement (vv. 3-12), and the āyādi-shādvarga (vv. 13-20).

The different component parts of the Śalā:

Adhishṭhānaṁ cha pādaṁ cha prastaraṁ karṇam eva cha I

Śikharaṁ stūpiṅka chaiva śalāṅgam iti kathyate II (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-hastantam tu vistāro bhūtinaṁ parikīrtitāṁ II

Mūla-bhātter idaṁ mānam ūrdhe pādārdha-hīnakam I

Anyonyam adhikā vāpi nyūnā vā bhūtayaḥ samāḥ II

The groups of Śalās are described (vv. 34-36).
The verandahs (alinda) are also described (vv. 36–38):

Āśām agree tu alindāḥ syuḥ pradhāne vā viśeshataḥ
Eka-dvi-tri-chatush-pañcha-shat-saptālinda-saṁyuta(-āḥ) 11
Prishṭhe pārśve tathaiva syuḥ ishaṭa-desē athavā punāḥ 1

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 śālās given above is but general characteristics (v. 58).

This is followed by a brief reference to the uses of śālās:

Taitilanam dvi-jatīnāḥ pāshaṇḍāśramim api 1
Hasty-asva-ratha-yodhanāḥ yagā-homādi-karma 1 1
Devanāṁ bhū-pāthināḥ cha nṛtta-gitādi-karma 1 1 (58)

Then follow the architectural and other details of the storeys which number as many as sixteen (vv. 59–86):

Evaṁ eva prakāreṇa kuryad āshoḍāśa-kshmakam 1 1 (86)

The śālās are, like the villages and towns, classified (vv. 87–88):

Ādyam tu sarvato-bhadrāḥ dvitiyam vardhamānakam 1
Aṣṭīyaṁ svastikāṁ proktāṁ nandyavartāṁ chaturthakam 1
Charukāṁ (for Ruchakam) pañcham-arnī vidyāch chālānām api-
(abhi)dhanakam 1

Details of these śālās are given next (vv. 89–96). Maṇḍapās and śālās are distinguished from each other:

Maṇḍapaṁ tu vidhātavyam śālānām agra-deśāke 1 1 (96a)

The remaining portion of the chapter deals with some constituent members of śālās, such as the pīṭhikā, bhadra, khalūrikā (vv. 103, 117–118), gopura (v. 124a), chālī-harmya (v. 125), ankaṇa (v. 131), parigha (v. 132a), vanśā (vv. 147, 149), piṇḍa (v. 158), etc.

The stone-pillars and stone-walls are stated not to be built in residential śālās or buildings (v. 161):

Siḷā-stambhāṁ siḷā-kuḍyāṁ narāvāse na kārayet 1

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 bhinna-śālāsu sandhi-karma na kārayet 1 1 (157a)
Devatā-thāpanāṁ piṇḍāṁ śālāsu na vidhiyate 1 1 (158)

Ibid., I, 90 (definition):

Vāṃśādir arṁśa-rahiṭā śikhara-stūpikānvita(h) 1
Nāṣikā-mukha-paṭṭāṁśa śāleti parikīrtitā 1

(3) Dhana-dhānyaṁ cha vāya-vye karmma-śālāṁ tato bhaiḥ 1

'The treasury and granary should be built at the north-west, outside that should be the office.'—(Matsya-Purāṇa, Chap. cclvi, v. 35.)
(4) Saṃpādaya padma-nidheḥ śālāṃ svarṇa-mayīṃ kuru II
   Rathasyeśaṇa-dig-bhāge śālāṃ kṛtvā suśobhanāṃ I
   Tan-madhya maṇḍapam kṛtvā vedīṃ tatra sunirmalāṃ II
   (Skanda-Puṇḍara, Vaishṇava-khaṇḍa, II, Chap. xxv,
    vv. 3, 26.)
(5) Mānavānāṁ gṛihā proktā vasavas te kakub-gatāḥ I
   Saṁsthāna-bhedena te jañeyāḥ pañcādhaḥ syuḥ pramaṇataḥ II
   Śvayoni-vyāsa-gatayo dig-vidikshu cha saṁsthitāḥ I
   Bhinna-sālā cha sā proktā manujānāṁ śubha-pradāḥ II
   Dig-vidikshv-eka-yonistha paryastena tathaiva cha I
   Jāneyā chatur-śāleti śilpa-śāstra-nidarsibhiḥ II
   (Vāstu-vidyā, ed. Śāstri, viii, 1–3.)
(6) Pūrva-dakṣiṇāṁ bhāgaṁ mahānaśaṁ hasti-śālāṁ kṣoṭha-gāraṁ cha I
   Paśchimottarāṁ bhāgaṁ yāna-ratha-śālā I
   (Kauṭiliya-Artha-sātra, Chap. xxv, p. 55.)
(7) Śālā-tri-bhāga-tulyā kartavyā vīthikā bahir bhavanāt I
   'Outside the dwelling one should make a gallery, being in width a
   third of the hall.'—(Dṛiḥat-saṁhitā, lxxvii, 20, see J.R.A.S. N. S., Vol. vi, p. 283.)
(8) Vyākhyāna-śālā—hall of study.—(Bheraghat inscrip. of Alhanadevi,
    v. 28, Ep. Ind., Vol. ii, pp. 13, 16.)
(9) Teneyāṁ kāritā śālā śrīviśālā monoramā I
   Dhatreva svechchhayā śrīśthiḥ sthāpitādisura-trayāḥ II
   Śālā Manovativaisā Bhramā-yuktā virājate I
   Atra vidyārthinaḥ santi nāna-janapadolbhavāḥ II
   'He got this school made here, magnificent in its splendour and hand-
   some, as it were, made by the Creator after his own will, in which he
   placed the three principal gods. This school shines forth like Manovati
   (a mythical town on mount Meru) joined by Brahma; here there are
   scholars born in various lands.'
   'To judge by the description of it, the śālā must have been an establish-
   ment of some importance.'—(Salotgi pillar inscrip. no. A, vv. 16, 17,
    Ep. Ind., Vol. iv, pp. 60, 61, 63, 58, note 5.)
(10) Go-śālā—cow-shed (three inscrip. from Travancore, no. B, line
(11) Nāṭya-śālā—a hall for religious music (dancing) built in front of
    the Durgā temple.—(Dirghasi inscrip. of Vanapati, line 15, Ep. Ind.,
    Vol. iv, pp. 316, 318.)
(12) Bhakta-śālā—an almshouse or place for the distribution of food.—
(13) Chakré-Śri-Aparājiteśa-bhavane śalā tathāsyāṁ rathāḥ Kailāsaprātimas triloka-kamalālāṁkāra-ratnochchayaḥ

'For the temple of Aparājiteśa he provided a hall with a car richly decked with precious stones.'—(The Chahamanas of Naddula, no. C, Sundha hill inscrip. of Chachigadeva, v. 52, Ep. Ind., Vol. ix, pp. 78, 74.)

(14) Chatu(h)-śalāvasadha-pratiśraya-pradena ārāma-taḍāga-udapānaka-reṇa 1

'Who has given the shelter of quadrangular rest-houses and made wells, tanks, and gardens.'—(Nasik Cave inscrip. no. 10, line 2 f., Ep. Ind., Vol. viii, 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, Bagepalli Taluq, no. 68 ; Transl., p. 240.)

(16) 'In the antarāla (or interior) they erected a most beautiful raṅgamanṭapā, and a fine chandra-śāle (or upper storey) according to the directions given by the King Timendra.'—(Ep. Carnat., Vol. xii, Pavugada Taluq, no. 49 ; Transl., p. 46, line 14 f. ; Roman Text, p. 203, v. 9.)

(17) 'By him this college (śalā) 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 inscrip., Ind. Ant., Vol. i, p. 210, c. 2. para. 1.)

(18) Śāleyaṁ vividha-pravāsi-manoja-prājyopakāra-śhamā ratthyā chātaka-ramya-kosītha-vilasad-vāṭāyaṁ śākṣyā-bhūḥ 1

Nānā-śeṣa-samāgatāṁ pathi pariśrāntāṁ asaṅgrāhīṇo nityaṁ bhujana-vāsa-dāna-vidhiṁ kāmāṅgūṁ toshayet 11

(Inscr. from Nepal, no. 23, inscrip. 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-śalā, 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-śalā) in Jinanāṭhapura (a suburb of Śrāvane-Belgola),'—(Ep. Carnat., Vol. ii, inscrip. on Chandragirī, no. 40 ; Transl., p. 122, line 20, Roman Text, p. 10, line 4 from bottom upwards.)

(21) 'His mother . . . and his sister . . . erected a paddi-śalā 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) Mādida paḍaśāle (pada or paḍa-śalā)—Mr. Rice translates it by verandah.—(Ep. Carnat., Vol. iii, Mysore Taluq, no. 59 ; Roman Text, p. 13 ; Transl., p. 6).

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ŚALĀNGA

(23) 'He was pleased to set with precious stones the Kāndalur hall (śāla).—(Ep. Carnat., Vol. iii, Tirumakūḍlu-Narasipur Taluq, no. 35; Roman Text, p. 147, line 1; Transl. p. 74, line 1 f.)

(24) Endowed it (basadia or Jaina temple) with Arhanahalli (a village or town), together with a fine tank, a street with a hall for gifts (dāna-śāla) in the middle, two oil-mills and two gardens.—(Ep. Carnat., Vol. iv, Krishnārajapeṭ Taluq, no. 3; Transl., p. 99; Roman Text, p. 159, last three lines.)

(25) Out of love for (the god) Chennigaraya, erected the yāga-śāle.—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 13; Transl., p. 147; Roman Text, p. 107.)

(26) 'Śri - Gopāla - svāmiyavara - nava-śāga - paṭṭa-śāle prākāra-vanu kaṭṭisī.'

For the god Gopāla ... he erected the nava-śāga, the paṭṭa-śāla, and the enclosure wall.

Nava-śāga prākāra-paṭṭa-śāle-samasta-dharmma—'this nava-śāga, enclosure wall and paṭṭa-śāla 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 virūpāksha-śāla was erected to the temple.'

The inscription is ' on the floor of the maṇḍapa in front of the Virabhadra temple. Śāla apparently means here a maṇḍapa or detached building (pavilion) where the god Virūpāksha is installed.'—(Ep. Carnat., Vol. vi, Koppa Taluq, no. 4; Transl., p. 76; Roman Text, p. 166.)

(28) 'To the thousand of Gautamagrāman were given three śālas (halls or public rooms) to continue as long as moon and stars.'

Śāle or śāla 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).

ŚALĀ-GRĪHA—A dwelling house, a type of building.

A type of rectangular building:

(1) Agni-Purāṇa (Chap. xiv, vv. 16-17; see under Prāsāda).

(2) Garuḍa-Purāṇa (Chap. lxvii, vv. 21-22, 26-27; see under Prāsāda).

ŚALĀNGA—The limbs of the śāla (hall or house), the essential parts of a house comprising the basement, pillar, entablature, tower, dome, and finial.

Adhiṣṭhānaṁ cha pādaṁ cha prastaraṁ karṇam eva cha I
Śikharaṁ stūpikā chaiva śālaṁgaṁ iti kathyate II

(Kāmakāgama, xxv, 21.)
SALA-BHANJIKA

SALA-BHANJIKA—A wooden middled image.
(Bharata-Nātya-sāstra, i, 79.)

SALA-MALIKĀ—A class of buildings, a type of hall.
(Kānikāgama, xxxv, 6; see under Mālikā.)

SĀSANA—An architectural member, a plate, a part of an enclosing wall.
Tad (mukha-bhadra)-agre vātha pārśve cha kuryāt sopāna-bhūshaṇam
Tasya (maṇḍapasya) madhye cha raṅge tu maukūkena prapāṇvītam
Tan-madhye śāsanadīnām toraṇām kalpa-vṛkshakam

(M., xxxiv, 217–219.)

SĀSTRA (see TANTRA)—Science (of Architecture).
SĪKHARA—The top, an apex, a spire, a cupola, the lower part of the finial, a spherical roof rising like an inverted cup (Latin cupa) over a circular, square or multangular building, a small tower or turret. Above the dome (stūpi) are built in order śikhara, śikhā, śikhānta, and śikhāmaṇi.

(1) Small towers or turrets (Brihat-saṁhitā, lvi, 21, J.R.A.S., N. S., Vol. vi, p. 319).
(2) See M., xviii, 276, xix, 51, etc.
(3) Pādoktaṁ sarva-mānaṁ tu śikharo’pi vidhīyate II
   Dhrūva-vidhāna-ṛityā vā śikharāṁ parikalpayet II
(Kānikāgama, xxxv, 29, 30).

The synonyms:
Śikharāṁ śiraḥ mūrdhā cha śikhā mauliś cha muṇḍakaṁ I
Śirshāṁ kam iti vijñeyam śiro-vargasya paṇḍitaṁ II
(Ibid., i, 206.)

(4) Vānarendra-griham . . . śukla-prāśāda-śikharaiḥ kailāśa-śikharopamaṁ I
(Rāmāyaṇa, iv, 33, 15; see also iv, 26, 31; vi, 41, 88, under Prāśāda.)

(5) Spire:
Devuniki śikharamu gaṭṭirnchi śikhara-maṁṭapa-gopuraṁ I
(Kondavidu inscription of Krishnaraya, v. 27, Ep. Ind., Vol. vi, pp. 237, 232.)

(6) Mūla-śikhare cha kanaka-maya-dhvaja-damāṇasa dhvajāropana-pratishṭhāyāṁ kṛitāyām—'also of the hoisting of the flag on the golden flag-staff on the original spire.'—(The Chahamanas of Marwar, no. xix, Jālor stone inscription of Samarasimha-deva, line 4 f., Ep. Ind., Vol. xi, p. 55.)

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The golden spire, with its auspicious ornament of this house of Svayāmbhū-Śiva is such that it may be said that this is the silver mountain which has obtained, by the gift of Īśa, 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. xi, pp. 282, 289.)

(8) Prāsādam urddhva-śikhara-sthira-hema-kumbham

(Ibid., tower enclosure, is it for mantapas Svayambhū-Siva-architecture, Arch. Surv., New Imp. Series, Vol. xx, p. 39.)

(9) Vistirnā-tūṅga-śikharam—'a temple having) broad and lofty spire.' Manoharaih-śikharaih—with (its) charming spires.


(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-Someśvara having restored the temple, enclosure, tower (śikhara), Manmatha tank, the endowed villages, the maṅṭapas 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. xii, Pāvugada Taluq, no. 46; Transl., p. 122, line 16; Roman Text, p. 203, v. 10.)

(14) Garbha-griha-sthita-maṅṭapa-śikharam—the ruined tower over the shrine (of the god Arkanātha).'—(Ibid., Vol. iii, Malavali Taluq, no. 64; Roman Text, p. 127, line 3; Transl., p. 63.)

(15) 'Śik(h)ara—applied to the summit of a tower.' Rea.—(Chalakyān architecture, Arch. Surv., New Imp. Series, Vol. xx, p. 39.)
(16) 'The platform on which this temple stands is approached by twelve steps, and six more lead to the sanctum, over which rises a tall dome or truncated sikri (śikha).—(Cunningham, Arch. Surv. Reports, Vol. xxii, p. 135.)

(17) 'Śikha (sikār, 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 śikha 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 Anamalaka 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.)

ŚIKHĀ—The lower part of the finial, pinnacle or small turret-like termination.

Śikā is the upper part, and śikharā, the lower:
Śikharordhva-śikhottungaṁ śūpi-traya-samam eva cha!
Prastarādi-śikhāntāṁ syād gaṇya-mānaṁ pravakshyate!
(M., xxxiii, 141, 144, etc.)

ŚIKHĀNTA—The finial (Latin finis), the top or finishing portion of a pinnacle.
(M., xi, 119, etc.)

ŚIKHĀ-MANI—The crest-jewel, the top end of the finial, the apex.
(M., xlīx, 85, lxvii, 31, etc.)


ŚIBIKĀ—A synonym of yāna or conveyance, a litter, a palanquin.
(M., iii, 9, etc.)

ŚIBIKĀ-GARBHA—A square hall.
Śibikā-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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ŚILA-PATṬA-VAMŚA

ŚIBIKĀ-VEŚMA—A type of rectangular building.

(1) Agni-Purāṇa ( Chap. civ, vv. 16-17, see udder Prāsāda).
(2) Garuḍa-Purāṇa ( Chap. xlvi, vv. 21-22, 26-27, see under Prāsāda).

ŚIBIRA—A camp, a royal residence, a fortified city.

(M., x, 40, etc.)

Samā(sāma)ntāṁ samriddhānāṁ yat sthānam śibirāṁ smṛitam
Gaja-vāji-samāyuktaṁ senā-sthānaṁ tad eva hi

(Kāmikāgama, xx, 11.)

ŚIRAS—The head, the finial, the top, the summit, the pinnacle.

(M., xv, 231, etc.; lvii, 54, etc.)

ŚIRASTRAKA(-STRĀNA)—A head-gear, a helmet.

(M., xlix, 13, etc.; see Bhūṣana.)

ŚIRĀLAMBA—A crowning ornament of a column.

(M., xv, 101; see Stambha.)

ŚILĀ-KARMA—Masonry, the art of building in stone, the stone-work

Sugana-raje-Dhanabhūtana kāritaṁ toraṇaṁ śilākaraṁmaṁto cha
upāmno (śilā-karmāntaś-chotpannah) 1
‘During the reign of the Suṅga (this) gateway was erected and the masonry finished by Dhanabhuti.’—(Sunga inscrip. of the Bharhut Stupa, line 3 f., Ind. Ant., Vol. xiv, pp. 138, 139; no. i, Vol. xxi, pp. 227.)

ŚILĀDHIvĀSANA—Preparation of stones for building, the worship of stones for building.

Śilādhivasana(h)-karmma yathāvidhi sampādya tasmīnna śake
bhādram-kṛishṇa-nāvamyāṁ śukle śilā-praveśāṁ vidiḥya ...
‘The worship of the stones for the building.’ Dr. Bühler and Bhagvanlal Indraji.

This interpretation of Śilādhivasana does not seem to be appropriate. The term may refer to some processes or ceremonies similar to those in connexion with Śilā-saṁgraha or collecting and selecting stones for buildings.—(Inscript. from Nepal, no. 23; Inscrip. of Queen Lalita-tri-pura-sundari, line 14, Ind. Ant., Vol. ix, pp. 193, 194, c. 2.)

ŚILA-PATṬA-VAMŚA—‘Now known as Silawat caste, who are masons and found in the neighbourhood of Damoh.’ Rai Bahadur Hiralal.

(Ep. Ind., Vol. xu, p. 44, note 1.)

S Śilā-patṭa-śubhe varṇaṁ śūtradhārā vichakṣaṇaṁ
Bhojukaḥ Kāmadevaḥ cha karmanisṭhā Halā sudhiḥ

(Bathagarh stone inscrip., v. 12, ibid., p. 46.)

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ŚILA-PRAVEŠA—Laying the corner-stone or foundation.

Śiladhivāsana(h)-karmma yathāvidhi sampādaya tasinn eva śake . . . śilā-praveśam vidhāya—'the corner stone was laid.' Dr. Bühler and Bhagvanlal Indraji.—(Inscrip. from Nepal, no. 23, inscrip. of Queen Lalita-tri-pura-sundari, line 14, Ind. Ant., Vol. ix, pp. 193, 194, c. 2.)

ŚILA-MARDAKA (ŚILE-MUDDAS)—A guild of stone masons, the stone-cutters.

'Sile is the Canarese form of the Sanskrit śilā, a stone, and Mudda is a jāmga or Liṅgāyat name. Śile-mudda must be the name of some particular guild of stone-masons.' Dr. Fleet.—(Sanskrit and Old Canarese inscrip., no. 114, line 1, Ind. Ant., Vol. x, pp. 170, 117, note 58.)

ŚILA-VEDI—The stone terrace on which sacred trees usually stand.

Cf. Mahāvaṁśa, 36, 103, 1.

ŚILA-VEŚMA—Stone-houses, cave-houses.

Cf. Megha-dūta, 1, 25 (quoted by Prof. Lüders, Ind. Ant., Vol. xxxiv, p. 199.)

ŚILA-STAMBHA—The stone column, a kind of column, the monolith.

Śilā-stambha(m)-visālākam
Vṛittam vā chatur-aśrama vā ashitāśrama shoḍaśāsramakam
Pāda-tuṇgeśṭhā-bhāge tu tri(tarya)mśenordhvam alaṅkṛitam
Bodhikārṇa mushśi-bandham cha phalakā tāṭikā āṭaṭam
Sarvālaṅkāra-saṅhyuktam mule padmāsanāṅvītam
Chatur-dikṣu chatur-bhadram kechid bhadram tu kārayet
Kuṭṭimāṁ chopapiṭham vā sopapiṭha-masūrakam
Athāvā chihna-vedīḥ syāt prapālaṅkāram ucyate

ŚILPA-ŚĀSTRA—The science of architecture and other cognate arts.

See details under VĀSTU, VĀSTU-VIDYA and VĀSTU-KARMAH.

See also the Preface of this Encyclopaedia and the Preface of Indian Architecture by the writer.

ŚILPI-LAKSHANA—The description of the artists: their qualifications, rank, caste, etc. (see under STHAPATI).

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ŚUKA-NĀŚĀ(-SIKĀ)

ŚILPI-ŚALĀ—A school or workshop of architecture.

ŚIVA—A class of buildings.

ŚIVA-KĀNTA—The pentagonal or five-sided pillar furnished with five minor pillars.

ŚIVA-MANḌAPA—The Śiva temple, a type of pavilion.

ŚISHTA-MANḌAPA—A type of pavilion.

ŚIRSHA—The top end of a building, almost same as sikhānta.

ŚUKA-NĀŚĀ(-SIKĀ)—The parrot's nose, an object having an acquiline nose, the part of the finial looking like the parrot's nose. The lower half part of a tower.

(1) Chaturdha śikharaṁ bhajya ardha-bāga-dvayasya tu I
Śuka-nāśam prakurvita tritīye vedikā matā II

(Matsya-Purāṇa, Chap. cclxix, v. 18.)

(2) Śikharārthaṁ (?-dham) hi sūtrāṇi chatvāri vinipātayet I
Śuka-nāso(-sā)rddhataḥ sūtraṁ tiryag-bhūtam nipātayet I
Śikharasyārdha-bhāgastrham śīṁhaṁ tatra tu kārayet I
Śuka-nāsāṁ thirikrītya madhya-sandhau nidhāpayet II
Apare cha tathā pārśve tadvat śūtraṁ nidhāpayet I
Tad-ūrdhvaṁ tu bhaved vedī sakaṇṭhā mānasārakam II

(Agni-Purāṇa, Chap. xliii, vv. 15-17.)

Chaturdhā śikharaṁ kṛtvā śuka-ṇāsā dvi-bhāgikā II

(Ibid., Chap. civ, v. 10.)

(3) Prāsādau nirgatau kāryau kapotau garbha-māṇataḥ II
Ūrdhvaṁ bhitt-y-uchchhrāyāt tasya maṇjarīṁ tu prakalpayet II
Maṇjaryā śārdha-bhāgena śuka-ṇāsam prakalpayet I
Ūrdhvaṁ tathārdha-bhāgena vedī-bandho bhaved iha II


The above lines are identical in the Matsya-Purāṇa (Chap. cclxix, vv. 11-13).
(4) Vṛttākāraṁ samāṁ chet tu toraṇāṅghrīvad āyatam ।
Sakandharaṁ tad-ūrdhve tu śuṇa-nāsyā vibhūshitam ॥
Garbha-dvi-три-kara-vyāsa-śuṅa-nāśa muhe muhe ॥
Na kartavyā vimāneshu nāśikdhve na nāśik ॥

(Kāmikāgama, LV, 120, 157.)

ŚUKĀNGHRI—A type of pillar.

Urddha-kṣetra-samā jaṅghā jaṅghārdṛda-dvi-गुṇाम bhavet ।
Garbha-vistāra-vistūrṇaḥ śukāṅghriś cha vidhiyate ॥
Tat-три-bhāgena karttavyaḥ paṁcha-bhāgena vā punaḥ ॥
Nirgamaṁ tu śukāṅghreś cha uchchhrāyaḥ śikhaṛaṛdhagah ॥

(Garuda-Purāṇa, Chap. xlvi, vv. 3-4 ; see also vv. 13, 17.)

ŚUDDHA—A house built (generally) of one material, namely, wood, brick, or stone, etc.

Drumeṇeṣṭakaya vāpi ṛṣadādyair athāpi vā ।
Etena sahitam geham śuddham ity-abhidhiyate ॥

(Kāmikāgama, xlvi, 21.)

See also Mānasāra, etc. under Prāśāda.

ŚUMBHAMKARI—The fifth or composite type of the five Indian orders.

(Suprabheddgama, xxxi, 65, 67 ; see under Stambhia.)

ŚULA—A pike, a dart, a lance, the trident of Śiva, the finial.

A dart (M., vii, 223, 236 ; liv, 142).
A synonym of śikhā or finial (M., xvii, 126).
A pike as a component part of the cage for the tiger.—(M., l, 262.)

ŚULA-KAMPA (see ŚULA)—A pike.

Paritaḥ śula-kampaṁ syād dvāraṁ tad dakṣiṇottaram ।

(M., xl, 136.)

ŚRĪNHALĀ—A chain.

In connexion with the bedstead :

Chaturbhiḥ śrīṅhaltā-yuktam āndolāṁ chaikatopari ।

(M., xliv. 70).

ŚRĪNGA—The top, the turret, elevation, height, the spire, a horn.

(M., lxii, 25, etc.)

Śrīṅgaṇaikena bhavet—furnished with one spire.

(Brihat-saṁhitā, lvi, 23, 26, J. R. A. S., N. S., Vol. vi, p. 319.)
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SRINGARA-MANDAPA—A bed-chamber, the pavilion or room where the deity of a temple is made to retire at night.

Devānāṁ cha vilāsārthaṁ sṛṅgārākhyāṁ tu maṇḍapam

(M., xxxiv, 388, etc.)

SMASANA (see CHARTYA)—Funeral and memorial structures, tombs of various shapes, round and dome-shaped (parimaṇḍalā, 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 Brahmaṇa 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 Prajñānam 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.)

SÝAMA-BHADRA—A type of pavilion with fourteen pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 14; see Maṇḍapa.)

SRANTA—An architectural ornament, a shed.

In connexion with single-storeyed buildings:

Evaṁ proktam harmyake madhya-bhadram
Sālā-koshṭhaṁ dig-vidike kūṣa-yukta
Hārā-śrāntā-nāśikā-paṇjarādhyam

(M., xix, 192–194.)

SÝRI-KANṬHA—Anything possessing a beautiful neck, a class of buildings.

A type of octagonal buildings (Agni-Purāṇa, Chap. crv, vv. 20–21, see under PRASĀDA).

SÝRI-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, xxxi, 65, 66; see under STAMBHA).

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(2) A class of single-storeyed buildings (*M.*, xix, 170, see under Prāśaṇḍa).

(3) A class of two-storeyed buildings; the measurement of the component parts (see under Śalāṅga), etc. (*M.*, xx, 93, 2–9; see under Prāśaṇḍa).

(4) A sect of people (*M.*, ix, 152, 226, etc.).

ŚRI-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 Adhiṣṭhāna.)

A class of three-storeyed buildings (*M.*, xxi, 2–11; see under Prāśaṇḍa).

A class of seven-storeyed buildings (*M.*, xxv, 24; see under Prāśaṇḍa).

ŚRI-JAYA—A type of oval building.

(1) Agni-Purāṇa, (Chap. civ, vv. 19–20, see under Prāśaṇḍa).

(2) Garuda-Purāṇa (Chap. xlvii, vv. 29–30, see under Prāśaṇḍa).

ŚRI-PADA—A class of buildings.

. . . . Śri-padaṁ cha tataḥ śrīnu
Koşṭhakāstv-ihā chatvāraś chatuṣṭ-konēshu chaiva hi
Chatur-nāśi-saṁyuktam anu-nāśi-daśāśṭakam
Evāṁ lakṣaṇa-saṁyuktam śrī-padaṁ tv-iti kirtitam

(Suprabhedāgama, xxxi, 50, 51).

ŚRI-PĀDA—The footprint of Buddha on Adam’s Peak in Ceylon, otherwise called Ratnapāda. For details, see BUDDHA-PĀDA.

ŚRI-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 Adhiṣṭhāna.)

ŚRI-BANDHA-KUṬṬIMA—The flat part of the Śrī-bandha type of bases.

(*M.*, xlv, 43).

ŚRI-BHADRA—A kind of throne, a type of pedestal.

A class of thrones (*M.*, xlv, 13, etc.).

A kind of piṭha or the pedestal of the phallus (*M.*, liii, 36, etc.)

ŚRI-BHOΓA—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 Adhiṣṭhāna.)
**HINDU ARCHITECTURE**

**SREṇITA-DVĀRA**

A class of seven-storeyed buildings (M., xxv, 25; see under Prāsāda).

SRI-MUKHA—A beautiful face, a kind of throne.

(M., xlv, 14, etc., see under Siṃhāsana.)

SRI-RŪPA—A type of pavilion.

(M., xxxiv, 47, etc.; see under Māṇḍapa.)

SRI-VATSA—A class of buildings, a type of pavilion, a special mark on the breast of the image of Vishnu.

A pavilion with 48 pillars (Matsya-Purāṇa, Chap. cclxx, v. 9; see under Māṇḍapa).

A type of quadrangular buildings:

2. Garuḍa-Purāṇa (Chap. xlvii, vv. 24–25; see under Prāsāda).

A particular mark on the breast of Vishnu or Kṛishṇa ‘represented in pictures by a symbol resembling a cruciform flower.’—(M., xlxi, 150; lv, 92; xviii, 375, etc.)

SRI-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 Prāsāda).

A kind of throne (M., xlv, 13; see Siṃhāsana).

A type of the pīṭha or pedestal of the phallus (M., lvi, 39).

SRI-VṚIKSHA (see KALPA-VṚIKSHA)—An ornamental tree employed as a carving.

Seshaṁ maṅgalya-vihagaiḥ śrī-vṛiksha-svastikaiḥ ghaṭaiḥ ।
Mithunaiḥ patra-vallibhiḥ pramathaiḥ chopaśobhayet ॥

‘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.’—(Bṛhat-saṁhitā, lvi, 15, J. R. A. S., N. S., Vol. vi, p. 318.)

ŚRUTIMJAYA—A pavilion with forty-eight pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 10; see under Māṇḍapa.)

SREṇITA-DVĀRA—A kind of door, doors or gates in a row.

Madhye dvāraṁ tu kuryād madhya-sutrāt tu vāmake ।
Kuryāj jala-dvāraṁ tu sreṇita-dvāraṁ kalpayet ॥

(M., xxxviii, 39–40.)
ŚREṇİ(-ṆI)-BANDHA  

ŚREṇİ(-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 Adhīṣṭhāṇa.)

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 Kāṭṭi.

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.)

SHOḌAŚA-TALA (see GOPURA)—The sixteenth storey, the sixteen-storeyed gate-houses.

Evam eva prakāreṇa kuryād āshoḍaśa-kshmakam I 

(Kāmikāgama, 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 adhīṣṭhāṇa (base), pāda or stambha (column), prastara (entablature), karṇa (ear, wings) śikhara (roof), and stūpi (dome).

(1) According to the Mānasāra the Āyādi-Shad-varga represents a set of six formulas with which any particular measurement must conform before it can be accepted. Mention of the Shad-varga is found also in the Bimba-māna and the Āgamas. The formulas in each case, however, are not the same and differ in these several works (see below).

The formulas according to the Mānasāra:

<table>
<thead>
<tr>
<th>Formula</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Āya</td>
<td>is the remainder of $\frac{8}{12}$ (l for length).</td>
</tr>
<tr>
<td>Vyaya</td>
<td>$\frac{9}{10}$ (b for breadth).</td>
</tr>
<tr>
<td>Riksha</td>
<td>$\frac{8}{27}$</td>
</tr>
<tr>
<td>Yoni</td>
<td>$\frac{3}{8}$</td>
</tr>
</tbody>
</table>

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Vāra is the remainder of \( \frac{c \times 9}{7} \) (c for circumference, thickness or height).

Tithi \( \frac{c \times 9}{30} \)

Aṃśa\(^1\) \( \frac{c \times 4}{9} \)

Etesham grāma-rūpāṇām āyādi-lakṣaṇām tathā l
Nandāyāma-samūhe vā chāyate vāthā vistare l
Parināhe pade vāpi āyādi-śuddhīm cha kārayet l
Kechit tv-āyatanē chaivam āyām cha tad-dīcīc (nakshatre) bhavet l
Parināhe tithir vāraṁ vyaya-yonī(ś) cha vistare l
Vasubhir guṇitaṁ bhānur(-nunā) hānyāyāmam ashta-śisṛṭakam l
Ashtābhir vardhitē rīkshaṁ(-sheṇa) hṛtvā śeṣaṁ ksham ishyate l
Navabhir vardhayet pāṅktīḥ(-tyā) hṛtvā śeṣaṁ vyayaṁ bhavet l
Guṇa-nāgam cha yoniḥ(ḥ) syād vṛddhi-hānyā-yathā-kramam l
Nava-vṛddhyā rīṣhim(-shiṇā) hṛtvā tach-chheṣhaṁ vāram eva cha l
Navabhir guṇite triṁśat-(ā) kṣapec chheṣhaṁ tithir bhavet l

(M., ix, 63–73.)

The six formulas include 'aṃśa' in the Saṁchita and Asamchita buildings, while in the Apasamchita 'tithi' is included:

Vakṣhye’ham jāti-harmyaṇām āyādi-lakṣaṇām kramāt l
Pūrvoktānāṁ vimāṇānāṁ vistārādi-vasādibhiḥ l
Āya-vyayaṁ cha yonīṁ cha nakṣatraṁ vāram aṃśakam l
Tithir vātha shaḍ etāni tathāyādi-vido viduḥ l
Saṁchitāsaṁchitaṁ cha aṃśār āyādiḥ bhavet l
Apaśaṁchita-harmyaṇāṁ tithy -antāṇi shaḍ grāhīṣhyate l

(M., xxx, 169–174.)

(It should be noticed, that the divisor in each case is the same in all the works under observation).

The names of all the different classes of formulas, such as Āya, Vyaya, Vāra, etc. represent well-known groups of objects that always follow a certain serial order. Āya represents the group of twelve beginning with Siddhi. Vyaya represents the group of ten beginning with śikhara. Rīksha represents the well-known group of twenty-seven planets. Yoni represents the group of eight animals, namely, Dhvaja, Dhūma, Sinha, Śūna, Vrīsha, 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, Gana, Nayana (M., ix, 88, 89, 90–93)
day and the full moon day. And Amśa represents the group of nine beginning with Taskara:

Siddhādi-dvā-daśāyaḥ syāḥ chhikharādi vyāyāṁ daśā ।
Dhvajādīm ashṭa yoniḥ syāt taskarādi navāṁśakam ।
Prathamādi-tīthir īty-evāṁ choktavat gaṇayet sudhiḥ ।

(M., xxx, 188–190.)

Dhvaja-dhūma-sirīha-sūnaka-vṛisha-gardabhāś cha ।
Dantī cha kākaś cha vasu-yoniḥ yathā-krameṇa ।

(M., LII, 357–358.)

Tach-chheshāṁ chāpi nakṣatraṁ gaṇayet aśvinī-kramāt ।
Śeshāṁ tad vāram īty-uktam arka-vaṛādi-vāra-yuk ।

(M., xxx, 183, 185; see context below.)

It should be noticed that the measurement of length is tested by the formulas under Aya 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 $\frac{b \times 3}{8}$ 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 $\frac{c \times 9}{7}$ the remainder happens to be 4, it will indicate the 4th day (Wednesday) of the week, and if it be stated to be auspicious, the circumference (c) selected satisfies the test.

The auspicious and inauspicious remainders:

'When there is no remainder left in the formula of 'Āya' it increases religious merits, and when there is no remainder left in the formula of "Vyaya" it is auspicious. There is no defect if the 'Āya' be equal to "Vyaya":

Āyaṁ sarva-haraṁ puṇyaṁ vyayaṁ sarva-haraṁ śubham ā
Āyādhikyaṁ vyayaṁ hinaṁ sarva-saṁpat-karaṁ sadā ā
Yat-phalaṁ śubha-yuktaṁ ched āya-hīnaṁ tu dūshaqāṁ ā
Pūjyaṁ vyayaṁ samam evaṁ evaṁ tatra dosho na vidyate ā

(M., LXIV, 69–72.)
HINDU ARCHITECTURE

ASAHLI

\textbf{SHAD-VARGA}

Áyam sarva-harahm pūrṇam (?) punyaṁ sarva-gatena hi
Áyādhikyaṁ vyayaṁ hīnaṁ sarva-saṁpat-karaṁ tathā
Áya-hīnaṁ vyayaādhiyakam sarva-dosha-karaṁ bhavat

\textit{(M., ix, 75-77.)}

Śubhadaṁ pūrṇa-nakshatram asubhaṁ karṇa-rikshakam
Yugmāyuγmāya-turyam shad-asya-nanda-śubharksha-yuk
Dvitiya-paryāyasyārdha gaṇanaisaḥ cha śubhāvaham
Sīṭa-guru-śaśi-budha-vāram evaṁ śubhaṁ bhavat

\textit{(M., ix, 78-81.)}

Dhvaja-śīṁha-vṛisha-hasti syāt teshāṁ śubha yonayaḥ
Janma-dvayaṁ chatuḥ-shashṭibhir ashta-nanda-śubha-kshām
Nāma-janmādi-nandaṁ cha gaṇanais tu vidhiyate
(Kartṛ-raṣṭāyādi-nāśyām cha sena-dvitiyāntakam
Tṛitiyena māna-jyakṣādau pūrva-vad gaṇanais tu vā)
Tasmāt tṛitiyā-paryantāṁ rikhaiḥ sarva-śubhāvaham
Guru-sukra-budhaś chandra-mukhya-vāram praśasyate
Taskaro dhana-shaṇḍaṁ cha preshṭāyāṁ śubhāṁśakam
Varjyaṁ shasṭhāśṭanaṁ raśim anyat sarvaṁ śubhāṁ bhavat
Gajaḥ sarva-śubhaṁ proktam mānushaṁśuraṁ (m) varjayet

\textit{(M., lxiv, 73-82.)}

Gaja-yaṁśaṁ vinā kuryāt śīṁhaṁśanāṁyathā śubhaṁ
Āyādhikyaṁ vyayaṁ hīnaṁ sarva-saṁpach-chhubhāvaham
Āya-hīnaṁ vyayaādhiyakyaṁ sarva-saṁpad vināśanam

\textit{(M., lv, 81-83.)}

Dhūma-yaṁśaṁ cha kākāś cha gardhavāṁ śuno varjayet
Anyā-yaṁśaṁ sarve śubhāyāṁ iha vojayet

\textit{(M., lv, 81, 84-85.)}

Dhvaja-śīṁha-hasti-vṛisha-yaṁśaṁ (ḥ) śubhaṁ praśastam
Anyeshu yonir asubhaṁ uditaṁ purāṇaiḥ

\textit{(M., lii, 359-360.)}

There are other rules as well, e.g. where Áya, etc. are considered with
regard to height in the Jāti class, and with regard to length in the other
classes of buildings.

Again Áya, etc. are considered with regard to breadth :
Jāti-dvārodaye sarve chāyādi-saṁgraḥam bhavet
Chhandādinaṁ tu sarveshaṁ tāre chāyādi-saṁgraḥam
Vṛiddhi-hānyādi-sarveshaṁ prāṣādasyoktadvam bhavet

\textit{(M., xxxix, 39-41.)}

Vistāre chatur-ange va shat-śubhāyādi kārayet

\textit{(M., lv, 72.)}

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The formulas also vary on different occasions:

- Tri-chatuh-pańcha-shaṭ-vidhyā chāśā-hāniś cha yonayaḥ
- Shaṭ-saptāśṭaka-viddhya tu dvādaśa kshapayet budhah
- Śesham aśām iti proktam saptāśṭa-nava-vardhanaṁ
- Daśabhīḥ kshapayech chheṣhamp evaṁ vyayam udīritam
- Ashṭa-nanda-daśe vṛddhyā sapta-viṁśc kshayo bhavet
- Śesamāṁ dinam iti proktam vṛddhāśṭa-nandaṁudādiṁ
- Saptāka-chandrage śesamāṁ vāraṁ evam udīritam
- Tri-chatush-pańcha-viddhya tu kshapayet tu navāṁśakam

(M., l.v, 73-80.)

Etat tad eva saṁyuktam harmyāṇāṁ māna-kalpanam
- Shaṭ-saptāśṭaka-viddhīḥ syād dvā-daśāntaṁ kshayaṁ nyayet
- Śesamāṁ tad āyaṁ ity-uktam saṁchitādi-yathā-kramam
- Saptāśṭa-nava-vṛddhyā tu haret panktyā vyayamaṁ bhavet
- Eka-dvi-traya-viddhīya tu kshapayet tv-aśṭā cha yonikam
- Shaṭ-saptāśṭa-viddhya tu sapta-viṁśa-kshayo bhavet
- Tach-chheṣhāṁ chāpi nakshatram ganayed aśvinī-kramat
- Shashta-nanda-vṛddhyā tu saptabhīḥ kshapayet tataḥ
- Śesamāṁ tad vāraṁ ity-uktam arka-vārādi-vārā-yuk
- Trībhīr vedās tu vṛddhīḥ syāṁ nanda-hāni-navāṁśakam
- Tithi-randhrośha-vṛddhiḥ syāt trīṁśataḥ tu kshayo bhavet

(M., xxx, 177-187.)

Daighye līṅgasāyādi-shad-varga-suddhīṁ kuryāt sarvathoktavat
- Mānaliṅge chānya-svāyambhuvādi-manaṁ cha yuktam thatāyādīṁ sarvaṁ na kuryāt
- Bandhāśṭya-nanda-vasu-nanda-yugena vṛddhyā
- Chāśāṭaraka-paṅkti-turagair munibhir nanda-hanyāt
- Yonayaś cha vṛddhir vyayāṁ cha tu vāraṁ añāṁ
- Līṅgaiṅena kuryāt tu parārtha-liṅge

(M., l.i, 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 (l.i, 350-356).

Cf. also:
- Āyādi-shad-varga-(ḥ) surair (=surāṇāṁ) vimāne
- Chāyādhikāṁ kṣīṇa-vyayaṁ śubhaṁ syāt

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Grāmādi-kartṛi-nṛipatika-kriyānām
Sarvaṁ śubhāṁ tat kurute tu vidvān

(M., xxx, 192-195.)

The necessity of these Shad-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 Shad-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 Shad-varga in all the architectural treatises. The testing of measurements by the Shad-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-nakṣatra-saṁyuktam
Āyāmāṣṭha-guṇite cha dvā-daśāṁśe'ti śesatā
Nandāṁśe tu guṇite'pi dharmāṁśe'ti vyayaṁ bhavet
Yonir guṇibhir guṇitaḥ(-tā) chāḥṣṭāṁśe 'pi tathaiva cha
Rīkshakam asaṭa-guṇitam cha sapta-viṁśatśi-śesataḥ
Vāraṁ nava-guṇitam cha saptāṁśe tu hṛitaṁ bhavet
Aṁśakaṁ chābdhi-guṇite'pi nava-bhāga-hṛitaṁ matam

(3) Kānikāgama (xxxvi, 13-20, 169-172) :
Āyādi-saṁpad-arthaṁ tu vistāre chāyatau tathā
Utsedhe chaiva hastāṁ samyak sāmūryatāṁ nayet (13)
Vistārāt kevalāṁ vātha vāyām tad unnates tathā
Vistārāyāma-saṁsargad āyādaṁ parigrihyatām (14)
Aṣṭa-tri-tri-aṣṭabhir hṛitāṣṭha-manvarka-bhair bhajet
Āyo vyayaṁ cha yoniṁ cha nakshatraṁ śeshato bhavet (15)
Trīṁśad āpūnita paryantāṁ tithir vāgaṁ tu saptabhisū
'Āthavānyā-prakāreṇa chāyādaṁ parigrihyatāṁ

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Dvayor bhyāṁ dvayārdhasya vistāraṁ dvayārdham nāhaṁtu nāhakam II (16)
Ashta-nandāgni-vasubhir gaṇayen nanda-nanda-nāha I
Arka-dig-vasu-bhāḥ-sapta-navabhiś cha kramād bhajet II (17)
Āyādhiyaṁ pūrva-vat proktam āyādhikaṁ śubha-pradam I
Yajamānasya yanmārkshe nānukūlaṁ yathā bhavet II (18)
Tathā parīkṣhya kartavyaṁ nāma nakshatrakāṁ tu vā I
Parīkṣhya bahudhāṁ kuryād ubhayaṁ vā parīkṣhayet II (19)
Sarvānukūlyaṁ sarvatra vāstu yasmān na labhyate I
Tasmād guṇādhikaṁ grāhyam alpa-doshaṁ yathā bhavet II (20)
Eka-tri-paṇca-saptaṁśe dhvaja-sīṁha-vrisha-dvīpaḥ I
Pūrvād yāsu śubhā hy-ete āyādyas tv-anulobhataḥ II (169)
Dvi-chatuḥ-shaḍ-vasu-sthānaṁ dhūma-śva-khara-vāyasāḥ I
Āgneyādi vidikśh-ete varjanīyā bubhukshubhiḥ II (170)

See also Kāmikāgama., Chap. L:
Evam ādau parīkṣhyaiva prāśādaiṁ parikalpayet I
Etesham api sarvesham āyādi-vidhir uchyate II (57)

Various rules are again given:
Vistāram dvi-guṇāṁ kṛtṝva vasubhir bhājite satī I
Śiśṭaṁ yonir iha proktā tad-abhāve tu śaudhakaḥ II (58)
Udaye vasubhīṁ-sapta-viṁśadbhir bham ihoditam I
Paridhau nanda-guṇaṁ-sapta-bhur dvāram uchyate II (59)
Sakalāṁ tri-guṇaṁ kṛtṝva triṁśadbhir bhājitva I
Tīthi-udayāṁ vasubhir bhaktṝvā sūryāyas(-yais) tu śeshaṁ II (60)
Punar apy udayaṁ nanda-vasubhir vyayaḥ uchyate I
Pāḍādhikaṁ tu yat śiśṭaṁ tat sarvaṁ sakalaṁ bhavet II (61)
Pūrva-vad guṇitaṁ kṛtṝva bhāgaṁ(?) bhāraṁ samaṁ kṛtṝva I
Tenaiva vibhajed yal-lābhād adhikaṁ bhavet II (62)
Yugma-hastaiḥ svaraḥbhūtaṁ śiṁhabhir yonir uchyate I
Athavāṇya-prakāreṇa āyādi-vidhir uchyate II (63)
Nāge sūtrāṅgī-randhra-bhuvana-daśa-vasvābdhi-śiṣṭas tu I
Tat syād āyo na yonir vāsū-ḥataṁ udubhir (?) bhaktṝva II (64)
Śiśṭaṁ tu rikshaṁ hatvā bhaktṝvāthā sūtraṁ bhuvanam I
Atha phalam śiśṭaṁ aṁśaṁ vasughaṁ triṁśad bhaktam II (65)
Tīthiḥ syād graha-dina-tīthi-yogadayo yonī-bhedāḥ I
Athavāṇya-prakāreṇa chāyādīṁ parikalpayet II (66)
Nāga-nanda-guṇa-nāga-nanda-driṅ-bhānu-nāḍī-vasu-bhām munir vā I
Āyam anyatra yonī-rikshakaṁ vāram aṁśaṅa-guṇa-kshayakramat II (67)

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Shad-Varga

Application of the rules:

Idam liṅge cha sakale dvāre stambhādike matam I
Idam āyādikam chārdha-maṇḍape śiṣṭa-maṇḍape II (68)
Parivārālaye tūṅga-harmye anyāsmin prakalpayet I
Evaṁ parīkṣhya bahudhā prāsādaṁ parikalpayet II (69)

Kāmikāgama, LV, 28–30:

Mānāṁ labdhodayaṁ yat syāt bhaktvā mātrayor viśesahatḥ I
Parihṛtyāṅgulī-cchhedyaṁ āyādyām parikalpayet II (28)
Aṣṭa-nandāgnibhiṁ chaiva vasu-nandā cha chatusṭhayair hi I
Gūratvavā-vidhi-mūrti-ṛiksha-sapta-navāṁśakair hi II (29)
Hṛityam āyam vyayam chaiva yonis tāras tu vārakaḥ I
Aṁśakā cha vaṁśisṛṣṭās tu kalpanīyās tu deśikāḥ II (30)

Ibid., xxxv, 21 (refers to six component parts of a building):

Adhishṭhānaṁ cha pādaṁ cha prastaram karṇam eva cha I
Śikharam stūpikā chaiva śālāṅgam iti kathyate II (21)

These are called Shad-varga: cf. XLV, v. 8 (under Puṇīliṅga), v. 15, (under Drāviḍa), v. 10 (under Strīliṅga), and v. 11 (under Napuṁśaka).

(4) Laghu-silpa-jyotih-sarā (ed. Śivarāma, i, 3–5):
Ayo rāśiṁ cha nakshatraṁ vyayas tārāṁśakās tathā I
Graha-maitri rāśi-maitri nādi-vedha-gaṇendavaḥ II
Ādhipatyaṁ vāra-lagne tithy-utpattīs tathaiva cha I
Ādhipatyaṁ varga-vairam tathaiva yoni-vairakam II
Ṛksha-vairam sthitir nāso lakṣaṇāṁ-yeka-vimśatīḥ I
Kāthitāni muni-śrēṣṭhāiḥ śilpa-bi(vi)dbhir gṛihādīshu II

(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 Shad-varga formulas are rules which are not easily grasped in the abstract form. They, however, need not be neglected if we are incapable of interpreting them correctly. While quoting a few extracts on this subject from a Tamil version of the Myen (? Mayamata) Rev. J. F. Kearns, Missionary, Tanjore, lost his temper and priestly patience and has recorded the following:

'Strange as all this appears to us Europeans, natives regard these things as matters of great importance.’—(Ind. Ant., Vol. v, p. 296, c. 1, last para.).

I fear whether the learned missionary understood the importance of the matters correctly. We may, however, compare in the absence of the Tamil text his translation (ibid., p. 295–296):

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‘Ascertain the length of the house, square it, multiply the sum by 8, and divide the product by 12, the remainder is the Āḍāyam 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 Aṁsām. Multiply the square number by 9, and divide the product by 30, the remainder is the 'ithi.'

If this falls within 15, it belongs to the crescent moon, but if above 15 to the decrescent moon. Again, multiply the square number by 4, and divide the product by 12, the remainder is the constellation. Multiply the square number by 8, and divide the product by 5, the remainder gives the Sūtra. The following are the Yonis: Garuḍa (Punai i), Sinīha, Noy, Pāmbu, Eli, Ani, Muśi; of these (Punai i) (cat), Eli (rat), and Muśi (hare) are bad. The following are the Aṁsāms: Arsam, Soram, Puttai, Satti, Thanium, Rāsium, Kalibam, Varuttham, Rokam, and Subāṁ. The following are the Sūtras: Bālan, Kumāran, Rājan, Kilavan, Marnan.’

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. Brāhmaṇs.’

‘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 Vaiṣya caste.’

‘The next example exhibits the entire series. Given the length of the house 9 cubits, width 3 cubits, to find the (Āḍāyam) and Selavu, etc., etc. By the rule 9—3—27, 27—8—216, and 216—12—18, 12—(Āḍāyam) 27—9—243, and 243—10—24, remainder 3,—which is the Selavu or loss,
and so on according to the rule. The Yoni is Garuda, the star Revati, the part and the third day, the day of the week Thursday, the constellation Pisces, and the caste Vaśya.'

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-śastras 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 Shād-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 gives up curiously this architectural ground when he says that the 'satisfaction of conforming to the religion of one's motherland, should amply recompense 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 ŚANKU 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 ideals 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 Āyādi Shād-varga' (p. 9). The Indian monuments face other than these four cardinal points also.

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SHODASA-PRATIMĀ—The sixteen images, a group of sixteen deities.

Cf. Purato'sya shoḍaśanāṁ vara-gaṇikānāṁ dvi-bhūmikagrihāṇi ālīdvayena—'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.)

SHODASĀ(-S)RA—A type of building which has sixteen-angular shape, one storey and one cupola.

1) Brihat-samhita (LVI, 28, J. R. A. S., N. S., Vol. vi, p. 320, note 1; see under PRASĀDA).
2) Matsya-Purāṇa (Chap. cclxix, vv. 29, 53; see under PRASĀDA).
3) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under PRASĀDA).

S

SAKALA—A site plan, an idol, a group of images of four deities including Isvara.

1) A site plan (M., vii, 2, 51, 73; xii, 64; see PADA-VINYĀSA).
2) An image or idol (M., lxiv, 48).
3) Suprabhedāgama (xxxiv, named Sakala-lakṣaṇa-vidhi, i, 2):
   Athātāḥ sampravakshyāmi sakalānāṁ tu lakṣaṇām
   Sarvāvayava-dṛṣṭyavat pratimā tv-iti chochyate
   Isvarādi-chatur mūrttih pathyate sakalanāṁ tv-iti

SAKALIKARANA—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-MANḍAPA—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 satī-maṇḍapam

(M., xxxiv, 41.)

SATYA-KĀNTA—A class of eight-storeyed buildings.

(M., xlvi, 43-45; see under PRASĀDA.)

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SATRA(-TTRA) (cf. CHHATRA, CHHATRI)—An alms-house, the modern dharma-śālā, a rest-house, a residence.


(7) Bilvapadraka parikalpita-sattra-bhokṭināṁ yathā-prāpta-brāhmaṇāṁ janānāṁ trimśataḥ prayāham upabhogāya . . . ‘In order to feed daily thirty Brāhmaṇas or other men who happen to arrive (and) who use the rest-house established at Bilvapadraka.’—(Baloda plates of Tivaradeva, lines 26–27, Ep. Ind., Vol. vii, pp. 105, 107.)

(8) A charitable dining-hall of a temple:

(9) Khanda-shputa-vava-kṛtyopilī-prapūjādī-satra-siddhyartham ‘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) Drakshārāme pāvane pūṇya-bhājā pūṇya-kshetre Pīṭhapuryāṁ cha yena ‘At holy-Drakshārāma and at the sacred place of Pīṭhapuri, this charitable one joyfully founded two sattras for Brāhmaṇas, in
order that they might daily enjoy their meals (there) till the end of the Kalpa.'—(Eastern Chalukya Grants, no. 39, a Grant of Vira-Choda, v. 33, H. S. I. I., Vol. i, pp. 56, 61; see also quotation no. 16 below.)

(11) 'The hiranya-garbha, brahmāṇḍa, and all the other great gifts prescribed in the Śāstras 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. xi, 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; “avasara-satra” seems to mean an occasional satra.' Dr. Fleet. But ‘rest-house’ as opposed to both resting and dining-hall would perhaps give better meaning.

(Sanskrit and Old Canarese inscrip. no. vi, Ind. Ant., Vol. iv, p. 329, c. 1, line 3 f., and footnote.)

(13) Sa prāśādām achikarad divishadaṁ Kedāra-devasya cha khyātasyottara-mānasasya khananāṁ sattraṁ tathā chākhaye !

‘He caused to be built a temple of the inhabitants of heaven called . . . and of the god Kedāra; he likewise had the famous Uttara-mānasā (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 Brāhmaṇs 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 Mārasinga's Behūr, constructed there the Birudasārvvajña-gaṭṭa and other tanks; and to provide a satra for food for the students in the maṭha of the god Mallikārjuna there . . . made a grant of land.’—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 19; Transl., p. 43; Roman Text, p. 98.)

(16) Drākshārāme pāvane puṇya-bhājā puṇya-kṣetre Pāḷhapuryyāṁ cha yena . . . kalpiṭāṁ sattra-yugam (cf. no. 10 above).

‘At the pure Drākshārama and at Pāḷhapuri, a place of sanctity, he established two satras.’—(Chellur Grant of Vira-Choladeva, lines 97–98, Ind. Ant., Vol. xix, pp. 432, 436.)

ŚATTĀNGA (same as ŚATĀNGA)—An arm-chair, sofa, sofa with arm to it.)

(Mahāvagga, v. 10, 2.)
SATRA-MANḌAPA—A type of pavilion, the alms-house of a temple.
Vāpi-nirgamane yena pārvataḥ satra-manḍapam ।
(Garuḍa-Purāṇa, Chap. xlvii, v. 14.)

SATRĀVĀSA-MAṬHA—A monastery, a free rest-house.
Chatushkọpe tapasvināṁ satrāvāsa-matḥam bhavit ।
(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).
(3) Sadanam atula-nāthasyoddhṛitaṁ yena jirṇaṁ ।
‘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) Sārasvatam kṛiḍā-ketanam etad atra vidadhe ।
Sārasvatariṁ sadanam akshayam etad astu ।
(Sanskrit Grants and inscrip. no. i, 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 PRASĀDA.)

SADMAN—A temple, a seat, an altar, an abode, a dwelling, a house.
Chakre nava-niviḍa-viśāle sadmani Śūlapāṇeḥ—‘built a new solid large
temple of Śūla-pāṇi.’
Śambhoḥ sadamani stambha-mālāṁ . . . vyātatāna—‘erected a row
of pillars in the temple of Śambhu.’—(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 chatusṭ-sandhis chatur-mukham ।
Shaṭ-sandhiḥ sapta-sālā 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, Encycl. of Arch., p. 1214.)

Mānasāra (Chap. xvii, 2–225), named Sandhi-karman:

The definition:

Harmyānām dāru-saṁyogaṁ sandhi-karma (m)udiritam 1 (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, Veṇu-parvan with five pieces, Pūga-parvan with six pieces, Deva with seven pieces, Parvan with eight pieces, and Daṇḍā 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.

Śaṁsthāpyāpi na taśya tushṭir abhavad, yāvad Bhavāni-grihaṁ suśishtaṁ mala-sandhi-bandha-ghaṭitaṁ ghaṇṭa-ninādojjvalam 1

Not satisfied with the erection (of this image only, the pious man) caused to be built a shrine of Bhavāni, which was joined with a very adhesive and bright cement, resplendent with the sounds of bells.

(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 rājaṁ āvāsa-jogyaklam 1

(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-TĀLA (see TĀLA-MĀNA)—A system of measurement in accordance with which the whole body is seven times the face inclusive of head.

(Sukranīti, Chap. iv, sect. iv, ed. Jivananda Vidyāśāgara, p. 359; see details under Tāla.)
HINDU ARCHITECTURE

SAPTA-BHŪMI-(KA) (see SAPTA-TALA)—The seventh storey, seven-storeyed buildings.

Rāja-kanyāṃ . . . sapta-bhūmika-prāśāda-prāṇta-gatām

(Pañcatantra, ed. Bombay, i, p. 38.)

SAPTA-SĀLĀ—A seven-fold wall.

Madhya-sūtraṃ tu vāme tu harmya-dvāraṃ prakalpayet
Tad-bahiḥ paritodeśe sapta-sālāṃ 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; Taitt. Sam., iii, 4, 8, 6; Taitt. Brā., i, 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:
Prāśāda-maṇḍaparṣd chaiva sabhā-sālā-prapāṇi tathā
(A) raṅgam iti chaitāni harmyam uktaṁ purātanaṁ

(M., iii, 7–8.)

Sikhare chāvīte’pare sabhā-maṇḍapa-gopure

(M., xviii, 200.)

A public hall:
Maṇḍapairi 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 vicintya manasā loka-nāthaḥ Prajāpatiḥ
Chodayamāsa tvam kṛṣṇaḥ sabhā vai kriyātāṁ iti
Yadi tvam kartukāmo’si priyaṁ śilpa-vatāṁ vara
Dharmma-rājasya daiteya yādṛśīṁ iha manyase
Yāṁ kṛtāṁ nānukurvantī mānavāḥ prekṣyādhiśhītāṁ
Manushya-loke sakale tādṛśīṁ kuru vai sabhāṁ
Yatra divyān abhiprāyan paśyema hi kriyāṁ tvayā 1
Āsurān mānushāṁ chaiva sabhāṁ tāṁ kuru vai Maya 11
Pratigṛhiya tu tad vākyam saṁprahṛiṣṭo Mayas tadā 1
Vimāna-pratimāṁ chakre Pāṇḍavasya śubhāṁ sabhāṁ 11

The penultimate verse is explained by the commentator Nilakaṇṭha:
Āsurān mānushāṁ ity upalakṣaṇaṁ deva-gaṁdhavrādīnam āpy
abhiprāyan lepa-chitre lekhya-chitre cha chaturdaśa-bhuvanāṁ-
tarastha-tat-taj-jātiya -svābhāvika-nānā-vidha-lilā-pradarśanena
manovṛttiiḥ paśyema yad-darśanena brahmatāntara-vartī-
sarvam vastu-jātāṁ drisha-prāyaṁ bhavatīty arthaḥ 1

(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 uchchaiḥ prasādair upasobhita 1

(Ibid., ii, 10, 3.)

(3) Chatur-bhāga-dvi-bhāgena prīṣṭhāvāsa-sabhāṁ nayet 11
Agra kūṭa-dvayaḥ madhye śālāḥ prīṣṭha-sabhāḥ-yathā 11
Prīṣṭhāvāsa-sabhā tad-vad anyat sarvam adhas-tale 11

(Kāmikāgama, xxxv, 73, 74, 76.)

Definition:
Mūla-kūṭa -samāyuktā vāṇa-kūṭa -samanvitā 11
Kachchha (=keśa)-griha-samākuktā sabhetti parikīrtitā 11

(Ibid., xxxv, 4, 95.)

Brahma-sthāne sabhādīni kalpayed vidhinā budhaḥ 11

(Ibid., xxviii, 15.)

(4) 'Māṛtaṇḍa-varmā, the king of Keralā, desirous of extensive pro-

perity, fame and long life, built the sabhā of Śambhu (Śiva) a
Suchindram.'

Sthāne mānī-śuchīndre samakuruta sabhāṁ Keralā-kṣhmā-patindraḥ 1—
(Inscrip. in the Pagodas of Tirukurungudi, in Tinnevelly, and of Śuchīndram
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) Śri-raṅga-kāñchana-sabhā yathā-puram abhāsāyat 1
The regilded (central shrine of the temple at) Śraṅgaṁ 'and the
golden hall (at Chidambaram).'—(Ariyur Plates of Virupaksha, lines 21–22,
Ind. Ant., Vol. xxxvii, 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 Prāśāda.)

SAMA-BHAṆGA (see BHAṆGA)—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. Vṛttah Samudga-nāmā


(2) Matsya-Purāṇa (Chap. cclxix, vv. 38, 53; see under Prāśāda).

(3) Bhavishya-Purāṇa (Chap. cxxx, vv. 30, 24; see under Prāśāda).

SAMUDRA—A type of building.

(1) Matsya-Purāṇa (Chap. cclxix, vv. 38, 53; see under Prāśāda).

(2) Bhavishya-Purāṇa (Chap. cxxx, v. 24; see under Prāśāda).

SARORUHA—A type of building, a moulding.

A moulding of the pedestal (M., xxiv, 47; see under Prāśāda).

SARVA-KALYĀNA—A class of buildings.

(Kāmikāgama, xlv, 42–49; see under Mālikā.)

SARVA-KĀMIKA (see Utsedha)—Also called 'dhanada', a height which is \( \frac{3}{4} \) 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) Apratishiddhālindamaṁ samantato vāstu sarvato-bhadram
Nṛipa-vibudha-samūhānāṁ kāryaṁ dvāraś 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 entrances, many spires or turrets (śikha), 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, 48, 53; see under Prāsāda).
(3) Bhavishya-Purāṇa (Chap. cxx, v. 34; see under Prāsāda).
A type of quadrangular building:
(4) Agni-Purāṇa (Chap. cix, vv. 14–15; see under Prāsāda).
(5) Garuḍa-Purāṇa (Chap. xlvii, vv. 24–25; see under Prāsāda).
(6) Sarvato-bhadram asaṭṭasyam—the Sarvato-bhadra house (śālā) has eight faces.—(Kāmikāgama, xxxv, 88.)

An entablature (ibid., LIV, 8).
(7) A class of villages (M., ix, 2, 126 f.).
A type of prastara or entablature (M., xvi, 185).
A kind of joinery (M., xvii, 53).
A class of maṇḍapa or pavilions (M., xxxiv, 555).
A type of śālā or mansion (M., xxxv, 4).
A class of windows (M., xxxiii, 583).
A kind of phallus (M., lii, 114).

(8) Sarvato-bhadra-devālaya—'according to Varāhamihira (Brihat-samhītā, 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-trī-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 inscrip. 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 inscrip. of the seven Pagodas, no. 13, Ep. Ind., Vol. x, p. 7.)
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SAMCHARA

(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 Inscript. from Mathura, no. 11, Ep. Ind., Vol. i, p. 382, footnotes 50, 51.)

SAHĀYA-DURGA—A kind of fort.

(See details under DURGA.)

SAHASRA-LĪNGA—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 Prāśāda).

A class of buildings (Kānikāgama, 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 mouldings at the bottom of a column.

Ekāṁśaṁ pādukaṁ kuryāt pañcha-bhāgaṁ tu saṁgraham !

For its synonyms see M., xvi, 51–52.

SAMGRAHANA—A fortress to defend a group of ten villages.

Daśa-grāmi-saṁgrahaṇaṁ saṁgrahanaṁ sthāpayet !

(Kauṭiliya-Artha-śāstra, Chap. xxii, p. 46.)

SAMGHARAMA (see VIHĀRA)—Originally the assembly place of the Sāṅgha 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.)

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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 अपासम्चिता.)

Pratyekaṁ tri-vidham proktam saṁchitam cāpy-asāṁchitam
Upa-saṁchitam ity-evaṁ . . .

(Kāmikāgama, xlvi, 6–7.)

SAMPURNA—A class of buildings.

(Kāmikāgama, xlvi, 29–30; see under मालिका.)

SAMVIDDHA—A fortified city.

(M., x, 41; see under नागरा.)

Cf. Visiting 'the gramas, nagaras, kheṭas, kharvaṭas, maḍaṁbas, pattanas, dromaṇamukhas 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-yutas ṣaṁ kṛitrimaṁ kṛitopamah
Sarveshāṁ mohanārthāya tathā cha sarhsadaṁ kṛitāṁ

(Skanda-Purāṇa, Māheṣvara-khaṇḍa-prathma, Chap. xxiv, v. 13.)

SAMSTHANA—The arrangement, laying-out, plans of buildings and other objects.

(1) Tri-konaṁ vrittam ardhendum ashta-konaṁ dvir-ashṭakam
Chatushi-konaṁ tu kartavyam saṁsthanam maṇḍapasya tu
The plan of a maṇḍapa should be made triangular, quadrangular, octagonal, sixteen-angular, half moon-shaped, and circular.

(Matya-Purāṇa, Chap. cclxx, vv. 15–16.)

(2) Tri-konaṁ padmam arddhendum chatushi-konaṁ dvir-ashṭakam
Yatra tatra vidhātavyam saṁsthānaṁ maṇḍapasya tu

(Garuda-Purāṇa, Chap. xlvi, vv. 32–33.)

SĀRA—A class of buildings.

(Kāmikāgama, xlvi, 60; see under मालिका.)

SĀLA(-LĀ)—A wall, a rampart, an apartment, a house.

(i) Udyānāmra-vanopetāṁ mahatiṁ sāla-mekhalāṁ
Commentary : sālah prākārāṁ (enclosure wall), sāla-vanāṁ vā

(Rāmāyaṇa, i, 5–12.)

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(2) Antare śesha-bhāgāṁś tu hitvā madhye tu sânalam II
Sāla-gopurayos tuṅgastv-adhikāś cāpi mūlatah II
Agratō'lingakopetam aṭṭālaṁ sânalamadhye II

(Kāmikāgama, xxxv, 112A, 124, 126.)

(3) Sālāntam vedikordhve tu yuddhārtham kalpayet sudhīṁ I

(M., ix, 364.

See also M., xxxi, 36, 37 (paṁcha-sālā), 39 (Jāti-sālā), 40, 41, 44, 48, 52, etc.

Sāla(-ā)-janma-samam chaiva dhāmna-janma-samam tu vā I
Sālāṅgāḍhikāṁ hīmāṁ chech chorair arthāṁ vinaṣyate I

(M., LXIX, 42, 45.)

(4) Kanakojvala-sāla-raṃśi-jālaiḥ parikāṁbhu . . . prati-bhimbitaiḥ I
‘Through the mass of the rays which issue from its golden walls and which are reflected in the water of its (Vijayanagara’s) moat.’—(Vijayanagara inscrip. of Devaraja II, lines 7–8, H. S. I. I., Vol. i, no. 153, pp. 162, 164.)

(5) Antararāh sadma-salām—‘ the inner wall of the shrine.’—(Ranganatha inscrip. of Sundara-pandya, v. 22, Ep. Ind., Vol. iii, pp. 13, 16.)


(7) Durllāṅgha-dushkara-vibheda-viśāla-sālā-durggāḍha-dustara-brihat-parikhā-paritā I
‘The city of Kāṅchi) 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’ṛkka-kirttir nrīpa iva vilasat sāla-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. 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 PRASĀDA).
Semi-divine beings, their images are described (M., LV, 88 f.).

SIDDHĀRTHA—A type of building furnished with two halls.
Siddhārtham aparā-yāmye yama-sūryam paschimottare śāle I
‘A house with only a western and southern hall is termed Siddhārtha.’
(Brihat-saṁhitā, lxxi, 39, J. R. A. S., N. S., Vol. vi, p. 286.)
SINDHUCA—A class of buildings. (Kāmikāgama, xlvi, 23–28; see under Mālikā.)

SI(SI)LĀ-VĀṬA—A stone mason.

'Sūdradhāra-Āsalena barāndhitā tathā silavaṭa-jāhaḍena ghaṭitā !

The step-well was constructed by the architect Āsala and (the stones were) worked and shaped by the mason Jāhaḍa.—(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).

Simha is the name of a kind of one-storeyed building which is dudecagonal in plan, covered by lions (śirhha-kṛanta) and eight cubits wide:

(2) See quotation of the commentary from Kāśyapa, which is more explicit.

Śirhhaḥ śirhhaḥ samākrāntaḥ koṇair dvā-daśabhir yutah !
Vishkambhād ashta-hastaḥ syād ekā tasya cha bhūmikā !

(3) Matsya-Purāṇa (Chap. cclxix, vv. 29, 36, 40, 49, 53; see under Prāsāda).
(4) Bhavishya-Purāṇa (Chap. cxxx, v. 35; see under Prāsāda).
A kind of oval building:
(5) Garuḍa-Purāṇa (Chap. xlvii, v. 29–30; see under Prāsāda).
(6) The lion, a riding animal of gods.
Devānām vāhanam simham (M., lxiii, 1), the sculptural description of his image (ibid., 2–46).

SIMHĀSANA (cf. ĀsANA)—A throne or seat, marked with a lion.

(1) Śirhha-mudrita-manoḥarāsanam !
Kesari-lāṃchhitam tv-atha manoḥarāsanam !

Mānasāra (Chap. xlvi, 1–112, named Simhāsana):

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 Māṅgala 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 Nityārchna throne is used for daily worship, Viśēsha-throne on some special occasions; the Nityotsava-throne, and the Viśeṣha-sava-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 Viṣṇu (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 Pārśhnika and Narendra (171); the Śrī-bandha is for the kings Pārśhnika and Pāṭṭa-dhara (line 174); the Śrī-mukha for the king Maṇḍalesa (line 177); the Bhadrāsana for the king Pāṭṭa-bhāj (line 179); the Padma-bandha for the king Pṛḥāraka (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 Vaiśya and the Śudra 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 (prāṇmukha) (line 197).

Of the thrones of deities, the Nirikshaṇa (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:

Evaṁ cha vividhaṁ proktaṁ yan mānoraṁya(m) mānayet ī (200)

(2) ‘This is the mighty lion-throne (Śiṁhasana) on which sat the glorious powerful king, in whose arm is strength, the Lord Emperor Kāliṅga Niśaṅka Kaṅkeśwara.’

‘Śiṁhasanāya—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 freize of lions runs round the building.’ Rhys Davids.

(Inschr. at the Audience Hall of Parākrama Bāhu, Pulastipur, Ceylon, Ind. Ant., Vol. II, p. 247, c. 2, para. 4; p. 249, c. 2.)
(3) 'The other shrine contains a fine large figure of Buddha, seated on a simhāsana or throne with recumbent lions at the base, and elephants and other carved accessories at the sides.'—(Monumental Antiquities, N.-W. Provinces and Oudh, Arch. Surv., New Imp. Series, Vol. ii, Agra Division, p. 95, no. 23, line 6.)

(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-i; Mahāvagga, v. 10–3); Āsandaka (rectangular chairs), sattango (arm-chair, sofa); bhaddapiṭham (state-chair), pīṭhikā (cushioned chair), same on a pedestal (etakapadaka-piṭham), same with many legs (Āmalaka-vaṇṭika-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 Kampanna for the repair of the roof stones in the Sukhanāsike (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 (Mallesvara temple at Hulikal) faces north and consists of a garbha-griha, an open sukhanāsi, a navaranga, and a porch. The garbha-griha, sukhanāsi, and porch are all of the same dimensions, being about 4½ feet square, while the navaranga 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.)

SUKSHETRA—An edifice, a type of building.

Prāk-sālayā viyuktaṁ Sukshetram viṛddhidam vāstu tān
An edifice 'without an eastern hall is named Sukshetra and brings prosperity.'—(Bṛhat-saṁhitā, liii, 37; see J. R. A. S., N. S., Vol. vi, p. 286.)

SUKHĀNGA—A type of pavilion, a rest-house.

A kind of pavilion used as a rest-house:

Sukhaṅgākhyam iti praktaṁ satra-yogyāṁ tu maṇḍapam

(M., xxxiv, 272; see under Maṇḍapa.)

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SUBHŪSHANĀ

SUKHĀLAYA—A pleasure-house, a type of storeyed buildings.
A class of three-storeyed buildings (M., xxi, 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 MANḍAPA).

SUCHIYA—Cross-bar in a Buddhist rail.
(Mahāsudassana-sutta, i, 5, 9; compare Chullavagga, vi, 3, 3.)

SUDHĀ—Stucco, one of the building materials, also used for plaster, mortar, whitewash.
(2) See Dewal Praśasti of Lalla the Chhinda, v. 28, Ep. Ind., Vol. i, pp. 80, 84.
(3) See Mānasā under ĀBHAŚA.

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-VINYĀSA.)

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 MANḍAPA.)

SUBHŪSHANĀ—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.
Subhūshanākhyam vipraṇām yogam puṁsavanārthakam !
(M., xxxiv, 354; see under MANḍAPA.)

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SUMAṆGALI—A kind of ornament.
An ornament for the images of female deities.—(M., lv, 49, 95; see under BHUṢHANA.)

SURATA—A type of pavilion.
A pavilion with sixty-pillars.—(Matsya-Purāṇa, Chap. colxx, v. 7; see under MANḌAPA.)

SUŚLISHTA—A type of pavilion.
A pavilion with thirty-six pillars.—(Matsya-Purāṇa, Chap. cclxx, v. 11; see under MANḌAPA.)

SUSHIRA—A hole, a hollow, an aperture, a cavity.
(1) Prāg-grivah-paṇcha-bhāgena nishkāsa( śa)s tasya chokyate tārā yā tad-vat prākārasya tri-bhāgataḥ
(Matsya-Purāṇa, Chap. cclxix, v. 24.)
(2) Sushiraṁ bhāga-vistirṇaṁ bhittayed bhāg-vistarat
(Agni-Purana, Chap. civ, v. 3.)
(3) Dvāra-vat pitha-madhye tu śeṣāṁ sushirakaṁ bhavet
(Garuda-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.)

SU(-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 Suttālayavāṁ māḍisidam (no. 76, Roman text, p. 62).
(3) Suttālayada bhittiya māḍisi—‘had the wall round the cloisters and the twenty-four Tirthāṅkāras made ’ (no. 78, line 1).
(4) Gommatā devara Suttālayadolu (no. 86, line 1).
(5) Gaṅgavāḍiya gommatā-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.)
SOUTH INDIAN

EAST INDIAN

SIMPLE CENTRAL INDIAN

Sikhara

SETU

STUPI

STUPI KILA

SRI VAÎSA

SRI RÂTRA
SETU

(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-PAṬṬI (see Paṭṭa and Paṭṭika)—A part of a door.

Dvāra-tāre chatuṣṭha-paṇḍha-saṭṭha-vaibhājite II
Ekāṇām śūtra-paṭṭih syāt samaṁ vā bahalaṁ bhavet II
(Vāstuvīdyā, ed. Gaṇapati Śāstri, xiv, 1, 2.)

SŪRYA-VIṢĀLAKA—A site plan of 400 square plots.

(M., vii, 26-27, see PADA-VINYĀSA.)

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-kīlāyasya-sambandho’nugriham setuḥ—'the fastening of the roof of a house to the transverse beam by means of iron bolts is called setu.'—(Kauṭilya-Artha-śāstra, Chap. lxv, p. 166, para. 1.)

(2) Maṭha vedādīnāṁ dvija-pura-vihārāḥ prati-dīśam virājante satryāṇy api cha parītas setu-nivabhaḥ II

(3) Sa khalu Bhāgirathī-patha-pravarttamāna-nānā-vidhā-nauvāṭa-sampādita-setu-vandha-nihita-sāila-śikhara-sṛṇi-vibhramāt I

‘From the illustrious camp of victory at Śri-Mudgagiri, where the bridge, which is produced by the wall of boats of various kinds proceeding on the path of the Bhāgirathī, surpasses the beauty of a chain of mountain tops.'

Dr. Hultzsch seems to think that 'the broad line of boats floating on the river resembled the famous bridge of Rāma.'

Dr. Rājendralāl 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.)

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SENA-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 sampūrṇam bhūpa-harmyeṇa saṁyutam
Bahu-raksha-samopetam etat senā-mukhaṁ bhavet

(M., x, 70-71.)

(2) Rāja-veśmā-saṁāyuktaṁ sarva-jāti-samanvitam
Guhya-pradeśa-saṁāyuktaṁ senā-mukham ihochyate

(Kālikāgama, xx, 12.)

SE(-ŚI)LĀ-RŪPAKA—A statue, a rock-sculpture.

Cf. ‘The rock sculpture or statues, gift of his (Sivama’s) wife Vijaya.’
(Kuda Inscript. no. 6, line 7, Arch. Surv., new 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:

Sarvesham mukha-bhadraṇāṁ pārśve sopāna-saṁyutam I (93)
Pārśvayor dvāra-deste tu mukha-sopānam eva vā I (94)
Guhya-ṇātha-dvāra-deste tu vāme sopāna-saṁyutam I (97)
Pramukhe mukha-sopānaṁ kuryāḥ chhilpa-vit-tamaḥ I (102)
Prapāṅge pramukhe bhadre sopānaṁ pūrva-pārśvayoh I (105)
Pārśvayoh prishtha-deste tu tat-pūrve paksha-pārśvayoh I (100)
Yatra deste tu sopānam tatra dosho na vidyate I (101)
Alinda-yaṅktaṁ tad-dvāre vāme sopāna-saṁyutam I (113)
Vinālinda-pradeśe tu pramukhe sopānam eva cha I (114)

Their situation in other places:

Gopurāṇāṁ tu tat-pārśve sopānam lakṣhaṇāntam I (117)
Adri-deste samārohyā yatra tatraiva kārayet I (118)
Vāpi-kūpa-taṭāke vā paritaḥ sopāna-saṁyutam I (119)
Chatur-dikṣha chatush-koṇe chāntarale’thavā punah I (120)
Evam eva yathā-deste bhadra-sopānam eva vā I (121)

Their plan:

Trayo-vimśach chhatāntamāṁ syād devānāṁ iti kathyate I (141)
Paṭṭādri-mārga-paryantamāṁ tiryak chordhordhva-choktavat I (142)

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HINDU ARCHITECTURE

SOPĀNA

Mānushāṇāṁ tu sopānaṁ paṭṭikā-yugma-saṁyutam I (143)
Sopāna-pārśvayor deśe hasti-hasta-vibhūshitam I (155)
Hasta-mūla-viśāle tu choktāṅguliṁ na mānayet I (156)
Mūlena tat (mule chāgra)-tri-bhāgaiṁ hastāgrāntaṁ kṣhayam kramāt I (157)
Hasti-hasta-vad ākāraṁ rāga-yuktam manoharam I (150)
Tri-chatush-pañča-vaktraṁ vā mūlena sīṁhānanaṁ yutam I (159)
Agrādho-dhārapaṭṭaṁ syāt paṭṭikā chokta-mānakaṁ I (160)
Āḍhāra(agradationa)ṁ pālikākāraṁ paṭṭikā vedikākṛitiḥ I (161)
Adri-sopāna-pārśve tu na kuryat pārśvayo’ṅghrikam I (163)
Adri-Sopāna-deśe tu dirgha-mānāṁ yatheshṭakam I (136)
Sarvāṅka-rā-saṁyuktam sopānaṁ lakṣaṁanāvītam I (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) :
Achalaṁ cha chalaṁ chaiva dvīdhā sopānaṁ īritam I (90)
Śilābhīś cheshṭa-kārīr vāpi dārubhīṁ sachaḷam matam I (91)
Sarvaśī chaiva chalaṁ proktam kṣudra-sopāna-saṁyutam I (92)

The account given above is that of the stationary steps, that of the movable (i.e., moving) steps is also given :
Achalaṁ cheti proktam chalaṁ sthāpyaṁ yatheshṭakam I (124)
Tri-chatush-pañc cha-śan-mātraṁ chalaṁ sopāna-pādake I (144)
Tad-ghanam cha viśāle tu samaṁ vā pādam ādīkham I (145)
Ardhādhikaṁ tu pādona-dvi-guṇain tri-guṇaṁ tataḥ I (146)
Daṇḍa-dvaya-saṁāyuktaṁ chitra (?) chhidra)-yuṅktaṁ tu paṭṭikā I (147)
Eka-dvi-tri-aṅgulam vāpi paṭṭikā-ghanam eva cha I (148)
Dvi-tri-veda-śarāṅgulyam śaṭ-saptāṅgulam eva vā I (149)
Ashta-nanda-dasangulyam paṭṭikā-vistriṭāṁ bhavet I (150)
Evaṁ tu chala-sopānaṁ achalaṁ tat pravaṅkhyate I (151)

(2) Vishkambha-chatur-āśraṁ aṭṭālakam utsedha-saṁāvaśkhepa-sopānaṁ kārayet I (167)
Isṭakāvabandha-pārśvaṁ vāmataḥ pradakṣiṇa-sopānaṁ guḍha-

bhitti-sopānaṁ itarataḥ I
(Kaustubha-Artha-Kastra, Chap. xxiv, pp. 52, 53.)

(3) Sopānaṁ cha yathā-yuktyā hasti-hastaṁ tathaiva cha II
(Suprabhedāgama, xxxi, 114.)

Ibid, LV :
Tale tale tu sopānam ārohārthāṁ prakalpayet II (167)
Compare Śaṅkha-sopāna (v. 170), hasti-sopāna and lāja-sopāna
(v. 174), pradakṣiṇa-sopāna (v. 176).

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The general plan:
Sopānam pārśvāyor agre tan-mūlasya prayojayet
Tan-mūlaṁ syād adhīṣṭhānaṁ pāda-prastāra-varga-yukṁ (177)
Aśva-pādopari sthitvārohaṇāṁ dakṣiṇāṅghriṇāṁ
Idrīg-lakṣhaṇa-saṁyuktaṁ sopānaṁ saṁpadāśpadam (178)

(4) Mahābhārata, 1, 185, 20:
Prāśādaiḥ sukṛtochchhrāyaiḥ . . .
Sukhārohaṇa-sopānaiḥ mahāsana-parichchhadaiḥ

(5) Flights of steps (Vanapalli Plates of Anna-vema, v. 10, Ep. Ind., Vol. iii, pp. 61, 59.)

(6) Meru-maṇḍara-kailaśaṁ arurukshur maḥāmatiṁ
Sopāna-paṁktim śrī-śaile vyatanod vema-bhu-patih

‘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-śekhara peak, Śitā-kunda, Chittagong, Bengal.

(7) Pāṭala-gaṅga-taṭe śrī-śaile . . . sopāna vīthīṁ subhāṁ—‘a beautiful flight of steps in the bank of the Pāṭala-gaṅgā at the fort of the Śrī-śaila hill.’ (Tottaramudi Plates of Kataya-vema, v. 8, Ep. Ind., Vol. iv, p. 322.)

(8) Śrī-śailagrāt prabhavati pathi prāpta-pāṭala-gaṅge
Sopānāṁi pramatha-padavim ārurukshuś chakāra

‘Constructed the flight of steps from Pāṭalagaṅgā to the summit of the Śrī-śaila as if to climb up to the abode of Śiva.’ (Inscr. of the Reddis of Kondavidu, no. A, v. 6, Ep. Ind., Vol. xi, pp. 320, 314.)

(9) ‘Brahmapryan . . . caused to be made the stone work of a flight of steps, with tiger's head at the bottom for the abhisheka-maṇḍapa in the temple of Vaṃḍuvarāpati-Emberuman at Manimangalam . . .’

(Inscr. of Rajaraja III, no. 39, H. S. I. I., Vol. iii, p. 86.)

(10) Śrī-Śaṅgamati-jalāvatāra-sopānāram-ghaṇṭa-dharmma-śālā-pratish-thā-karmma saṃapayan
Sopānāṁi iyaṁ vidagdha-rachanaṁ-suśīlaṁ-chitropalām raṁyāṁ vāyu-sutādhiṇāsā-viḥita-proddāma-viśhnāvaliṁ
Sampādyānhiḥa-sakta-loka-viḥita-svechchhavakāṇa-sthala śnāna-dhyāna-hitā sudhā-dhavalita-prāntā chiraṁ rājataṁ


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HINDU ARCHITECTURE

SAUDHA

(11) Śrīmān ēsho'rkka-kirttir nṛṣipa īva vilasat sāla-sopānakādyaiḥ!
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; Transl., p. 164, para. 6.)

(12) Mahā-sopāna-panktiyumam 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 Permmanadi, caused steps to be cut to the deep tank of Balora-katta, had the embankment built, provided a sluice, and . . . .'—(Ep. Carnat., Vol. iii, Manḍya 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 (ālam-bana-bhāhu). Each of these had posts or banisters (thamba), cross-bars (suchiyo) let into these banisters, and a head-line (unhisam) 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. xx1, 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, 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., viii, 4, 1, 2).

SAUKHYAKA—A pleasure-house, a type of pavilion.

(M., xxxiv, 279; see under MANḍAPA.)

SAUDHA—A plastered, stuccoed or whitewashed house, a large house, a great mansion, a palatial building, a palace.

(1) Kailāśa-saila-vilāsinas samuttumga-sīkharasya saudhasyāsthāna-bhūmāu!
(Teki Plates of Rajaraja-chodaganga, line 82, Ep. Ind., Vol. vi, p. 342.)

(2) Kshetre prabhāse sukṛitādhivāse svakārita-brahma-puri-griheshu!
Prakshālya pādau pradādau sa saudham Nānāka-nāmne kavi-pañḍitāya!

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‘(He) in the sacred Prabhāsa, the habitation of good actions, gave to Nānāka, the Poet and Paṇḍit, having washed his feet, a palace among the mansions of the Brahma-puri founded by himself.’—(Sanskrit Grants and Inscrip., no. 11, v. 8, Ind. Ant., Vol. xi, pp. 106, 107.)

SAUDHA-MĀLIKĀ (see Prāsāda-mālikā)—A class of buildings, an edifice of the Mālikā class.

SAUMUKHYA—An object having a beautiful face, a type of column, one of the five Indian orders.

(Suprabhedāgama, xxxi, 65, 67; see under Stambha.)

SAUMYA—A class of buildings.

(Kāmikāgama, xlv, 40; see under Mālikā.)

SAUMYA-KĀNTA—A type of gate-house.

(M., xxxiii, 563; see under Gopura.)

SAURA-KĀNTA—A type of storeysed buildings.

A class of nine-storeysed buildings.

(M., xxvii, 5–9; see under Prāsāda.)

SAUSHTHIKA—An architectural object or moulding added for the sake of elegance or beauty.

Tad-eva śālā-pārśve chaikām dvyaikena sausṭhika-hārāḥ

(M., xxviii, 16.)

Tad-eva-śālā-prānte tu pārśve chaikena sausṭhikam

(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-storeysed buildings—(M., xix, 172; see under Prāsāda).

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. Śri-Venu-grāma-skandaḥvāre sukhena saṁrājya-lakṣmīm anu-bhavan

‘While he is enjoying the good fortune of universal sovereignty at the famous camp of Venu-grāma.’—(Bhoj Grant of Kārtavīrya, iv, lines 96–97, Ind. Ant., Vol. xix, pp. 247, 248.)
HINDU ARCHITECTURE

STAMBHA

STAMBHA—Fixedness, a support, a stem, a trunk, a post, a pillar, a column, banisters (Mahâsuddassana-sutta, i, 59, see Buddhist-suttas by Rhys Davids, p. 262, compare Chulavagga, 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 Adhīsthāna), and the pedestal is stated to be twice or three times the base (see Mayamata, under Adhīsthāna) and the entablature is directed to be \( \frac{3}{4} \) of, equal to, or greater by \( \frac{1}{4}, \frac{1}{2}, \frac{3}{4} \), 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)tāli, stambha, aṅgrika, sthānu, 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, \( \frac{3}{4} \) or \( \frac{4}{4} \) 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, \( \frac{1}{2} \)th, \( \frac{2}{3} \)th, or \( \frac{3}{4} \)th of its height, if it be made of wood or stone, \( 3\frac{1}{2} \)th, \( \frac{3}{2} \)th, or \( \frac{4}{3} \)th, of the height, if it be a pilaster joined to a wall (kudya-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 mātrās (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 Vishnu-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, Viṣṇu-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, Koshṭha-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.'—(Rām Rāz, Ess. Hind. Arch., pp. 32, 39.)

Cf. Dhvaja-stambha (M., lxix, 24, Dhānya-stambha and Śīlā-stambha (M., xlvii, 1). The shapes and mouldings of the last one (ibid., 16-18):

Vṛttaṁ vā chatur-aśraṁ vā ashtāśra-śoḍaśātrakam ।
Pāda-tuṅgešṭa-bhāge tu triṃśenordhvam aḷaṅkṛitam ।
Bodhikaṁ mushṭi-bandhaṁ cha phalakā tāṭikā ghaṭam ।

These are apparently the five component parts of the shaft.

The entablature, base, and pedestal are separately described:

Kuṭṭimaṁ chopapiṭham vā sopapiṭha-maṣṭurakam (ibid., 21).

See further details under Upāpītha, Adhishṭhāna and Prastara.

For the component parts of a column, see further details below.

(2) Kānikāgama, xxxv:

Nava-hasta-pramāṇāntāḥ stambhotsedhāḥ-prakīrtītaḥ । (24)
Chatur-aṁśaṁ samārabhya shad-dāśaṁśaṁ yathā-vidyī ।
Bhāgat kritvakā-bhāgena nyūnāṁ syād agra-vistāraḥ । (26)
Śīlā-stambhaṁ śīlā-kuḍyaṁ narāvāse na kārayet ।

Ibid., lv, 203 (the synonyms):

Sthāṇuḥ sthāṇās cha pādaḥ cha jaṅghā cha charaṇaṅghrikam ।
Sthambho hasto lipyaṁ kampāṁ (skambhaṁ) pāḍāṇāṁ abhidhā- ।

nakam ।

(3) Suprabhedāgama, xxxi:

The column compared with its base and entablature:

Pāḍāyāmam adhishṭhānam dvi-gupaṁ sarva-sammatum ।
Pāḍārtham prastaram prokaṁ karṇāṁ prastaravat samam । (28)
The shapes of the five orders, the fifth being composite of two:

Jāti-bhedāṁ samākhyātāṁ pādānāṁ adhunochyate 1 (53)
Chatur-asrāṁ athāśṭāśrāṁ shoḍaśāśrāṁ tu vṛttakam 1
Kumbha-yuktās tathā kechit kechit kumbha-viḥānakāh 1 (54)

The five names and characteristic features of the five orders:

Śrī-kararh chandra-kantarh cha saumukhyāṁ priya-darśanam 1 (65)
Śubhamkārī cha nāmāṁ kartavyāṁ viśeshāhū 1
Śrī-kararh vṛttapadānāṁ shoḍaśāśrāṁ tu kāntakam 1 (66)
Saumukhyāṁ hi tathāśṭāśre turyāgre priya-darśanam 1
Chatur-asrāśṭā-mīśre cha pādā kāryāḥ subhamkārī 1 (67)

This last one is the Indian Composite order.

The common features and mouldings of the five orders:

Pādaṁ nāmā iti proktō teshāṁ lakṣaṇāṁ uchyate 1 (55)
Vistārasya chatur-viṁśat(d)-bhāgaikāṁ pāda-vistaram 1
Tad-eva daṇḍam ākhyātāṁ pādālakāra-karmaḥ 1 (56)
Mūla-pādasya vistārāṁ saptāikāṁśena mārgataḥ 1
Dvi-daṇḍaṁ maṇḍāṁ uṣṭedhāṁ daṇḍa-pādāṁ tu vistaram 1 (57)
Ashtāṅgaṁ kaṇṭham uṣṭedhāṁ dvi-daṇḍaṁ kumbha-vistaram 1
Uṣṭedhāṁ tu tri-pādaṁ hi pādona phalakā bhavet 1 (58)
Tri-daṇḍaṁ vistāraṁ proktāṁ tad-ardhāṁ nirgataṁ mṛgitaṁ 1
Vīra-kaṇṭham tu daṇḍena vistāraṁ tat-samarāṁ bhavet 1 (59)
Tad-ūrdhve potikāyāmāṁ tat-tri-pādaṁ tad-uṣṭhēritam 1
Tri-daṇḍaṁ adhamāyāmāṁ chatur-daṇḍaṁ tu madhyamam 1 (60)
Uttamaṁ pāṇcha-daṇḍaṁ tu potikāyāmam uchyate 1
Chitra-patra-taraṁgaṁ cha bhūṣhayaṁvā tu potikāṁ 1 (61)
Kumbha-pādaṁ idam proktāṁ kumbha-nimnaṁ prachakshmahe 1
Pādaṁ potikāyā yuktaṁ śesaṁ karma na kārayet 1 (62)
Kumbha-hūnās tv-ime proktā lataṁ-kumbhaṁ tad uchchhychate 1
Kumbhākaraṁ tu tan-mūle tad-ūrdhvaṁ padmam eva tu 1 (63)
Phalakordhve lataṁ kuryāṁ tach-chheshāṁ kumbha-pāda-vat 1
Pādaṁta tu kartavyāṁ aśaktaṁ chet tu varjayet 1 (64)
Sarveshāṁ eva pādaṁnaṁ tat-pādaṁ nirgamaṁ bhavet 1 (65)

(Of all orders, the projection is ¼).

The columns of the main prāśaḍa (edifice) and of the subordinate maṇḍapa (pavilions) are distinguished:

Prāśada-stambha-mānasya etat stambhaṁ viśishyate 1
Pāḍādhikam athādhyardharṁ pādona-dvi-guṇam bhavet 1 (105)
Stambhāyāṁśāṭa-bhāgaikāṁ stambhāsyaiva tu vistaram 1
Vṛttāṁ vā chatur-asrāṁ vā chatur-āśṭāśra-arṣrakāṁ 1 (106)
Shoḍaśāśra-yutaṁ vāpi śilpāṁ sarvāṁ suṣobhītaṁ 1

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The above passage refers to only a part of the order. The pedestal, base, and entablature are described elsewhere. (See Suprabhadāgama, under Pitha and Upapitha, Adhisthāna 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), Phalaka (v. 58), Virakāṇṭha (v. 59), and Potika (v. 60).

The same are otherwise called Bodhika, Uttara (v. 107), Vajana, Mudrika, Tulā, Jayanti, and Tala (v. 108).

These verses are almost identical in the Brihat-samhitā (LIII, 27-30); see below:


Uchchhrayat sapta-guṇād aśiti-bhāgaḥ prithutvam eteshām
Nava-guṇite aśityaṁśaḥ stambhāya daśāṁśa-hīno'gre
'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'āśro ruchako vajro'shṭāśirir dvi-vajrako dvi-guṇaḥ I

Dvā-triṁśāśras tu madhye pralinako vṛitta iti vṛittā II (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 Pralikaka; and a round one is called Vṛitta.

Stambhaṁ vibhajya navadhā vahanāṁ bhāgo ghaṭo’syā bhāgo’nyaḥ I

Padmaṁ tathottarosḥthaṁ kuryād bhāgena bhāgena II (29)

Cf. Commentary quotes Kirana-Tantra (? Kirana-Gama):

Vibhajya navadhā stambhaṁ kuryād udvahanāṁ ghaṭam I

Kamalāṁ chottarosḥthaṁ tu bhāge bhāge prakalpayet II

'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-samam bāhulyaṁ bhāra-tulānāṁ upary upary āśāṁ I

Bhavati tulopatulānāṁ ūnāṁ pādena pādena II (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-Pūrṇa, Bṛhat-saṁhitā, and Kirana-tantra are (1) vahana, (2) ghaṭa, (3) padma, (4) uttarosḥtha, (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) Saṁgraha-śiromaṇi by Sarayū Prasāda (xx, 132-134), cites the same three verses from Varāha-mihira (b. s. l.iii, 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 trochilos (Fig. 871), placed between the fillets which always accompany the tori, is usually below the eye; its use being to separate the tori, and to contrast and strengthen the effect of other mouldings as well as to impart variety to the profile of the base.

(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. Uttarashṭha, literally lower lip, and cavetto, mouth or hollow, are apparently the same.
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Bhāra is read as hāra (in the Mānasāra) meaning a chain, and the latter expression implies the torus, bead or astragal. Gaṭa might correspond to conge, Vahana to abacus, and Tulā and Upatulā (also called vājana and uttara) to fillet or listel.


(13) Stambhatvam . . . Śri-śailam evānayat—'Converted the Śri-śaila into a pillar.'—(Vanapalli Plates of Anna-vema, v. 10, *Ep. Ind.*, Vol. III, pp. 61, 64.)


(15) Tri-sūla-mudrāṇkah svakiyayatana-dvare maha-saila-stambhah

'I, the pillar (now) called the Lakshmi Kambha, or the pillar of (the goddess) Lakshmi.

'The upper part of the pillar is octagonal (and this part contains the inscription). Immediately below the inscription, the pillar is square. It is stamped with the mark of the tri-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 inscrip. of Kirtivarman II, line 18, *Ep. Ind.*, Vol. III, pp. 1, 3, 5, 7.)


(17) 'This inscription (Śrāvana-Belgola Epitaph of Mallisena, Šaka, 1050) is on four faces of pillar on a hill at Śrāvana-Belgola in Mysore.'


(18) Śīlā-stambha—stone pillar, (f) solid.


(19) Used in the sense of danda (a measure):

Triṁśat-stambha-pramāṇa-pushpa-vāṭikā


(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. 32.)

(21) 'The (Salotgi) pillar is inscribed on all its four faces: on the front or the first face, above the writing, are some sculptures, towards the top a linga, and below it a cow and a calf and something else which has been defaced.'—(*Ep. Ind.*, Vol. IV, p. 57.)

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(22) Silā-thābe cha usāpāpīte—'he caused a stone pillar to be erect-ed.'—(The Asoka Edicts of Paderna, line 3, Ep. Ind., Vol. v, p. 4.)

(23) 'The Vīṣṇu temple of Kūrmeśvara at Śrīkūrmān 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-tīre

Puṇye sahyādri-śrīnīge tri-bhuvana-vijaya-stambham

(Four inscrp. of Kulottunga-Chola, no. A vv. 1, 2, Ep. Ind., Vol. v, p. 104).

(25) 'This inscription (Śrāvāṇa-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 Chandragirī hill at Śrāvāṇa-Belgola.'

(Ep. Ind., Vol. v, p. 151.)

(26) Māna-stambha (Śrāvāṇa-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 (Inscrp. at Śrāvāṇa-Belgola, Introduction, p. 19, note 2) as denoting technically "the elegant tall pillars, with a small pinnacled maṇṭapa 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 Saṣtrī refers also to Ep. Ind., Vol. v, p. 171, note 5).

'The Mānasastambhas, which are generally graceful, high and imposing, have to be distinguished from other Jaina pillars neither so tall as the former nor bearing any maṇḍapas on their tops. These latter are called Brahma-deva-pillars (cf. Brahma-kānta, in the Mānasāra) and appear to be usually set up in front of colossal statues. The Tyāgada-Brahma-deva pillar (figured on plate facing p. 33 of the Introduction to Mr. Rice's Śrāvāṇa-Belgola inscriptions) is set up opposite to the colossal statue on the Doḍḍa-beṭṭha hill at Śrāvāṇa-Belgola; the Kuge Brahma-deva pillar at the entrance into the bastis on the Chikkapeṭṭa 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 inscrp. of Bhairava II, Ep. Ind., Vol. vii, p. 123, note 2.)
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(28) Trai-lokya-nagarāraṁbha-mūla-stambhāya sambhaveti

'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 (Śrīkūrāmam inscr. of Nara-hari-tīrtha) is inscribed on the east and north faces of one of the black granite pillars, which support the hall enclosing the temple.'—(H. Krishna 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 inscr. nos. 1, 7, 9, also 8, 11, Ep. Ind., Vol. vii, pp. 49, 53, 54, 55, 56.)

(31) Chaṇḍchat-kirtti-patākayā tilakita-stambhaḥ pratishṭhāpitaḥ

Yasyāgre Garuḍa . . . 'All erected the famous pillar adorned with a waving banner of fame . . . the Garuḍa at the top.'

(Two inscr. of Tammusiddhi, no. A, Tiruvalabgadu inscr., v. 12, Ep. Ind., Vol. vii, pp. 123, 125.)

(32) 'The inscription (Śrāvaṇa-Belgola inscription of Trūgapā) is engraved on three faces of a quadrangular pillar behind the image of the Kuṭhānu Nāyakši which is set up in the Brahma-deva-mandapa 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 Kuṭhānu Nāyakši) is engraved on a pillar of very hard grey granite, which stands in front of the ruined Prabhāveśvara 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 Śambhukallu temple at Udīyāvara.'

(Ep. Ind., Vol. ix, p. 17 f.)

(35) Stambho'yaṁ nagarasya—'this is the city pillar.'

(Kanker inscr. of Bhanudeva, v. 6, Ep. Ind., Vol. ix, p. 126.)

(36) In 1848 Captain J. D. Cunningham (in. J. R. A. S., Bengal, Vol. xvii, part 1, p. 305 ff) proceeds thus: 'near to the western edge of the similar lake stands the wand or pillar (in the town of Pithari in the Bhopal Agency of Central India) now called Bheem Sen. It is composed of a single block about 30 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.

(Pathari Pillar inscrip. of Parabala, vv. 24-28, Ep. Ind., Vol. ix, pp. 254, 248, 249, 250.)

(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.).'

(Anmakonda inscrip. of Prola, Ep. Ind., Vol. ix, pp. 257, 256, note 8.)

(38) 'The first verse (quoted below) invokes the blessings of Vinayaka (Ganapati) who, we are told, was placed on the column to ensure prosperity at the top by a quadruple image of Gaṇapati, facing the cardinal directions.'

Siddhiṁ karotu sarvvattra stambha-dhāma-Vināyakaḥ

(Ghatiyala inscrip. of Kakkuka, no. ii, v. 1, Ep. Ind., Vol. ix, pp. 280, 278-279.)

(39) Kamanīya-sīlā-stambha-kadambottamvitāṁvaram
Viśaṁkataviśaṁkāli-virajād raṁga-maṁtapatam

'It (the temple) has a large Raṅga-mandapa raised on a collection of beautiful stone pillars and adorned with rows of spouts.'—(Krishnapuram Plates of Sadaśivavaya, v. 55-56, Ep. Ind., Vol. ix, pp. 336, 341.)

(40) 'The two (Nalamba inscriptions from Dharampuri 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' 4½" by 1' 4" on the east face, 5' 6½" by 1' 4" on the west and 5' 5½" by 1' 3" on the north and south faces. It is surmounted by a pinnacle from which proceed in the eight directions eight petals, which open downwards and are slightly raised at the edges where they meet the margins of the pillar... The pillar was built into the floor of a mandapa, in front of the Mallikārjuna temple at old Dharmapura.'—(H. Krishṇa Śastri, Ep. Ind., Vol. x, p. 54.)
(41) Mātrī-pada-śrī-nimite stambhakāḥ pradattāḥ—‘the pillar was presented in memory of (their) mother.’—(The Chahamanas of Marwar, no. xvi, Saṇḍerav stone inscrip. of Kelhanadeva, line 1, Ep. Ind., Vol. xi, p. 52.)

(42) Tenānena Śrī-gaṇapati-deva-mahā-rājena sakala-dvipāṁta-ripa-deśāntara-paṭṭanesu gatāgataṁ kurvāṇe bhyaḥ sāmya-kriṭebhyā evam abhayaśāsanaṁ dattam 1

Gaṇapati-devaḥ kīrtai sthāpitavāṁś chhāsana-stambham 1

‘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) Agrya-dhāma-sreyasō veda-vidyavallkandah svah sravantyah kīrti-stambham yena karṇāvatīti pratyas̄thāpi kshmā-tala-brahma-lokah 1

‘He set up the pillar of piety, called Karṇāvatī, the foremost abode of bliss, the root of the creeping plant, knowledge of the Vedas, the diadem of the stream of heaven, the world of Brahma on the surface of the earth.’


(44) Kīrti-stambham (pillar of victory) nikhāya tri-bhuvana-bhavana-stūyamāṇāpadaṇāḥ 1

(Conjeeveram plates of Krishṇadeva-Raya, Śaka 1444, v. 9, Ep. Ind., Vol. xiii, p. 127.)

(45) Sthāpayitvā dharani-dharamayān sannikhātas tato ‘yāṁ śaila-stambhaḥ su-chārur giri-vara-śikharāgropamaḥ kīrtti-kartta 1

‘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 inscrip. 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)pitroḥ punya-pyāyanārtham esha bhagavataḥ punya-jańārddanasya Janārddanasya dhvaja-stambho bhyuchchhritaḥ 1

‘This flag-staff of the divine (god) Janārdana, the trouble of the demons, has been erected, for the purpose of increasing the religious merit of (their) parents.’

Vishṇu-pada girau bhagavato vishṇor dhvajoḥ sthāpithaḥ 1

‘This lofty standard of the divine Vishṇu was set up on the hill (called) Vishṇupada.’—(Eran stone pillar inscrip. of Budhagupta, lines 8–9;
Mehrauli posthumous iron pillar inscrip. of Chandra, line 6, C. I. I., Vol. iii, F. G. I., nos. 19, 32, 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 Cunningham, there are several other Sati-pillars (in commemoration of a Sati), but of much later date than at Eran.'—(C. I. I., Vol. iii, no. 20, pp. 91, 92, note 2.)

(48) The boundary-pillar:
Śiva-dāsena vala-yāṣṭi uchchhritah—(this) boundary-pillar has been set up by Śivadāsa.'—(Bhumara stone pillar inscrip. 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 (Mehrauli 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-bhūja Śrī-Yaśodharmmaṇāyāṁ, sthambhaḥ stambhābhirāma-sthīra-bhūja-parighenochchhritim nāyito'ttra 11.

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
The total length of this column, up to the top of the lion-capital, is about 44' 5", or forty feet above the ground, if it stood with the entire base buried. The square lion-capital must have surmounted by a statue or statues, of the same kind as that which stands on the summit of the column at Eran.'—(See above and Arch. Surv. Ind., Vol. x. p. 81 and plate xxvi.)

'The base (of the other column about 20 yards north) is rectangular, about 3' 3" square by 3' 11" high. Differing from the first column, the base is followed by a concave circular part, about 1' 0" high . . . From this there rises a sixteen-sided shaft, each face of which is about 8" broad, where it starts from the base . . . This column also tapers slightly from bottom to top . . . the fluted bell part of the capital, about 3' 0" high and 3' 3" in diameter (is) similar in design to the same part of the capital of the other pillar . . . the top has one circular and eight rectangular socket-holes, just as in the top of the lion-capital of the first column.'

'The two inscribed columns were evidently intended as a pair, though the full view of the second cannot be taken. (From the distance between them, from the difference in the detailed measures, and from the analogous instance of the Eran column, as shewing the way in which they must have been finished off at the top, they can hardly have been connected by a beam, after the fashion of a torana or arched 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 Kauṭhem grant of Vikramāditya V (Ind. Ant., Vol. xvi, p. 18) . . . speaks of as having been set up by the Rāṣhttrakūta king Karkara or KKaka 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'yaṁ pratishṭhāpitas . . . 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 Vishṇu- vardhana of A.D. 372) stands on a rubble masonry platform (which is
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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,

(Bijayagadh stone pillar inscrip. of Vīṣṇu, vardhana, line 3, C. I. I., Vol. ii, F. G. I., no. 59, pp. 253, 252.)

(53) Sphārā kūpāra-tirāvāli-nihita-jaya-stambha-vīnyasta-kīrttih

‘Who has deposited his fame in pillars of victory, which he erected in an uninterrupted line on the shore of the great ocean.’

(Vijayanagara inscrip. of Devaraja i, 11, H.S.I., Vol. i, no. 153, pp. 163, 165.)

(54) Śakra-pratāpas tri-bhuvana-vijaya-stambham ambhodhi-tīrīṇe

Punye sahyādri-śriṅge tri-bhuvana-vijaya-stambham ambhodhi-pāre

(Tiruvallam inscrip. of Rajaraja, v. 1, 2, H.S.I., Vol. i, no. 155, p. 168.)

(55) Trailokya-nagarārmbha-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-chavutiya-Rāmeśvara-devara-guḍiya-kallu-kelasa mādīsi dipa-māle-kambada— ‘had the temple of Rāmeśvara in Hire-Chavuti built of stone and erected a dipa-māle pillar.’—(Ep. Carnat., Vol. viii, 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-Basappayya 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, Yojana Śrēṣṭhi, 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 kalāsā 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-Samanatabhadra-Nāgappa-Śrēṣṭhi's son, Ambvaṇa-Śrēṣṭhi caused to be made a rod for the umbrella of dharmma. Thus did they have the māna-stambha made.'

(Ep. Carnat., Vol. vii, Part 1, Sagar Taluq, no. 55; Roman text, p. 192 f.; Transl., p. 102, last two paras.)

(59) 'When the Mahāmaṇḍalesvara Śāluvendra-mahārāja, without any enemies, was ruling the kindgom in peace:—with beautiful lofty chaityālayas, with groups of maṇḍapas, with māṇa-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 māṇa-stambha, a lotus pond and a moat.'

(Ep. Carnat., Vol. vii, 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) 'Bomanna-seṭṭi's son Māchirūṣa-seṭṭi had this dipamāle pillar (dipa-māleya-kambhakke) made.'

This inscription is ' at the base of Garuda-kambha in front of the Gopāla-Kṛishṇa temple in the fort.'—(Ep. Carnat., Vol. ix, Bangalore Taluq, no. 16, Transl., p. 7; Roman text, p. 9.)

(63) 'Heggunda Baira-Dāsa's son Māra-Dāsa, for the god Śivagangeṇāha, 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, Devanhalli Taluq, no. 40; Roman text, p. 97; Transl., p. 79.)

(65) 'Chandalir-Devā-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 (Srī-Rājendradeva), having conquered the Irāṭtapādi seven and a half lakh (country), set up a pillar of victory (jaya-stambha) at Kollāpuram.'—(Ep. Carnat., Vol. x, Kolār Taluq, no. 107; Roman text, p. 35; Transl., p. 35.)
(67) ‘Had this māna-stambha made.’—(Ibid., Mulbagal Taluq, no. 59; transl., p. 91.)

(68) ‘Set up the yūpa-stambha for the Sarvapriṣṭha and Āptoryāma (sacrifices).’—(Ibid., Vol. x, Baghalli 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-veṇḍa Chenne-Boyi built the stones of the embankment.’—(Ep. Carnat., Vol. xi, Tumkur taluq, no. 24; transl., p. 8, para. 2.)

(70) Harmya-mūḷa-stambhanum—‘foundation pillar of the palace.’
(Ibid., Gubbi Taluq, no. 13; roman text, p. 36, second line of the first prose portion; transl., p. 19, para. 3.)

(71) Liṅga-mudre-stambha—‘pillar marked with the liṅga.’
(Ibid., Vol. xi, Tiptur Taluq, no. 108; roman text, p. 102; transl., p. 64.)

(72) ‘We have had the village built, set up (the god) Saṅjīvarāya, erected this Garuḍa-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) Mālākārāya Mugu (pālitasya de)yadharmah stambhah
‘This pillar is the benefaction of the gardener Mugapālita.’
(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 Indraji and Dr. G. Bühler.—(Ind. Ant., Vol. ix, p. 163, c. 1, para. 2.)

(76) ‘Just outside the south-west gate of the village there is a modern shrine of the god Hanumanta, with a stone dhvaja-stambha standing in
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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. lxix, Ind. Ant., Vol. ix, p. 96.)

(77) ‘There stands a monolith pillar (on which the inscription referred to below is engraved) apparently of red 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. cxxi, 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-Kondapuram Śaiva Temple, Ind. Ant., Vol. ix, p. 117, c. 2.)

(79) Bhagavato Budhaha puva-dāre āyakakāṁ 5 sava niyute apaṇo deyadhaṁma savatāṇa hata-sukhāya patiṁṭhāpitaṁ (no. i, line 5–6).

Bhagavato Budhaha mahā-chetiya (puva) dāre āya(ka)-khaṁbhe paṁcha 5 savamyute āpaṇo deyadhaṁmaṁ (no. ii, line 6.)

Bhagavato Budhaha mahā-chetiya puva-dāre āyaka-khaṁbhe save niyute apaṇo deyadhaṁma savatāṇaṁ hita-sukhāya paṭiṁṭhāvitaṁ

‘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 Amaravati slabs bearing representations of stūpas.’ Dr. Burgess.

(Inscrip. from Jaggayapetta, nos. i, ii, iii, Ind. Ant., Vol. xi, pp. 258, note 5 : 259.)

(80) Prathama-vihita-kārtti-prauḍha-yajña-kriyāṁ pratikṛitim īva nav-yāṁ maṁḍaṁ yūpa-rūpāṁ

Iha Kanakhala-Śamboḥ sadmanī stambha-mālaṁ amala-kashaṇa-paṣhaṇasya sa vyātataṁ

‘He erected in the maṁḍapa of this temple of Kanakhala-Śambhu a row of pillars made of pure black stone and shaped like sacrificial posts,

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a modern imitation, as it were (of those which were used) for the high famed sacrifices of yore.'

(An Ábu inscrip. of the reign of Bhimadeva II, v. 12, Ind. Ant., Vol. xi, p. 221, c. 2 ; p. 222, c. 2.)

(81) Thabha, thabhā, thaṁbhā, thambha (pillar, pillars, stambha or sthambhāḥ) gift of some person or persons.—(Bharaut inscrip., nos. 22, 25, 26, 35, 37, 64, 66, 67, 69, 70, 71, 75, 81, 88, 99, 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 inscrip. P. on the Mathura lion-capital, Ind. Ant., Vol. xxxvii, p. 245, para. 3, last sentence.)

(83) 'Caused basadis and māna-stambhas to be erected in numerous places.

'Māna-stambha is the name given to the elegant tall pillars with a small pinnacled maṇḍapa 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, inscrip. 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 solicisms when merely supporting 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.'

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(Under the circumstances, is it not easy and reasonable to give the credit of the invention to the Indian architects?)

(Fergusson, *Ind. and East. Arch.*, pp. 276, 277.)

(85) Śilā-stambhaṁ sthāpayati sma—'caused a stone pillar to be erected.'—(*Ep. Carnat.*, Vol. ii, no. 46 ; Roman text, p. 22, line 5, from bottom upwards ; Transl., p. 127, line 6.)

(86) Tasya Jayastambha-nibhaṁ śilayā stambhaṁ vyavasthāpayati sma Lakshmiḥ—'a stone pillar (for her) as if a pillar of victory, did Lakshmi erect.'—(*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 Bayi-chakkā, had his form engraved on a pillar (kambha) and set it up.'—(*Ep. Carnat.*, Vol. iii, Majavalli Taluq, no. 13 ; Transl., p. 56 ; Roman text, p. 116.)

(89) 'The royal karanika Devarasa set up in the name of his father . . . a Dipa-stambha.'—(*Ep. Carnat.*, Vol. iv, Chāmarājнagar 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, Heggadadevankote 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 Sarasvati of Kannambāḍi.'—(*Ep. Carnat.*, Vol. iv, Krishnarajapet Taluq, no. 23 ; Transl., p. 103.)

(92) 'The great minister caused to be erected a dipti-stambha for the Kṛittikā festival of lights (Kṛittikā-dīpotsavaṇke dīpti-stambha) and a swing for the swinging cradle festival of the god Chenna-Kēśava of Vēḷāpura.'—(*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 daṇḍiśa Lakshma, together with his wife, mounted up on the splendid stone pillar (Śilā-stambha) covered with the poetical Vīra-śāsana, proclaiming his devotion to his master. And on the pillar they became united (?) with Lakshmi and with Garaḍa.'—(*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 (Dīpa-māle), granted lands to Brāhmans till they were satisfied, constructed five forts and large
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tanks.'—(Ep. Carnat., Vol. v, Part 1, Ariskere Taluq, no. 109; Transl., p. 159, para. 1; Roman text, p. 365.)

(95) 'Dipā-mālā-kambha' and 'Basava-pillar.'—(Ibid., Channaraya-patna 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 Lakshma 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 śāsana 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, Chalākere Taluq, no. 42; Transl., p. 102; Roman text, p. 176.)

(99) 'The mahā-mañḍalesvara Chāmuṇḍa-Rāyarasa (on the date specified) erected a Gaṇḍa-bheruṇḍa pillar (stambha) in front of the (temple of the) god Jagad-eka-mañḍolesvara.'—(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 Bheruṇḍesvara 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 Chāmuṇḍa-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 Bheruṇḍesvara 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, Introduct., p. 47, note 1.)

(100a) The dimensions of the Tālagunda 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 Praṇāveśvara 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, Introduct., p. 47, para. 2.)
(101) Mahā-rathis Goti-putrasa Agni-mitraṇakasa siha-thabho dānām—

(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 ornamental 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 guttæ, surmounted by a plinth and on this stands the pediment in which Śiva or Bhairava is the central figure.’


(103) ‘He set up Rāma in the Kūṇḍarāma 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; xxix, no. 3).

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 Silpin and sthapati).


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-māṇḍapa with a stone umbrella in front.—(Ibid., 1913-14, Plate v, Fig. 1, p. 14.)


Ibid., Vol. iii, Plate xxxiv (Gaya granite pillars).

Ibid., Vol. iv, Plate v, the so-called Kutb-Minar, which is in reality a Hindu structure.

Gf. 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 jewelers"; 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); xlv, xlvii (Indo-Per- sian pillars); xlvi to l (Indo-Corinthian pillars).


*Ibid.*, Vol. vii, Plates xviii (Sati pillar from Simga; the details of its mouldings); ix (section of interior of garbha-griha shewing a pillar in elevation); x (elevation of a pillar of the Mahā-maṇḍapa).


*Ibid.*, Vol. x, Plates xiv (Besnagar Crocodile and Fan-palm pillars, p. 42); xxi (pillar of Swāmi-Gosura); xxi, Figs. 1, 2 (Sanchi pillars), 3 (Eran pillar), 4, 5 (Udayagiri pillars); xxvii (Eran pillar); xxviii (Toran-pillar); xxx (Eran pillar of Narasinha temple).


(106) 'These pillars are common to all the styles of Indian architecture. With the Buddhists they were employed to bear inscriptions on their shafts, with emblems or animals on their capitals. With the Jains they were generally Deepadans (Dipa-stambhas) or lamp-bearing pillars; with the Vaishnavas they as generally bore statues of Garuḍa or Hanūmān (Garuḍa- stambhas); with the Śaivas they were flagstaffs (Dhvaja-stambhas); but whatever their destination they were always the most original, and frequently the most elegant productions of Indian art.'—(Fergusson, Hist. of Ind. and East. Arch., p. 50.)

'If any one wished to select one feature of Indian architecture which would illustrate its rise and progress, as well as its perfection and weakness, there are probably no objects more suited for this purpose than these stambhas or free-standing pillars. They are found of all ages, from the simple and monolithic lats which 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 Asoka, it may be safely asserted that no two are alike though all bear strongly the impress of the age in which they were erected, and all are thoroughly original and Indian in design. —(Fergusson, 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 yupas) and as forming the essential members of a building.

The column or pillar in Indian architecture is indeed very ancient. The word Śthūpa 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 'upa-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.

---

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 varśa, beam, being placed on the pillar); xiv, 1, 69
3 Śeta-patha-Brāhmaṇa, xiv, 1, 3, 7; 3, 1, 22, etc.
4 Sthūpa-rāja—main pillar, iii, 1, 11; 5, 1, 1.
5 Kāśhaka-Saṅhiti, xxxi, 1; and often Śūtras.
6 R.-V. i. 34 2; i, 13, 5, etc.
7 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 Tarānga-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 Tarāngas (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 Tarāngas 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 Tarāngas 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>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>Cymatium and parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Cornice, 16 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quarter round ...</td>
<td>27½</td>
</tr>
<tr>
<td></td>
<td>Astragal ...</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Fillet ...</td>
<td>23½</td>
</tr>
<tr>
<td></td>
<td>Congé, or cavetto ...</td>
<td>22½</td>
</tr>
<tr>
<td></td>
<td>Corona ...</td>
<td>22½</td>
</tr>
<tr>
<td></td>
<td>Drip ...</td>
<td>21½</td>
</tr>
<tr>
<td></td>
<td>Sinking from corona, or hollow ...</td>
<td>19½</td>
</tr>
<tr>
<td></td>
<td>Fillet ...</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>Bed moulding ogee ...</td>
<td>13½</td>
</tr>
<tr>
<td>B. Frieze, 14 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Architrave, 12 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fillet ...</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Fillet, or listel ...</td>
<td>1½</td>
</tr>
<tr>
<td></td>
<td>Congé or small cavetto ...</td>
<td>9½</td>
</tr>
<tr>
<td></td>
<td>Fascia ...</td>
<td>9½</td>
</tr>
<tr>
<td></td>
<td>Fascia ...</td>
<td>8</td>
</tr>
<tr>
<td>The height of the drip under the corona is taken on that member, and that of the hollow in the height of the fillet.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

.COLUMN

| D. Capital, 12 parts.            |                                          |                                                         |
|                                  | 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>
<tbody>
<tr>
<td>D. Capital, 12 parts—</td>
<td>Cymatium { Ovolo }</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>{ Fillet</td>
<td>1</td>
</tr>
<tr>
<td>(concl.)</td>
<td>{ Congé, or cavetto</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>{ Neck or Hypotrachelin }</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>{ Astragal, or Bead }</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>{ Fiillet</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>{ Congé, or cavetto</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>{ Shaft</td>
<td>11 mod. 8 parts</td>
</tr>
<tr>
<td></td>
<td>{ Congé, or apophyge. }</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>E. Base, 12 parts.</td>
<td>{ Fillet</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>{ Torus</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>{ Plinth pedestal</td>
<td>6</td>
</tr>
<tr>
<td>G. Cornice, 6 parts.</td>
<td>{ Cymatium</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>{ Listel</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>{ Ogee</td>
<td>20</td>
</tr>
<tr>
<td>F. Die, 44 parts.</td>
<td>{ Die, or dado }</td>
<td>3 mod. 4 parts</td>
</tr>
<tr>
<td></td>
<td>{ Congé, or apophyge }</td>
<td>2</td>
</tr>
<tr>
<td>Base, 6 parts.</td>
<td>{ Fillet</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>{ Plinth</td>
<td>5</td>
</tr>
</tbody>
</table>

The third sort of column, with its base and capital, is eight diameters high, with a diminution of the shaft at the top of the eighth part of the thickness at its bottom. The base occupies half a diameter and this height is to be divided into ten parts. Two to be given to the plinth, one to the fillet, three to the cymatia and its fillet, one and a half to the cavetto, the same to the torus, and one to the cymbia. The whole projection of the base is half of its height. The following passage from the Mānasāra refers to this kind of base: 'let a base ornamented with the lotus be made under the foot to the pillars one or two diameters in height, and let it be adorned with figures of demons, lions, and the like.'

' The height of the capital, which is made after the manner of the Phalaka, is three-quarters of the lower diameter of the column, and is divided into thirteen parts; two are given to the abacus, one to the fillet, two to the maṇḍana, seven to the cymateca, 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 kemarecta 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 āliṅga (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 Mānasāra (Chap. xiv). None of the Mānasāra's eight entablatures consists of twenty-one parts like the one prescribed above for the column under description.

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 (semi-diameter divided into thirty parts), including the fascia, forming the capital of the triglyphs. His cornice consists of thirty parts of the module and its projection forty. The whole height which he gives to the order is (in the measurement here adopted) seventeen modules and twenty parts.’—(Gwilt, Encyc., art. 2566.)

In the following table all the details of the Doric order are given (Gwilt, Encyc., art. 2566).

**Members composing the orders**

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Heights of mouldings from the axis of a column in parts of a module</th>
<th>Projections of mouldings in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet of corona</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>Cavetto</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{2}$</td>
<td>26</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>$1\frac{1}{2}$</td>
<td>30</td>
</tr>
<tr>
<td>Corona</td>
<td>4</td>
<td>$28\frac{1}{2}$</td>
</tr>
<tr>
<td>Drip</td>
<td>$\frac{1}{4}$</td>
<td>27$\frac{1}{2}$</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{2}$</td>
<td>25</td>
</tr>
<tr>
<td>Gutta under the corona</td>
<td>$\frac{1}{2}$</td>
<td>24$\frac{1}{2}$</td>
</tr>
<tr>
<td>Dentil</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{2}$</td>
<td>13</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>12$\frac{1}{2}$</td>
</tr>
<tr>
<td>Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>A. Cornice, 18 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Frieze, 18 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Architrave, 10 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triglyph</td>
<td>18</td>
<td>10$\frac{1}{2}$</td>
</tr>
<tr>
<td>Metope</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>Listel</td>
<td>2</td>
<td>11$\frac{1}{2}$</td>
</tr>
<tr>
<td>Capital of guttae</td>
<td>$\frac{1}{2}$</td>
<td>11</td>
</tr>
<tr>
<td>Guttae</td>
<td>$1\frac{1}{2}$</td>
<td>11</td>
</tr>
<tr>
<td>Fascia</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

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<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>
<tbody>
<tr>
<td><strong>COLUMN</strong></td>
<td></td>
</tr>
<tr>
<td>Listel</td>
<td>½</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1</td>
</tr>
<tr>
<td>Band</td>
<td>2½</td>
</tr>
<tr>
<td>Echinus or quarter round</td>
<td>2½</td>
</tr>
<tr>
<td>Three annulets</td>
<td>1½</td>
</tr>
<tr>
<td>Neck of capital</td>
<td>4</td>
</tr>
<tr>
<td>Ovolo</td>
<td>1</td>
</tr>
<tr>
<td>Astragal</td>
<td>½</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
</tr>
<tr>
<td>Congé</td>
<td>1</td>
</tr>
<tr>
<td>Shaft of the column, 14 modules.</td>
<td></td>
</tr>
<tr>
<td>Apophyge or congé</td>
<td>2</td>
</tr>
<tr>
<td>Fillet</td>
<td>3</td>
</tr>
<tr>
<td>Astragal</td>
<td>1½</td>
</tr>
<tr>
<td>Torus</td>
<td>4</td>
</tr>
<tr>
<td>Plinth</td>
<td>6</td>
</tr>
<tr>
<td><strong>PEDESTAL</strong></td>
<td></td>
</tr>
<tr>
<td>Listel</td>
<td>½</td>
</tr>
<tr>
<td>Echinus</td>
<td>1</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
</tr>
<tr>
<td>Corona</td>
<td>2½</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1½</td>
</tr>
<tr>
<td>Die of the pedestal, 4 modules.</td>
<td></td>
</tr>
<tr>
<td>Congé</td>
<td>1</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
</tr>
<tr>
<td>Astragal</td>
<td>1</td>
</tr>
<tr>
<td>Inverted cyma</td>
<td>2</td>
</tr>
<tr>
<td>Second plinth</td>
<td>2½</td>
</tr>
<tr>
<td>First plinth</td>
<td>4</td>
</tr>
</tbody>
</table>

The fourth sort of column is nine diameters high. The base is one of those called Prati-bhadra (see under Adhishthana), and is one diameter in height. It is without a pedestal.

The base is to be divided into eighteen equal parts, two to be given to the plinth, one to its fillet, three to the cyma recta, three to the cavetto with its listel, three to the torus, three to the upper cavetto, two to the plat-band (pāda-bandha), and one to the cimbra (? cymbia). The
projection of the plinth is one-third of the height of the whole base, the torus and the plat-band project equal to their respective heights.’

‘The upper 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.’

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Gwilt (Encycl., 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>Members composing the orders</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 cyma</td>
<td>$1\frac{1}{4}$</td>
<td>46</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{4}$</td>
<td>41</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>40$\frac{1}{2}$</td>
</tr>
<tr>
<td>Corona</td>
<td>6</td>
<td>38$\frac{1}{2}$</td>
</tr>
<tr>
<td>Fillet of the drip</td>
<td>1</td>
<td>29$\frac{1}{2}$</td>
</tr>
<tr>
<td>Ovolo</td>
<td>4</td>
<td>28$\frac{1}{2}$</td>
</tr>
<tr>
<td>Astragal</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{4}$</td>
<td>24$\frac{1}{2}$</td>
</tr>
<tr>
<td>Dentel fillet</td>
<td>$1\frac{1}{2}$</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>19$\frac{1}{2}$</td>
</tr>
<tr>
<td>Freize</td>
<td>27</td>
<td>15</td>
</tr>
<tr>
<td>Listel</td>
<td>$1\frac{1}{2}$</td>
<td>20</td>
</tr>
<tr>
<td>C. Architrave, 22$\frac{1}{2}$ parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>3</td>
<td>19$\frac{3}{4}$</td>
</tr>
<tr>
<td>First fascia</td>
<td>$7\frac{1}{2}$</td>
<td>17</td>
</tr>
<tr>
<td>Second fascia</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td>Third fascia</td>
<td>$4\frac{1}{2}$</td>
<td>15</td>
</tr>
<tr>
<td>Capital on the side</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>D. Capital on the coussinet, or cushion</td>
<td>16</td>
<td>17$\frac{1}{2}$</td>
</tr>
<tr>
<td>Column</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>19$\frac{3}{4}$</td>
</tr>
<tr>
<td>Listel</td>
<td>1</td>
<td>17$\frac{3}{4}$</td>
</tr>
<tr>
<td>E. Capitai, 17 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Channel of the volute</td>
<td>3</td>
<td>17</td>
</tr>
<tr>
<td>Ovolo</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>Astragal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bead</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Congé, or cavetto</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>Above</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Shaft of the column, 16 mod. 6 parts.</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>Below</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
F. Base, 19½ parts.

<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>Apophyge</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>20</td>
</tr>
<tr>
<td>Torus</td>
<td>5</td>
<td>22½</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>20½</td>
</tr>
<tr>
<td>Scotia</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>¼</td>
<td>22</td>
</tr>
<tr>
<td>Two beads</td>
<td>2</td>
<td>22½</td>
</tr>
<tr>
<td>Fillet</td>
<td>¼</td>
<td>22</td>
</tr>
<tr>
<td>Scotia</td>
<td>2</td>
<td>21</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>24</td>
</tr>
<tr>
<td>Plinth</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

PEDESTAL

<table>
<thead>
<tr>
<th>Pedestal</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</td>
<td>⅔</td>
<td>35</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1½</td>
<td>34½</td>
</tr>
<tr>
<td>Corona</td>
<td>3</td>
<td>33½</td>
</tr>
<tr>
<td>Fillet of the drip</td>
<td>½</td>
<td>30</td>
</tr>
<tr>
<td>Ovolo</td>
<td>3</td>
<td>29½</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>26½</td>
</tr>
<tr>
<td>Congé</td>
<td>⅓</td>
<td>25</td>
</tr>
<tr>
<td>Die, 4 modules</td>
<td>12½</td>
<td>1 mod.7</td>
</tr>
<tr>
<td>Congé</td>
<td>2</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>Bead</td>
<td>1½</td>
<td>28</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>3</td>
<td>27½</td>
</tr>
<tr>
<td>Fillet</td>
<td>⅔</td>
<td>31½</td>
</tr>
<tr>
<td>Plinth</td>
<td>4</td>
<td>33</td>
</tr>
</tbody>
</table>

G. Cornice, 11½ parts.

H. Base, 10 parts.

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. i) 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., Encycl., art. 2587.)

In the following table Gwilt (Encycl., art. 2583) gives, on the authority of Vignola, measurements of the mouldings of the Corinthian order:

<table>
<thead>
<tr>
<th>Members composing the order</th>
<th>Heights of mouldings from axis in parts of a module</th>
<th>Projections 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>1\frac{1}{2}</td>
<td>48</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1\frac{1}{2}</td>
<td>45\frac{1}{2}</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>46</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1\frac{1}{2}</td>
<td>45\frac{1}{2}</td>
</tr>
<tr>
<td>Modillion</td>
<td>6</td>
<td>44\frac{1}{2}</td>
</tr>
<tr>
<td>Fillet (remainder of modillion band)</td>
<td>\frac{1}{2}</td>
<td>28\frac{1}{2}</td>
</tr>
<tr>
<td>Ovolo</td>
<td>4</td>
<td>28</td>
</tr>
</tbody>
</table>

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### Entablature

<table>
<thead>
<tr>
<th>Component</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>3/4</td>
<td>24 1/2</td>
</tr>
<tr>
<td>Dentils</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>Fillet</td>
<td>1/3</td>
<td>20</td>
</tr>
<tr>
<td>Hollow or congé</td>
<td>3</td>
<td>19 3/8</td>
</tr>
<tr>
<td>Frieze, 1 mod. 7 1/2 parts high</td>
<td></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 1/4</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 1/2</td>
</tr>
<tr>
<td>Third fascia</td>
<td>5</td>
<td>15</td>
</tr>
</tbody>
</table>

### Column

<table>
<thead>
<tr>
<th>Component</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>Echinus</td>
<td>2</td>
<td>diagonally 36, on plane 33 1/2</td>
</tr>
<tr>
<td>Fillet</td>
<td></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 3/8</td>
</tr>
<tr>
<td>Large volutes</td>
<td>6</td>
<td>31 1/4</td>
</tr>
<tr>
<td>Upper small leaves</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Large leaves</td>
<td>12 at top, 24 3/8 at top, 20 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></td>
</tr>
<tr>
<td>Fillet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Congé</td>
<td>2 1/2</td>
<td></td>
</tr>
<tr>
<td>Shaft</td>
<td>{ upper part</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>Appophyge</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>1 1/2</td>
<td>21 3/8</td>
</tr>
</tbody>
</table>

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HINDU ARCHITECTURE

STAMBHA

<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>Torus</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{2}$</td>
<td>20</td>
</tr>
<tr>
<td>Scotia</td>
<td>$\frac{1}{4}$</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{4}$</td>
<td>20</td>
</tr>
<tr>
<td>Two beads</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{4}$</td>
<td>21\frac{1}{8}</td>
</tr>
<tr>
<td>Scotia</td>
<td>$\frac{1}{4}$</td>
<td>21\frac{1}{8}</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{4}$</td>
<td>23</td>
</tr>
<tr>
<td>Torus</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>Plinth</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

E. Base, 14\frac{1}{2} parts.

<table>
<thead>
<tr>
<th>Pedestal</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</td>
<td>$\frac{1}{8}$</td>
<td>33\frac{1}{8}</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>$\frac{1}{4}$</td>
<td>33\frac{1}{8}</td>
</tr>
<tr>
<td>Corona</td>
<td>3</td>
<td>32</td>
</tr>
<tr>
<td>Throat</td>
<td>$\frac{1}{2}$</td>
<td>30\frac{1}{8}</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>26\frac{1}{8}</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{4}$</td>
<td>25</td>
</tr>
<tr>
<td>Frieze</td>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{6}$</td>
<td>26\frac{1}{6}</td>
</tr>
<tr>
<td>Congó</td>
<td>$\frac{1}{2}$</td>
<td>25</td>
</tr>
<tr>
<td>Die</td>
<td>87\frac{1}{2}</td>
<td>25</td>
</tr>
<tr>
<td>Fillet</td>
<td>$\frac{1}{4}$</td>
<td>25</td>
</tr>
<tr>
<td>Congó</td>
<td>$\frac{1}{6}$</td>
<td>26\frac{1}{6}</td>
</tr>
<tr>
<td>Bead</td>
<td>$\frac{1}{4}$</td>
<td>27\frac{1}{4}</td>
</tr>
<tr>
<td>Inverted cyma reversa</td>
<td>3</td>
<td>26\frac{1}{8}</td>
</tr>
<tr>
<td>G. Base, 14\frac{1}{2} parts.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

V. Composite order (compound of Corinthian and Ionic):

Vitruvius has not given any instructions on this order. Gwilt (Encycl., art. 2596) gives Palladio's details of this order. To the pedestal's height this master assigns 3 diameters and three-eighths of the column adding to it a lower plinth of the height of half a diameter. He makes the base of the column half a diameter in height and assigns to the shaft eight diameters and a little more than one-fourth, and cuts it into twenty-four flutes. The height of this capital is one diameter and a sixth . . .

The architrave, frieze and cornice he makes a little less than a fifth part of the height of the column. The whole height of his profile in our measures is thirteen modules and twelve parts.'

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In the following table Gwilt (Encycl., art. 2592) gives, on the authority of Vignola, measurements of the mouldings of the Composite order:

**Members composing the order:**

<table>
<thead>
<tr>
<th>Entablature</th>
<th>Heights 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(\frac{1}{2})</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>45(\frac{1}{2})</td>
</tr>
<tr>
<td>bead</td>
<td>1</td>
<td>43(\frac{1}{2})</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>Cyma under the corona</td>
<td>1(\frac{1}{2})</td>
<td>41</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>33</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>4</td>
<td>32(\frac{3}{4})</td>
</tr>
<tr>
<td>Fillet of the dentils</td>
<td>1(\frac{1}{2})</td>
<td>28</td>
</tr>
<tr>
<td>Dentils</td>
<td>7(\frac{1}{2})</td>
<td>29</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>ovolo</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>bead</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>fillet</td>
<td>1(\frac{3}{4})</td>
<td>16(\frac{1}{4})</td>
</tr>
<tr>
<td>Congé</td>
<td>17(\frac{1}{2})</td>
<td>15</td>
</tr>
<tr>
<td>Upright face</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>Apophyge</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Cavetto</td>
<td>2</td>
<td>20(\frac{1}{2})</td>
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<tr>
<td>ovolo</td>
<td>3</td>
<td>20</td>
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<tr>
<td>Bead</td>
<td>1</td>
<td>17(\frac{3}{4})</td>
</tr>
<tr>
<td>First fascia</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>16(\frac{3}{4})</td>
</tr>
<tr>
<td>Second fascia</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Echinus and fillet</td>
<td>2</td>
<td>20(\frac{1}{2})</td>
</tr>
<tr>
<td>Lower member of abacus</td>
<td>4 diagonally</td>
<td>32(\frac{1}{2})</td>
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<tr>
<td>Volute</td>
<td>12 diagonally</td>
<td>30(\frac{3}{4})</td>
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<tr>
<td>Band of upper leaves</td>
<td>3</td>
<td>24</td>
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<tr>
<td>Upper leaves</td>
<td>9</td>
<td>22(\frac{1}{4})</td>
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<tr>
<td>Band of lower leaves</td>
<td>3</td>
<td>20(\frac{3}{4})</td>
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<tr>
<td>Lower leaves</td>
<td>9</td>
<td>19(\frac{1}{4})</td>
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<tr>
<td>PART</td>
<td>HEIGHTS OF MOULDINGS</td>
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<td>IN PARTS OF A MODULE</td>
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<tr>
<td>Column, 16 mod. 12 parts.</td>
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<tr>
<td>Astragal</td>
<td>2</td>
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<tr>
<td>Fillet</td>
<td>1</td>
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<tr>
<td>Congé</td>
<td>2</td>
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<tr>
<td>Shaft</td>
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<tr>
<td>Apophyge</td>
<td>2</td>
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<tr>
<td>Fillet</td>
<td>1 1/2</td>
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<td>Fillet</td>
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<td>Torus</td>
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<td>Fillet</td>
<td>1 1/2</td>
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<tr>
<td>Scotia</td>
<td>1 1/2</td>
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<td>E. Base of column, 18 parts.</td>
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<td>Fillet</td>
<td>1 1/2</td>
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<td>Bead</td>
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<td>Fillet</td>
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<td>Scotia</td>
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<td>Fillet</td>
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<td>Torus</td>
<td>4</td>
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<tr>
<td>Plinth</td>
<td>6</td>
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<tr>
<td>F. Cornice, 14 parts.</td>
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<td>Fillet</td>
<td>3</td>
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<tr>
<td>Cyma reversa</td>
<td>1 1/2</td>
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<tr>
<td>Corona</td>
<td>3</td>
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<tr>
<td>Cyma recta</td>
<td>1 1/2</td>
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<td>Fillet</td>
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<tr>
<td>Cavetto</td>
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<tr>
<td>Frieze</td>
<td>5</td>
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<td>Bead</td>
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<td>Fillet</td>
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<tr>
<td>Congé</td>
<td>1 1/2</td>
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<tr>
<td>Die, 94 parts</td>
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<tr>
<td>Die</td>
<td>88 1/2</td>
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<tr>
<td>Apophyge</td>
<td>2</td>
<td></td>
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<tr>
<td>Fillet</td>
<td>1</td>
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<tr>
<td>Bead</td>
<td>1</td>
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<tr>
<td>Inverted cyma reversa</td>
<td>3</td>
<td></td>
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<tr>
<td>G. Base, 12 parts.</td>
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<tr>
<td>Fillet</td>
<td>1</td>
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<td>Torus</td>
<td>3</td>
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<tr>
<td>Plinth</td>
<td>4</td>
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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 two last, it is supposed, of Italian or Roman origin. Each of these, by the nature of its proportions and the character resulting from them, produces a leading quality, to which its dimensions, form and ornaments correspond. But neither of the order is so limited as to be confined within the expression of any single quality. Thus the strength indicated in the Doric order is capable of being modified into many shades and degrees of that quality.'—(Gwilt., Encycl., 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 Upāpīṭha, 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 Mañchabandha (see under Adhīṣṭhāna) 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 Conţóveram: it
represents a square pillar of the same height, exclusive of the base, which is composed of a plinth, a cyma recta and torus, with their fillets, and is one diameter high. The same pillar, including the base, may be taken as an example also of the seventh sort, which ought to be twelve diameters in height.'

('When the pillar,' says Kaśyapa, 'is measured in height from the upper fillet of the base, it is called Nigata-stambha, but when it is measured from the plinth below it, it is termed Nichata-stambha.')</n
'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, Ḫārikā, 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 Pushpabandha.'—(Rām Rāz, pp. 35-36.)

'This pillar may, according to the definition of its form, be called Vishnukānta and appears in most of the ornaments, though not in their proportions, to agree with the description given in the Mānasāra 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 Ḫārikā 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-
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 specimen 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,
HINDU ARCHITECTURE

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 filligree 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.'
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 Rám Ráź 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.'

STÚPA—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 (*Mahāvanīśa, 31, 29*). Chaitya (sanctuary) is often used as a synonym (W. Geiger, *Mahāvanīśa*, 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 Cunning-ham'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. 59, 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 great Tope at Saranath (p. 56, Fig. 14).
The temple at Buddh-Gaya (p. 70, Fig. 16).
The great Tope at Amravati (p. 72, Fig. 17).
The great Tope at Sarnath, and many others (p. 74).
The great Tope at Sarnath, and many others (p. 75). (description, pp. 72-76).

Jelalabad Topes (p. 78, Figs. 18, 19).

Manikyala Topes (p. 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 Saranath, 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 dīh; 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) Takshaśilæ ayām thuvo pratithāvito sava-budhana puyea 1
' This stūpa was erected at Takhaśila (Takshaśila) in honour of all the Buddhás.'—(Taxila Vase inscrip. Ep. Ind., Vol. viii, p. 297.)

(6) Thūva cha saṃghārāma cha 1

(Inscript. 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, Mahāvaṁśa, 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) Kona-pārāvatam kuryāt stūpy-āchchhādanakāni cha 11
Su-muhūrte su-nakshatre stūpy-āchchhādanakarh nyaset 11

(Vāstu-vidyā, ed. Gaṇapati-sāstrī, xvi, 27, 37.)

(3) Kaṇṭhoktam sarva-mānām tu stūpy-utsedhaḥ prakīrtitaḥ 11

(Kāmikāgama, xxxv, 30.)

(4) Ravi-varma-maha-raja alias the Lord Kula-śekhara-deva was pleased to bathe up to the pinnacle (stūpi-paryyanta) the Vānakaiyilāya-Tirumalai (name of the central shrine) in the temple of the Lord of Tiruvirattāṇam, the Lord of Tiruvadigai, and to fix the stones which were bulging out (? stūpi-kīla).’—(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 Iṣāna 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 Mudaiyar (para. 11). The other seven appear to have been intended as pinnacles for the shrines of the regents of the eight quarters. The regents are eight in number, viz., Indra, Agni, Yama, Niṛriti, Varuṇa, Vāyu, Soma, and 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-kōṇḍa-puram temple . . . consists of a nine-storied stūbi (steeple-tower) or vimāna over the shrine or sanctuary, 99 feet square at the base, and about 165 feet high.'—(Ind. Ant., Vol. ix, p. 117, c. 2, para. 1.)

(7) See Chalukyan Architecture, Arch. Surv., New Imp. Series, Vol. xxi, Plates lxxxi, Figs. 1, 2; lxxxiv, Figs. 1, 2; xci.

See Cunnigham, Arch. Surv. Reports, Vol. iii, Plates xlvi, Fig. 4 (Birdāban Stūpa), xlvii, Fig. 3 (Nongarā Stūpa); Vol. xi, Plate xxvii (plan and section of Mediaeval Stūpa); Vol. xviii, Plates v, vi (Nirvāṇa-Stūpa); Vol. xix, Plate iii (Mahadeopur pinnacle).

STŪPI-KILA (see Stūpa and Stūpi)—The spire, the nail above the dome.

(M., xviii, 144.)

Cf. 'The Lord Śrī-Rājarājadeva gave one copper waterpot (kūta), to be placed on the copper pinnacle stūpittari; 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.'—(Inscrip. of Rajaraja, no. 1, line 18, H.S.I.I., Vol. ii, p. 9.)

STRI-LĪNGA—A class of buildings, a feminine type of architectural object.

See definition and other details under Prāsāda.

Cf. Sarvatra bhoga-bhūmy-aṅgam alinda-pariśobhitam I
   Sarva (? shad)-varga-samāyuktāṁ manāḥ-prīti-samanvitam II
   Chaturpām anta (m)-lomasāṁ (lokānāṁ) yogyaṁ stri-līṅgam ishyate III

   (Kāmikāgama, xlv, 10, xxxv, 21; see under Śālāṅga and Shad-varoa.)

STHA—A fixed abode as in Goshṭha and Pratishṭhā (see under these terms).
STHANDILA

STANDILA—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 gos̱tha, pratis̱thā, German stadt), the chief architect, the master builder.

(1) Mānasāra (Chap. ii, named Silpi-lakṣaṇa 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, Sutragrahin, Vardhaki and Takshaka. These latter four evidently represent the four classes of terrestrial artists:

Pārvānane viśvakarmā jāyate daksine mayaḥ  
Uttarasya muṅke tvasṭā paśchime tu manuh smṛitaḥ  
Viśvakarmākhyā-nāmno'sya putraḥ sthapatir uchyate  
Mayasya tanayaḥ sūtragrahiti parikṛtāḥ  
Tvāśturi devarsheḥ putraḥ vardhakir iti prakathyate  
Manoḥ putras takshakah syāt sthapatyādi-chatushtāyam

(M., ii, 11-12, 17-20.)

Cf. One Manu is stated to be the architect who built the city of Ayodhya:

Ayodhyā-nāma-nagarī tatrasil loka-viṣrūtā  
Manunā mānavendreṇa yā purī nirmāta svayam

(Rāmāyaṇa, 1, 5, 6.)

Their ranks:

Sthapatyādiḥ chatur varṇaḥ śilpi-bhiḥ parikṛtal

(M., ii, 29.)

The Sthapati is in rank the director general and the consulting architect (M., ii, line 21). The Sūtragrahin 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 21).

Cf. Sthapatiḥ sthāpanayārhaḥ veda-vich chhāstra-pāragaḥ  
Sthāpanadhīpatir yasmāt tasmāt sthapatir uchyate  
Sthapates ścājiyāḥ sarve sūtragrahyādayaḥ sadā  
Kurvanti śastra-drishtena vastu-vāstu prayatnataḥ  
Āchārya-lakṣaṇair yuktaḥ sthapatir ity-abhidhiyate  
Sthapatis tu sva-turyebhyas tribhyo gurur iti smṛitaḥ

(M., ii, 26-29, 31, 21.)

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Sthapatiḥ sarva-śāstrajñāḥ—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 Śūtragrāhin 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):

Śrutajñāḥ śūtragrāhī cha rekhajñāḥ śāstra-vit-tamaḥ I (32)
Sūtra-grāhīti sutra-dhrit I (24)
Sūtra-grāhī guruḥ dvyaḥbhyaṁ turyebhyo'dya iti śmṛitaḥ 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 (vicharajna) architectural and sculptural objects from his own ideas. Like the Śūtragrāhin, the Vardhaki too should have an idea of accurate measurement.

Cf. Vardhakir māna-karmjñāḥ I (25)
Vicharajñāḥ śrutajñās cha chitra-karmajñō vardhakīḥ II (33)
Takshakasya guruḥ nāma vardhakir iti prakīrtitah II (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. Takshanat takshakah śmṛitaḥ II (25).
Takshakah karma-vidyuśa cha bala-bandhūdaya-paraḥ I (34)

(2) Sthapatiḥ sthāpanārhaḥ syāt sarva-śāstra-viśāradaḥ II
Na hinaṅga'ūrītīkaṅgo dhārmikas tu dayāparaḥ I
Amātsaryo'naśūyaḥ cha tāntrikastv-abhijātavan II
Gaṅitajñāḥ purāṇajñāḥ ānandātmaḥ py-alubdhakaḥ II
Chitrājñāḥ sarva-śāstrajñāḥ satya-vādī jıtendriyaḥ II
Arogi chāpramādī cha sapta-vyasana-varjitah I
Sunāmā śṛṣṭha-vandhuśa cha vāstu-vidyābdhi-pāragaḥ II

(Vāstu-vidyā, ed. Gaṇapati Śāstri, i, 12-15.)

'The Sthapati or master builder must be able to design (lit. placing, sthāpana). He must be proficient in all sciences (Śāstras, see below). He must not be deformed by lacking in or possessing too many limbs. He must be pious and compassionate. He must not be malicious or spiteful. He must be trained in music (tāntra=a stringed musical instrument, see Vitruvius below). He must be of noble descent. He must be a mathematician and historian. He must be happy in mind and free from greed. He must be proficient in painting. He must know all countries, i.e., he must be a geographer. He must be truthful, and possess self-control. He must not have any disease, and must be
above committing errors. He must be free from the seven vices (hunting, gambling, day-dreaming, blackmailing, addiction to women, etc., see Manusmṛti, 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 śīshyo vā śūtra-grāhī sūto'ṭhavā
- Sthapaty-ājñānusārī cha sarvā-karma-viśāradaḥ
- Sūtra-dāṇḍa-pramāṇajño mānomināna-pramāṇavit
- Takshitānāṁ takshakeṇāpy upary-uparī yuktiḥ
- Vṛiddhikṛit vardhakīḥ proktaḥ sūtragrāhy-anugaḥ sadā

(Vāstu-vidyā, ibid., 1, 16–18.)

Takshanat sthūla-sūkṣmāṇām takshakāḥ sa tu kirtitāḥ
Mṛit-karmajño guṇi śaktaḥ sarvā-karma-sva-tantrakaḥ
Guru-bhaktaḥ sadā hṛśṭaḥ sthapaty-aḍy-anugaḥ sadā

(ibid., 1, 18–19.)

(3) Susīla(ś) chaturvo dakhā-sāstrājña-lobha-varjita(-taḥ) I
Kshamāvān asya (syād) dvijaḥ chaiva sūtradhāra(h) sa uchyaṁ II
‘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 īpa-dīpaka, ed. Gaṅgādhara, i, 3.)

(4) Vāstu-vidhānajño laghu-hasto jita-śramaḥ
Dirgha-darśi cha śūraḥ cha sthapatiḥ parikirtitāḥ
‘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 foresee (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-purohitah
- Maheschselaḥ sthapatayaḥ sāṁvatsara-chikitsakāḥ
- Prājñā medhāvino dāntā dakshāḥ śūrā bahu-brutāḥ
- Kulnaḥ sattva-sampannā yuktaḥ sarvvesha 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-sthapatibhīyāṁ cha nirmitaṁ yan niveśanam
- Tad āvaset sadā prājñō bhavārthi manujeśvara
Here, a house built by a Brähmana and a Sthapati is specially recommended. Sthapati implies an architect but his caste is not clear from this passage.

_Mahābhārata, xiv, 2520–2524_: 
- Tato yayau bhūmasenaḥ prājñāḥ sthapatibhiḥ saha
  Brahmanān agrataḥ kṛitvā kuśalān yajña-karmmaṇi 11
- Tāṁ sa śāla-chayām śrīmat sampratoli-sughaṭītām
  Māpayāmāsa kauravyo yajña-vāṭaṁ yathā-vidhi 11
- Prāśā-data-sambādhaṁ maṇi-pravara-kūṭītām 11
  Kārayāmāsa vidhivad-dhema-ratna-vibhūṣhitām 11
- Stambhān kanaka-chitrāṁs cha torāṇāṁ vṛiḥanti cha
  Yajñāyatana-ādeśu datvā suddham cha kāñčhanām 11
- Antaḥ-purāṇaṁ rājñāṁ cha nānā-deśa-sāmiyūṣāṁ 11
  Kārayāmāsa dharmmaṁtāṁ tatra tatra yathāvidhi 11

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 rūpāṁ tu śakra āste vichārayān
  Athājagāma paraśuṁ skandhenādayā vardhakāṁ 11

Vardhaki is called here Takshan (see verses 256–266) not in the sense of carpenter but to imply an executioner.

(6) _Vārttika of Kātyāyana on Pāṇini, 2 (Pet. Dict)_ : 
- Sūtra-grāhaḥ =yaḥ sūtraṁ gṛihṇāti na tu dhārayati
  Sūtra-grāhaḥ =yaḥ sūtraṁ gṛihṇāḥ dhārayati cha

This subtle distinction is not quite clear.

(7) _Chaurapancāhikā_ (ed. Bohlen, 7–3) : 
- Surata-tāṇḍava-sūtra-dhārī

(8) _Rāmāyana_, (ii, 80, 2, etc.) : 
- Karmāntikāḥ sthapatayaḥ purushaḥ yantra-koviḍaḥ
  Tathā vardhakayaḥ chaiva mārgino vṛksa-takshakāḥ 11
- Sakala-guṇa-ganalamkrita-kritottamaṁgaraḥ Parama-Brahmaniś
  chala-svarūpaṁ upadeśa-p(r)arākaramarū Manu-Mayā-Māṇḍabya-Viśvakarma-nirmitam appa Hem-migadeya mane enisida
  stoṭatakāchārēḥ

' Of the Viśvāmitra-gotra, supreme Lord of Laṅkā-dvīpa-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 Hemmigade house created by Manu, Maya, Māṇḍabya, and Viśvakarma, was Stoṭatakāchārē.״—(_Ep. Carnat., Vol. v, Part i, Channarayapatna Taluq, no. 265_; Roman text, p. 530, line 23; _Transl., p. 237, para. 2._)
(10) This Praṣasti was written by Skandasādhu, the son of Śrī-kaṇṭha, a descendant of a family of architects (sthapati-kula).

(Sholingur Inscript. of Parantaka I, line 21-
Ep. Ind., Vol. iv, pp. 224, 225.)

(11) Sthapati-Kālīsuta-Sīrāgāli-kargi Navagrāma-draṅga vra(? lū)-dha-

jana 1

'The Sthapati (architect of the tank) was) Sīrāgāli Kargi, the son of Kāli, a Pandit (? vulha) from the Navagrama-draṅga (compare Rāja Taraṅ-

jñi, Translation by Dr. Stein, Vol. ii, p. 291, watch-station near moun-
tain passes).'

(Dr. Stein Konow (Peshawar Museum
inscript. of Vanhadaka, line 6, Ep. Ind.,
Vol. x, p. 80, note 3; p. 81.)

(12) Visadru-sūtah Kamau Silpi—'Visadru's son, Kamau, the archi-
tect (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 Mu-
hammadan styles in the Jaunpur was the employment of Hindu masons.'

(Dr. A. Führer, Sharqi Arch. of Jaunpur
inscript. xxvii, Arch. Surv., New Imp.
Series, Vol. i, p. 51.)

(13) Rājapālasya putreṇa pālaṇena śilpinā 1
Utkirṇṇa-varṇṇa-ghaṭanā vaṃdagdi-viśvakaṇaṃ 11

'(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) Tvashṭri, a recognized architect, connected with (the ancestor of)
both Sūtradhāra and Sthapati:

Tad-vād Vatākhyāṃ nagaraṃ vane'smin Tvashṭuḥ prasādāt
kṛtavān Vasishṭhah 1

Prākāra-vapropavanais taḍāgaiḥ prāśāda-veśmaiḥ su-ghanaiṁ su-
tumgaiḥ 11

Bhānor gṛihaṁ daiva-vaśād vibhagnaṁ Vāsīṣṭha-pauraiḥ sukrītaṁ
yad āsīt 1

Āśich cha Nāgāt sthapates tu Durggaḥ 11
Durṛgaṛkko Deuka Sūtra-dhāraḥ 11
Asyāpi sūnuḥ Śivapāla nāmā 11
Yenotkṛite'yaṁ suṣubhā prāṣastīḥ 11

(Vasantgadh inscript. of Purṇapāla, A. D. 1042,
vv. 21, 27, 34, Ep. Ind., Vol. xx, pp. 12,
13, 14, 15.)

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(15) Sadāśivamahārāyaśāsanād Viraṇātmajaḥ
Tvāshtā śrī-viraṇāchāryo vyālikhat tāmra-śāsanam


(19) Vardhaki—carpenter, sculptor (Senart):
Vaḍhakinā sāmiṇa veṇuvāsapuṭ(e)na gharasa mugha kata

(Karle Cave inscrip. no. 6, Ep. Ind., Vol. VII, p. 53.)


(25) Si(si)la-patta-sūhe vaṁśe sūtra-dhārā vichakshanāh
Bhojukāh Kāmadevaśa cha karmmanishthā Halā sudhiḥ

‘(Born) in the auspicious family of Śīlpāpaṭṭa, the conspicuous architects (were) Bhojuka, Kāmadeva, and the wise Halā, (who) were perfect in their work.’

‘A Muhammadan ruler Jallāla Khojā, son of Iśāka, appointed these architects to build a Gomaṭha (cow-shelter), a garden, and step-well in the town of Bāṭithāḍim.’

(Bhatihagarh stone inscrip., 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 architect (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) Kṛṣṇa-sūtra-guṇāḍhyaḥ cha sūtra-dhāro’tra Naṇṇakaḥ
Etat kaṇvāśramam jñāttvā sarvva-pāpa-haraṁ sūbhāṁ
Kṛṣṇaṁ hi mandirāṁ śambhoḥ dharmma-kīrtti-vivardhanam
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 Haridāsānāmā—‘the architect (employed on the
repair of the temple of Dakshināditya) was Haridāsa.
(Gaya inscrip. of Vikrama Samvat 1429, line 9, *Ind. Ant.*, Vol. xx, pp. 315, 313.)

(29) Cf. ‘When the house is finished Brāhmaṇs and the friends of the
family are feasted. The mistri (master-builder) attends the dinner and
receives from the owner complimentary gifts, such as shawls, turban,
clothes and money, as his merits and the generosity of his employer
dictate.’
(*Ind. Ant.*, Vol. xxiv, p. 303, c. 2, last para.)

(30) ‘The royal draughtsman (rāya or rāja sūtra-dhāri) Gopoja’s
younger brother Suroja engraved it.’

(31) Svasti samadhigata-paṇcha-mahā-sabda . . . svarādhipati-mahā-
ḥānāyaka-vibudha-vara-dayakan animitta Malla-vijaya-Sūtra-dhāri
svāmidrohi . . . biruda, etc.
‘Be it well (with various epithets, including), Maḷa-vijaya-sūtradhāari,
the daṇḍanāyaka Lachimayya’s son, of the ministry for peace and war,
Hodimaiya and others (named) enlarging the town; Rājimaiya, 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 Viṣvākarma, the architect of the three
worlds, Viṣvanātha—the son of Basavāchārīya, who was the son of Voḍe-
yappaya considered to be the jagad-guru—engraved it.’

(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 (balliagārte=baḥiṣ-kāra, Mr. Venkat Raṅgo Kaṭṭi) of the skilful people (binā-ṇigala, 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-perjerepu (and) the name of Tribhuvanāchārya to Śrī-Guṇḍa, whose (observance of the) established rules of conduct was unimpeded, the Sūtra-dhāri, who made the temple of the queen of Vikramāditya (II, of the Western Chalukyas), the favourite of the world; (and there is) immunity (parihāra) to the others who united themselves with the guilty man (doshika).


(35) 'Hail! Let it be known that these are the the names (not given) of the Āchārya who averted the excommunication (villiga-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-perjerepu to the Sūtra-dhāri who made this temple of Lokeśvara (still exists under the name of god Virūpāksha, Ante p. 163, c. 1, paras. 3, 1, 2) of Lokamahādevī (the queen) of Vikramāditya, the worshipful one, who three times conquered Kāñchi.'

'Hail! Śrī-Sarvasiddhi-āchārya, the asylum of all virtuous qualities, the Pitāmaha (Brahma, i.e., the Creator), the maker of many cities and houses; he whose conversation is entirely perfect and refined, he who has for a jewelled diadem and crest-jewel the houses and palaces and vehicles and seats and couches (that he has constructed), the (most eminent) sūtra-dhāri, of the southern country.'


(Sanskrit and Old Canarese inscr. no. 100, Ante p. 165.)

(36) 'Hail! The grant that was given of Śrī-Vijayāditya and Vikramāditya . . . the grant that was given to the temple of (the architect Avanta-guṇa—was) a stone seat (pāre) and a bracelet (?) to the temple of (the god) Śrī-Lokapāleśvara, after having given the office (sthāna, see below) of the holy Aṇjanāchārya to the holy Devāchārya (datti Aṇjanāchārya bhagavantarge koṭṭu Śrī-Lopapāleśvarakam pāre balli).'

'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! Chatṭara-Revadi-Ovajja (Ojha, see below) of the Sarva-siddhi-Āchāryas, who was acquainted with the secrets of Śrī-śile-muddas (śilā-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 balligavārte (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 sthapati, "the master-carpenter or master-mason," the architect.'—(Dr. Fleet, Ind. Ant., Vol. x, p. 163, note 3.)

(38) It should be noted that Chāri, Āchāriya, Āchārya (with different prefixes), Ojha, and Sūtra-dhārī are the surnames or titles of the Sthapati (master-builder) who is also called Āchārya in the Mānasāra. (See above.)

(The titles in another form—Āchārya or Āchāryya—are the surnames of the Jain teachers, of the famous philosopher Śaṅkara, and the distinguished astronomer Bhāskara.)

Here in these inscriptions we have seen that the architects have many such titles, namely, Āchāri (no. 99, line 4, no. 100, line 8); Āchāriya (no. 100, line 7); Sarva-siddhi-Āchāri (no. 100, line 8); Sarva-siddhi-Āchārīya (ṣīya) (no. 114, line 2 f); Tri-bhuvanāchāri (no. 99, line 5); Aṭjanāchārya (no. 101, line 5); Devāchārya (no. 101, line 6); Ovajja (=Ojha, no. 114, line 4); Śile-mudda (?=silā-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 Sāsanas in the Epigraphia Carnatica of Mr. Rice and also in the South Indian Inscriptions edited by Prof. Hultsch and Venkkāyya; compare the following:

(39) 'The nāga (i.e., the cobra on the slab on which the inscription is incised) has been made by Ṛta (Ṛtaka), 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 inscrip., line 2 f., Ind. Ant., Vol. xiv, p. 334, notes, 20, 23.)

(40) Badhuvallabha-Mallaśaya vachanenaiva sāsaṇam tvashṭa Nandi-varmacharya-dānasyaḥ likhāmy-aham ī

'By order of Badhuvallabha-Malla I, the carpenter Nandi-varmacharya inscribe the charter of this grant.'

(Bana Grant of Saka 261, lines 50–51, Ind. Ant., Vol. xv, pp. 176, 177.)

(41) 'The carpenter Virāṇa, son of Muddanācchārya, was the engraver of the sāsana, 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 Sāsana was engraved by Śrīgiri, the son of the carpenter Varadapāchārya.'

(Ibid., no. 15; Transl., p. 32.)

(43) 'And it is engraved by the carpenter Viranācchārya, son of Malla.'

(Ibid. Maṇḍya Taluq, no. 55; Transl., p. 45, last para.)

(44) 'For the carpenter Mallana, son of Viranācchārya, 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 Mallanācchārya, son of Viranācchārya.' (A.D. 1513.)

(Ibid., Nanjangud Taluq, no. 16; Transl., p. 97.)

(46) 'Kontāchāri, son of Konguni-ācchārya, blacksmith of Bai . . . of Bāguli, fighting in the war along with the ruler of the nād, went to Svarga (died).'

(Ibid., Vol. iv, Chamarajnagar Taluq, no. 20; Transl., p. 3.)
(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 Viraṇa.’ (A.D. 1545.)

(Ibid., Nāgamaṅgala Taluq, no. 58; Transl., p. 128.)

(48a) ‘And this copper śāsana was engraved by the carpenter Mallanāchārya, 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 Viraṇa.’

(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 I, 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 Kalajāchārya’s son Īśvara.’

(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-dakshināḥ hasta madhyamāṅguli-madhyame II (4)
Parvāṁ mātrāṅgulāṁ jñeyam . . . 1 (5)
Grāmāṅgava-kṣetra-gānyesu māṁāṅgula-viḍhāṇataḥ 1
Āchārya-dakskāṅgulibhir mite vyāsa-māthādhikaiḥ (?) II (7)

(Suṇrāhēdāgāma, xxx, 4, 5, 7.)

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ŚHAPATI

Cf. Āchārya-lakṣṇair yuktāṁ sthapatir ity abhidhiyate i

(59) Vāstu-jñānam athātaḥ kamalabhavanāṁ muni-paramparāyātāṁ
kriyate’dhunā mayedam vidagdha-sāṁvatsara-prityai

(Bṛihat-saṁhitā, 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; Śaṅkarāchārya is, however, a philosopher.

Concerning the qualifications of architects it will be noticed that the sciences (śāstras) mentioned in the Mānasāra and other records examined above are not enumerated. But by "Śāstra" is generally meant (cf. M. W. Dict. loc. cit.) "any instrument of teaching, any manual or compendium of rules, any religious book or scientific treatise, any sacred book or composition of divine or temporal authority." It is sometimes known as Vidyā, meaning knowledge, science, learning, scholarship or philosophy. It also means practical arts, such as agriculture, commerce, medicine, architecture, sculpture, painting (cf. Śilpa-śāstra, Vāstu-śāstra, etc.). Śāstra or Vidyā has 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 gnomon (see Śaṅku) 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 Brihat-samhitā, 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. Sūtragrāhin 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. 1), ‘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, Sūtragrāhin 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-Brahmaṇa, in charge of the shrine (sthāna) of the temple of Tiruvallam-udaiyār at Tiruvallam.'
   (Inscript. 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), Brahmani, Iśvari (1, 13), Vaishṇavi (1, 14), Indrāni (1, 15), Gaṇapati (1, 16), Chāmundaśvarī of the chief shrine (mūla-sthāna)'
   (Inscript. 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 APASAṀCI'TA ; 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:
Ashta-śata-grāmyā madhye sthāniyaṁ, chatuś-śata-grāmyā dṛṇa-
mukham;dvi-śata-grāmyā khārvaṭikar, daśa-grāmi-saṅgrahena saṅgra-
ṇaṁ sthāpayet 1
(Kaujilīya-Artha-śāstra, Chap. xxii, p. 64, para. 4.)
Jana-pada-madhya samudaya-sthānaṁ sthāniyaṁ nivēśayet 1
(Ibid, Chap. xxiv, p. 51, para. 2.)

STHĀŅU—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 sthāpataśayam eva cha 1
(M., xxxii, 78, cf. also 66.)

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SYANDANA

STHĀPANA-MANḌAPA—A room or pavilion where the idol is installed after it is washed and dressed, the sanctuary.
   Prāsādābhīmukhe sapta-maṇḍapam kalpayet kramāt
   Ādau cha snapanārthaṁ cha dvitiyam adhyayana-maṇḍapam
   Viśeshāṁ snapanārthaṁ cha maṇḍapam cha tritiyakāṁ
   Chaturthaṁ pratimāgāraṁ pañcchamaṁ sthāpana-maṇḍapam
   (M., xxxiv. 45-48.)

STHĀVARA-BERA—A stationary idol.
   (M., li, 17, etc.)

STHIRA-VĀSTU—A permanent building.
   Sthira-vāstu-kukshi-deśe tu chara-vāstu tathāpi cha
   . . . garbha-śvabhramaṁ prakalpayet
   (M., xii, 170-171, see also 43.)

STHŪṆA—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.—(M., xv, 5; see under Stambha.)

SNAPANA-MANḌAPA—A class of pavilions used for bathing, a washing room.
   (M., xxxiv, 43-48, etc.; Suprabhedāgama xxxi, 96, 97; see under Manḍapa.)

SNĀNA-DROṆI—Bathroom for a deity.
   (Champa, by Mazumdar, p. 237.)

SNĀNA-MANḌAPA—A pavilion for bath, a bathroom.
   (M., xxxii, 74, etc.; see Manḍapa.)

SNĀPANA-MANḌAPA—A washing room, a pavilion where idols are washed.
   Snapanārtha-maṇḍapam chāpi snāna-maṇḍapam eva cha
   (M., xxxii, 74; cf. xxxiv, 46, 47, etc.)

SPHŪRJAKA—A class of twelve-storeyed buildings once prevailing in the country of Sphūrjaka (?).
   Pāñchālaṁ drāvidāṁ chaiva madhya-kāntaṁ kālingakam
   Virāṭaṁ keralāṁ chaiva vaṁshākaṁ māgadhaṁ tathā
   Janakaṁ sphūrjakāṁ chaiva daśa-kāntaṁ prakṛttitam
   (M., xxx, 5-7; see under Prāśāḍa.)

SYANDANA—A synonym of yāna or conveyance, a chariot.
   (M., iii, 9, 10; xix, 145.)
SVAYAMBHU

Cf. Viśāla-ratha-vithīma cha syandanaṁ mandaropamam 1

'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, I, 35; M., xii, 227; see under Lāṅga.)

SVAMIKARA—Svadhyayaka, reader of sacred literature.

(M., xl, 124.)

SVARGA-KĀNTA—A class of eight-storeyed buildings.

(M., xxvi, 28–33; see under Prāsāda.)

SVARNA-LINGA—A kind of phallus, a phallus made of gold.

(M., lii, 333, etc.)

SVA-VRİKSHA—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; xlvi, 152; liv, 120; lvi, 12).

A kind of joinery—(M., xvii. 60).

A kind of window—(M., xxxiii, 589; see under Vatāyana).

A pavilion with three faces:

Dvi-vaktraṁ daṇḍakāṁ proktāṁ tri-vaktraṁ svastikaṁ tathā 1

(M., xxxiv, 552.)

A class of mansions or halls (M., xxxv, 3, 80).

A kind of phallus—(M., lii, 4, 120).

(2) Aparo'nta-gato' lindaḥ prānta-gatau tad-utthitau chānyau 1

Tad-avadhi-vivṛitaś chānyah prāg-dvāraṁ svastikāṁ śubhadam 2

'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 terrace.'

Commentary quotes Garga:

Paschimo'ntagato' lindaḥ prāg-antau dvau tad-utthitau 1

Anyas tan-madhye vidhṛitaḥ prāg dvāraṁ svastikāṁ śubham 2

(Bṛhat-saṁhitā, lxi, 34, J. R. A. S., N. S. Vol. vi, p. 286, note 1.)

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A kind of octagonal building:

(3) Agni-Purâna (chap. civ. vv. 20, 21; see under Prâsâda).

(4) Garuda-Purâna (chap. xlvii, vv. 21, 23, 31-33; see under Prâsâda).

(5) Kâmikâgama (xxxv, 89) refers to a mansion (śâlā):

Dakshîne chottare chaiva shân-netram svastikarî matam
Pârśvayoh purataś chaiva chatur-netra-samâyutam

An entablature (ibid., lvi, 7).

Ibid., xlii (named Svastika-vidhi) divides buildings into four classes; namely, Jâti, Chhanda, Vibalpâta, and Abhâsa (vv. 3-4), which are described in detail (vv. 5-30).

(6) See the figure \( \text{\textcopyright} \) (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 \( \text{\textcopyright} \). (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. x, 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 Pâli Inscriptions from Kuḍā, Karle, Sailawâdi, Junnar, etc. Many of these contain Svastikas at the beginning and end. Kuḍā no. 27 has at the end \( \text{\textcopyright} \); but at the end of 29 is \( \text{\textcopyright} \) which occurs again at the beginning and end of Karle 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 \( \text{\textcopyright} \) occurs at the beginning of Kuḍā 30 and of Junnar 6 and 27, and the end of 33. The form \( \text{\textcopyright} \) is found at the end of the Sailawâdi inscription, and \( \text{\textcopyright} \) at the end of Karle 2. Thus cave temple disproves the theory that the Christian Svastikas point to the left or westwards, whereas the Indian including Buddhist and Jain Svastikas, point to the right or eastwards.'

(Ind. Ant., Vol. xv, p. 96.)

(9) The Svastika is called by the Jains Sâthis, 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, Udâyagiri 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 nirvâna and is, therefore, beyond the pale of these four conditions. The Svastika
SVASTIKA

represents such a Siddha in the following way. The point or bindu in the centre from which the four paths branch out is jīva 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 \( \frac{\text{Tungdrung}}{\text{\text{}}} \)) 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, \( \frac{\text{I}}{\text{U}} \text{su} \) and \( \frac{\text{S}}{\text{T}} \text{ti}, \text{suti} = \text{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 (\( \frac{\text{Tungdrung}}{\text{\text{}}} \)) 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 \( \frac{\text{Svastika}}{\text{\text{}}} \)) 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 в, 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. x, 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 (Edinburg 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 Ureligionen, 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 fylfot 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 conception 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. 499 note, 411.)

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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. SCHLEMMANN 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 swa (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 dhruva 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 Bâlâ (=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 (ustria) and ti ( ti) and is the mystic emblem (I-raft) 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. viii, p. 177) the svastika symbol (I-raft) 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 Palaeolithic 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

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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 adumbraded by General A. Cunningham (Edinburg Review, January, 1870), Rev. Halsam (the Cross and the Serpent, 1849), Mr. Brinton (Myths of the New World), Dr. J. J. Mühler (Geschichte
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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 (অ, ও) of the svastika figure (ॐ) and the nasal sound, ‘m’ is represented in Brāhmi by a small circle or dot with two ear-like projections (০), which later on is shown by the dot only, with or without a crescent line below (৮). ‘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 Andras, 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 prefacing 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 ‘Brāhmi’ 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 indigenous 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 Svastika (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 Amenophis 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 Brihadabala 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 (득) are found on old Greek coins and as an ornamental device on early Greek pottery in Samos, Cyprus, and Hissarlik. 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 Konigswalde on the right bank of the Oder, near Guiben. It is seen also on a celtic Urn found at Shropham in Norfolk and now in the British Museum. The form of it ((uri) 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 (유).

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.
140—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.)
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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 Brāmi '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 Indraji (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 ( 여러 일, 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-śāstra 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 phallos or the emblem of Śiva (Dictionary of Hindu Architecture, p. 732 ff.). The Mānasāra-Vāstu-śāstra contain elaborate details of
svastika plan, of villages (Chap. ix, 3, 330; xii, 75-76, 146; xlix, 152; liv, 120; lvii, 12), of joinery work (Chap. xvi, 60), of windows (Chap. xxxiv, 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-saṁhitā (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-Purāṇa (Chap. civ, vv 20-21), and the Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 31-33).

According to the Kāmikāgama (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-sāstra 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-saṁhitā, and Agni-Purāṇa, and Garuḍa-Purāṇa. 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
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.

(In Indian Review, December, 1940, pp. 754-761.)

**SVASTIKA-KHADIKA**—A type of octagonal buildings.

(Agni-Purāṇa, Chap. civ, vv, 20, 21 ; see under Prāśāda.)

**SVASTI-KANTI**—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.)

**SVARASANA**—The lintel, the top of a door.

'The Svārāsana of the gateway was made.'

(This inscription is on the top of the door of the Bhimesvara temple.)

(Ep. Carnat., Vol. x, Goribidnur Taluq, no. 2, Roman text, p. 260, Transl., p. 212 f.,

**HAṬṬA**—A market, a market-place, a fair.

(1) Saumya-dvāram saumya-pade kāryā haṭṭās tu vistarāḥ

(Agni-Purāṇa, Chap. cvi, v. 3.)

(2) Attra haṭṭaḥ mahā-janaḥ cha sthāpitaḥ—here the market-place and the shopkeeper (lit. big folk) were established.

Vichittra-vīthi-saṁpūṁgaṁ haṭṭaṁ kṛtvā grihāni cha—having constructed a market-place full of variegated (various) streets and houses (shops).

(Ghatiyala Inscr. of Kakkuka, no. 1, v. 6 ; no. 11, v. 3 ; Ep. Ind., Vol. ix, p. 280.)

(3) Niśrānikshepa-haṭṭaṁ ekāṁ narapatina dattam

'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 Inscr. of Sāmantasimhadeva, lines 22, 23, Ep. Ind., Vol. xi, p. 62.)

**HARIKĀ-KARNA**—A kind of leg for the bedstead.

(M., xliv, 60.)

**HARITA**—A pavilion with twenty two-pillars.

(Matsyā-Purāṇa, Chap. ccxx, v. 13.)

**HARITĀ**—A moulding, an architectural ornament (see under Maṇḍapa).


An ornament of the pedestal (M., xxi, 31).
HARMIKÁ—The kiosk, the altar-like structure that rises on the summit of the cupola of a stūpa. The Nepalese stūpas 'decorate the Harmikā 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 Harmikā. It was crowned by one or more umbrellas of stone and served as a receptacle of relics. "The resemblance of the Harmikā 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, Tec, Burmese Hti; the lower part is called Gala (neck) and the whole chudāmanī. 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; Ferguson, Vol. 1, 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. (Amarakōśa, see under Prāsāda) 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-yānaṁ cha paryaṅkādi-chatur-vidham!

   (M., iii, 3.)

Buildings in general including prāsāda (big buildings), maṇḍapa (pavilion), sabhā (hall), śālā (mansion), prapā (alms-house), (a)raṅga (theatre, play-house with quadrangular court-yards) (ibid., 7-8).

   Purva-hastena saṁyuktam harmyāṁ jātir iti śrītām!

   (M., xix, 3.)

A palace:
   Bhūpatināṁ cha harmyāṇāṁ lakshanaṁ vakshyate'dhunā!

   (M., xl, 1, etc.)

   Harmyā-janma-samārabhyā sāla-janma-pradeśakam!

   (M., lxix, 37.)

   Kuḍya-stambhe griha-stambhe harmyā-garbham vinikshipet!

   (M., xii, 132.)

   'In the temple, mansion, roof, phallus, idol, wall and well.'

   (Brihat-tanitālā, J. R. A. S., N. S., Vol. vi, p. 332.)

3. Harmyāṁ prāsāda-maṇḍitam—the edifice furnished with a temple.

   (Vāyu-Purāṇa, part 1, Chap. xxxix, v. 57.)

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HINDU ARCHITECTURE

HARMYA

(4) Prabhūta-śikharopetam harmyam nāma prakīrtitam—that is named harmya (edifice) which is furnished with a large tower or dome (śikhara).

(Kāmikāgama, l, 89.)

A class of buildings (Ibid., xxxv, 39, 40; see under MĀLIKĀ).

(5) Rāmāyaṇa (II, 91, 32; IV, 33, 5):

Harmya-prāśāda-sāmyukta-toraṇāni
Mahātim guhām . . . harmya-prāśāda-saṁbādham !

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-prāśāda-harmya-valabhi-niryūha-sāta-saṁkulan !

III. 207, 7; Harmya-prākāra-śobhanām . . . nagarim !

See also I, 3, 33; XV, 16, 1; V, 118, 19, etc.

(7) Vikramorvāsi (Cock), p. 38: Maṇihamma-alam (maṇi-harmya-talam.)

(8) Mrichchhataki (ibid.), pp. 47, 158:

Jīṛṇam harmyam; harmyasthāḥ striyalī !

(9) Raghuvarṇasena, VI, 47, etc.:

Harmyāgra-saṁrūdhha-trīṇāṁkureshu . . . ripu-mandireshu !

(10) Jātakamālā (VI, ed. Kern, p. 80, i. 26):

Vidyud-iva ghana-śikharam 'harmya-talam avabhāsantī vyatish-θata !

(11) Kathā-sarit-sāgara (Cock), 14, 19:

Harmyāgra-saṁsthāḥ . . . paura-nāryah !

(12) Vapra-gopuramayair-nava-harmaiḥ !

‘By erecting new buildings adorned with a wall and a gate-tower.’

(Mangalagiri Pillar Inscrip., v. 29, Ep. Ind., Vol. vi, pp. 121, 131.)

(13) Navīna-ratnojvala-harmya-śṛṅγam—‘the top of the royal palace, the scene of the first act.’—(Dhar Praṣasti of Arjunavarman, v. 8, Ep. Ind., Vol. vii, pp. 103, 99.)

(14) Madana-dahana-harmyam kārayāmāsa tuṅgam sa guṇa-gaṇa-

nirñāṇa-śṛṅγādārājābhidhānāḥ !

‘Then that store of all virtues, the illustrious Indrarāja, ordered to be built this lofty temple of the destroyer of Cupid (Śiva.).’—(An Incrip. of Govinda in, v. 17; Ind. Ant., Vol. viii, pp. 41, 42.)

(15) Gommatā-pura-bhūshaṇam idu !

Gommatam āyat ene samasta-parikara-sahitam !

Sammadadīṁ Huḷḷa chāmū !

Paṁ mādisidam Jinottamālayaman idam !!
HARMYA-KĀNTA  
AN ENCYCLOPAEDIA OF

Paripūrīnaṃ puṇya-puñja-pratimam esudud iyandadim Huṣa-nindam

Abstract: — He also built an abode (or temple) for the Tīrthaṅkaras in this chief Tirtha of Belgula. And he built a large Jina temple, which, like Gommaṭa, was an ornament to Gommatapura. Together with its cloisters, a dancing hall, a Jina house of stone on either side, a palace with royal gates adorned with all manner of carving, and an abode for the 24 Tīrthaṅkaras.'

(Ep. Carnat., Vol. ii, no. 137A., Roman text, p. 104, lines 21-28; Transl., p. 182, line 16f.)

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.

Harmmya-gabbho ti kuṭāgara-gabbho mudanuchchhādana-gabbha vā.

(Buddha-ghosha, Chullavagya, vi, 3, 3.)

Compare the translation by Oldenberg and Rhys Davids.

HARMYA-TALA—The flat roof of a house.

Chandramsu-harmya-tala-chandana-tāla-vṛinta-hāropabhoga-rahitī hima-dagdha-padme

' Which (on account of the cold) is destitute of the enjoyment of the beams of the moon, and (sitting in the open air on) the flat roofs of houses and, sandalwood perfumes, and palm-leaf-fans, and necklaces.'

(Mandasor stone Inscr. 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-viśīṣṭiḥ chaiva hastahiḥ aṅgulānāṁ tu ī (Brahmaṇḍa-Purāṇa, part I, second anushānga-pāda, Chap. vii, v. 99.)

(2) Vāstu-śāraṇi (ed. Matri Prasada Pande, Benares) quotes the following without giving reference—Viśvakarmotka-hasta-praṃāṇam:
Anāmikāntaḥ hastaḥ syād ūrdhva-vāhau savārhāsakaḥ
Kanishtikā-madhyamā-praṃāṇenaiva kārayet
Svāmī-hasta-praṃāṇena jyesṭhā-patni-kareṇa cha
Jyesṭhā-putra-kareṇāpi karma-kāra-kareṇa cha

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'According to this passage, the cubit is the measure of distance from the end of the forearm (elbow) to the tip of the ring-finger, the little finger or the middle finger; and this cubit may be determined in accordance with the measure of the arm of the master of the house, his eldest wife, his eldest son, or of the architect who is employed to build the house.'

(3) Dvādaśa-hasta-pramāṇa-griha-niveśanam

(Barmani Inscript. of Vijayaditya, lines 22–23, Ep. Ind., Vol. III, p. 213.)

(4) Pārameśvariya-hasta—the 'royal yards.'

(Second Inscript. of Vilabhaṭṭasvāmin temple at Gwalior, line 4, Ep. Ind., Vol. I, p. 159; see also p. 155.)

(5) Āyāmato hasta-satam samagram vistārataḥ shashṭir athāpi chāsh-ṭau

(Utsedhato'nyat purushāni 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.'


HASTI-NAKHA—The elephant's nail, a turret.

(Kauṭilya-Aṛtha-śāstra, see under Griha-vinyāsa.)

HASTI-PARIGHA (see PARIGHA)—A beam to shut the door against elephants.

(Kauṭilya-Aṛtha-śāstra, see under Griha-vinyāsa.)

HASTI-PRISHṬHA (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 Vīmāṇa).

' 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 Vīmāṇa has the so-called gaja-prishṭhakriti shape: but a close study of the plan and sections . . . warrant the conclusion that the architect had distinctly in view the liṅga.'

' The gaja-prishṭhakriti-vimāṇa is found only in Śaiva temples, e.g., the Dharmesvara temple at Manimāṅgalam, the Śaiva temples at Sumanāṅgalam, Pennagaram, Bhāradvājēśram near Arcot, Tiruppulivānam, Konnūr near Madras, Vaḍa Tirumullaiyēl, 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 Viraṭṭanesvara temple at Tiruttaṇi and Sahadeva Ratha at Mahābali-puram).
HASTI-HASTA

See Fergusson, *Hist. of Ind. and East. Arch.*, Vol. I., p. 127 (Fig. 51, elevation of Chezrala Chaity temple), p. 336 (Fig. 192, plan of Sahadeva’s Ratha), p. 337 (Fig. 193, view of the same Ratha).

HASTI-HASTA—The trunk of an elephant, employed as an architectural member generally of the stair-cases.

Dvāra-mukha-sopānāṃ hasti-hastena bhūṣhitam

(M., xix, 211.)

Sopāna-pārśvayor deśe hasti-hasta-vibhūṣhitam

(M., xxx, 155, cf. also xvii, 209.)

HAMSĀ—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).

4. *Agni-Purāṇa* (Chap. cviv, 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

HĀRIKA(-Ā)

—A chain, a chain of 108 strings of pearls worn round the neck (*Bṛihat-saṃhitā*, 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)-tungārdham tu hārikam

(M., xv, 58.)

Hārā-śrāntā-pañjāraḍhyaṁ . . . (vimānam)

(M., xix, 194, see also xx, 56, 112.)

Adhisthānaṁ cha pādaṁ cha prastaraṁ cha tri-vargikam

Śālā-kūṭaṁ cha hāram cha yuktyā tatraiva yojayet

(M., xxii, 73–74.)

Kūṭānaṁ eka-bhāgena śeṣaṁ hāraṁ sapaṇjaram

(Ibid., 86.)

Hāraṁ sapaṇjaram

(M., xxii, 58.)

Chatush-kopāḥ chatush-kūṭaṁ koshṭhe hārādir ashtadhā

Anu-sālā tri-bhāgā vā hārāntara(m)-dvi-bhāgikam

(M., xxvi, 11, 23.)

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Hasti Nakha.

Hasti Hasta.
In connexion with the gopura or gatehouse:

Harasya madhya-desē tu anu-sālā-viśālakam |
Tat-pārśva-d(ya)yo(r) hārāṁ nāsīkā-pāñjarānvitam |

(M., xxxiii, 449-450.)

Ekāṁśam karpa-kūṭaṁ cha hāra-tāraika-bhāgikam |

(M., xxxiii, 416 ; see also 431.)

Kūṭe cha bhadrayar madhye hārāṁśam madhyamena tu |

(M., xxxv, 343.)

A chain:

Hāropagrīva-keyūra-katākaiś cha supūritam |

(M., L, 14.)

(2) Alindāndhārikāndhara-hārā bhāgena kalpitāḥ
Bahir āndhārikāndhara-hāra(-ā) bhāgena vistṛtiḥ
Hāra-pramāṇaṁ bāhye tu rachanārthaṁ prakalpayet
Bhity-antasthaṁ pramāṇaṁ syād bhitti-bāhye tv-abāhyataḥ
Āndhārāndhāri-hāroko (=hāra-yukto) khaṇḍa-harmya-viśe-viṣitam
(vimānam) |

(Kāmikāgama, L, 74, 76, 77, 93.)

(3) Pearl-strings (Deopara Inscrip. of Vijayasena, v. 11, Ep. Ind., Vol. i, pp. 308, 313).

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 MAṆḌAPA.)

HIMAVAT—A class of buildings, with sixteen pañjaras (compartments), eight sālās (halls), and eight kūṭas (towers).

Himavān iti vikhyāto yukta-śoḍaśa-pañjarāḥ
Ashta-sālāśṭa-kūtas tu prāśado lakshaṇānvitaḥ |

(Suprabhedāgama, xxxi, 44.)

HIRANYA-NĀBHA—A type of edifice.

Uttara-sālā-hināṁ Hiraṇya-nābhaṁ tri-sālakāṁ dhanyam—‘An edifice with three halls, wanting as it does a northern hall, is styled Hiraṇya-nābha, and insures luck.’

(Brihat-samhiṭā, III, 37, J. R. A. S., N. S., Vol. vi, p. 286.)

HEMA-KŪṬA—A class of pavilions.

(M., xxxiv, 155, see under MAṆḌAPA.)

HOMA—An offering, a crowning moulding of the cages for domesticated animals.

Mrīga-nābhi-viḍālasya pañjarasya |
Homāt prastārantaṁ vā mastakāntaṁ-sikhāntakam |

(M., xxxiv, 17.)
APPENDIX I

A SKETCH OF SANSKRIT TREATISES ON ARCHITECTURE

A

AGNI-PURĀNA—See under Purānas.

AṆKA-ŚĀSTRA—On architecture.

(Oppert's List of Sanskrit MSS. in Private Libraries of South India, Vol. i, no. 2499, p. 228.)

APARĀJITA-PRICCHHĀ—by Bhuvana-deva, 'quoted by Hemādri in the Pariśesha-khaṇḍa, 2, 660-662, 819.'

(Aufrecht, Catalogus Catalogorum, part ii, p. 4.)

APARĀJITA-VĀSTU-ŚĀSTRA—attributed to Viśvakarman, in possession of Maṇi Śaṇkara Bhaṭṭa, Surat.

(Catalogue of Sanskrit MSS. contained in Private Libraries in Gujarat, Kathiavod, Kachchh Sindh, and Khandesh, 1872, p. 276, no. 1.)

ABHILĀŚHITĀRTHA-CHINTĀMAṆI—by Malla Someśvara, on architecture.

(Taylor's Catalogue Raisonné, I. 478.)

ARTHĀ-ŚĀSTRA—(KAŬṬILIYA)—ed. R. Shama Śāstri, b.A., Mysore, 1919.

Chapters:

23. Bhūmichchhidra-vidhāna.
65. Vāstu-vidyā.
66. Vāstu-vikraya; Sīmā-vivāda; Maryādā-sthāpana; Bādha-bādhika.
67. Vastuke vivite kṣetra-patha-hīṁsā.

AMŚUMAT-(KĀSYAPIYĀ) — 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, the following have special reference to architecture and cognate arts:

I. Amśumad-bhedāgama (paṭala or chapter):
(There is another Amśumad-bhedā by Kāsyapa, account of which is given elsewhere.)

II. Kāmikāgama (paṭala or chapters):
15. Saṅku-sthāpana-vidhi.
17. Pāda-vinyāsa.
20. Grāmādi-lakṣaṇa.
22. Āyādi-lakṣaṇa.

2. Yogajāgama.
3. Chintyāgama.
5. Ajitāgama.
6. Diptāgama.
7. Sukshmāgama.
8. Sahasrāgama.
10. Suprabhedāgama.
11. Vijayāgama.
15. Rauravāgama.
17. Vimalāgama.
18. Chandra-jāanāgama.
20. Prodigāgama.
22. Siddhāgama, also called Vaikhānasāgama.
23. Śāntvanāgama.
25. Parmeśvaraṇāgama.
27. Vātulāgama.
28. Viśvāmīrgaṇa.

(See Sukhamāgama, British Museum, 14033, aa, 26.)

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<td>Pratimā-lakṣaṇa-vidhi.</td>
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<tr>
<td>67</td>
<td>Devatā-sthāpaṇa-vidhi.</td>
</tr>
</tbody>
</table>

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It should be noticed that out of 75 chapters of the *Kāmikāgama*, more than 60 deal with architecture and sculpture. This Āgama is in fact another *Vāstu-sāstra* under a different name.

III. *Kāraṇāgama*:

Part I (paṭala or chapters):

3. Vāstu-vinyāsa.
4. Ādyesṭaka-vidhi.
5. Adhishṭhāna-vidhi.
7. Prāśāda-lakṣaṇa-vidhi.
10. Mūrdhṇišṭakā-lakṣaṇa.
41. Mahābhisheka-vidhi.
56. Vāstu-homa-vidhi.
59. Liṅga-sthāpana-vidhi.
60. Parivāra-sthāpana-vidhi.
66. Parivāra-bali.
70. Vīmāṇa-sthāpana-vidhi.
88. Bhakta-sthāpana-vidhi.
138. Mṛit-saṅgrahaṇa (cf. 19).

Part II, chapters:

5. Gopura-lakṣaṇa.
7. Piṭha-lakṣaṇa.
8. Śakti-lakṣaṇa.
11. Mṛt-śaṅgrahamanā.
15. Nayanonmilanā.
16. Bimba-śuddhi (cf. II. 13).
17. Śayanāropana.
18. Śīva-liṅga-sthāpana.

IV. Vaikhānasāgama (paṭala or chapters):
22. Pratimā-lakshaṇa.
43. Uttama-daśa-tāla.

V. Suprabhedāgama (paṭala or chapters):
22. Karanāṭhikāra-lakshana, deals with Uṣṇīṣha (crowns, head-gears), Āsana (chair, seats), Paryaṅka (bedsteads, couches, etc.) Simhāsana (thrones), Rāṅga (court-yards, theatres), Stambha (columns, pillars), etc.
28. Ādyeśṭakā-vidhi.
30. Āṅguli-lakṣaṇa-vidhi.
32. Mūrdhṇīśṭaka-vidhi.
33. Liṅga-lakṣaṇa.
34. Sakala-lakṣaṇa-vidhi.
35. Ankurārpaṇa-vidhi.
36. Liṅga-pratisthā-vidhi.
37. Sakala(image, idol)-pratisthā.
38. Śakti-pratisthā-vidhi.
40. Vṛishabha-sthāpana-vidhi.

ĀGASTYA-SAKALĀDHIKĀRA (manuscript)—
(Aufrecht, part I, p. 683, see Taylor, i, 72.)

Chapters:
1. Māna-saṅgrahā.
2. Uttama-daśa-tāla.
5. Pratimā-lakṣaṇa.
10. Mṛit-saṁskāra.
11. Varna-saṁskāra.

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-saṁgraha) which is an anonymous compilation. The following chapters of it are ascribed to Agastya:

1. Māṇa-saṁgraha-viśeṣa.
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. Tripurāntaka-lakṣaṇa.

15–18. Apparently missing.

The following found in another portion of the compilation are indifferently numbered as shown on the right parallel column:

20. (g) Upāpitha-vidhāna.
21. (g) Śūla-māṇa-vidhāna.
22. (10) Rajju-bandha-saṁskāra-vidhi.
23. (11) Varna-saṁskāra.

AGARA-VINODA—On the construction of houses.

(Aufrecht. ibid., part 1, p. 2.)
HINDU ARCHITECTURE

KĀŚYAPIYA

ĀYA-TATTVA—by Maṅḍana Sūtradhāra.
(See Vāstu-sāstra, by Rājavallabha Maṅḍana.)

ĀYĀDI-LAKSHAṆA—On architectural and sculptural measure-
ment.
(Aufrecht, part i, 62.)

ĀRĀMĀDI-PRATISHṬHĀ-PADDHATI—On the construction of
gardens, etc.
(Aufrecht, part i, p. 53.)

K

KĀMIKĀGAMA—See under ĀGAMAS.

KARANĀGAMA—See under ĀGAMAS.

KĀŚYAPIYA—(Manuscript), deals with architecture and cognate
arts. (Govt. MSS. Library, Madras, Catalogue of MSS., Vol. xxii,
p. 8755, f., nos. 13032, 13033. See also Oppert’s List of Sanskrit
MSS. in Private Libraries of South India, Vol. ii, p. 395, no. 6336.)

‘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.’ Kāśyapa is said to have
learnt this science from Śiva (paṭala i, verses 1–5).

The contents are divided into eighty-three paṭalas which are classified in
an overlapping manner into the following headings:

1. Karshaṇa.
3. Vāstu-homa.
4. Prathameshtaka-vidhi.
5. Upapiṭha-vidhāna.
6. Adhishṭhāna-vidhi.
8. Stambha-lakṣaṇa.
12. Ta(o)raṇa-lakṣaṇa.

1 South Indian Bronzes, by Gangooli.

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17. Dvāra-lakṣaṇa.
19. Prastara-lakṣaṇa.
20. Gala-vidhāna.
21. Śikhara-lakṣaṇa.
22. Nāsikā-lakṣaṇa.
23. Mānapakaraṇa.
27. Eka-tala-vidhāna.
41. Shoḍaśa-bhūmi-vidhāna.
42. Mūrdhānîṣṭaka-vidhāna.
43. Prākāra-lakṣaṇa.
44. Manṭa(-ḍa)pa-lakṣaṇa.
45. Gopura-lakṣaṇa.
46. Sapta-māṭrika-lakṣaṇa.
47. Vināyaka-lakṣaṇa.
48. Parivāra-vidhi.
49. Līṅga-lakṣaṇoddhāra.
50. Uttama-daśa-tāla-purusha-māna.
51. Madhyama-daśa-tāla-purusha-māna.
52. Uttama-nava-tāla.
53. Madhyama-nava-tāla.
54. Adhama-nava-tāla.
55. Ashṭa-tāla.
56. Sapta-tāla.
57. Pīṭha-lakṣaṇoddhāra.
58. Sakala-sthāpana-vidhi.
59–60. Sukhāsana.
61. Chandra-śekhara-mūrti-lakṣaṇa.
63. Nṛttā-mūrti-lakṣaṇa.
64. Gaṅgādhara-mūrti-lakṣaṇa.
65. Tri-pura-mūrti-lakṣaṇa.
68. Gajaha-mūrti-lakṣaṇa.

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69. Paśupati-mūrti-lakṣaṇa.
70. Kaṇkāla-mūrti-lakṣaṇa.
71. Hary-artha-hara-lakṣaṇa.
72. Bhikṣājana-mūrti-lakṣaṇa.
73. Chaṇḍesānugraha.
74. Dakṣinā-mūrti-lakṣaṇa.
75. Kālaha-mūrti-lakṣaṇa.
76. Liṅgodbhava-lakṣaṇa.
77. Vṛksa-saṃgraha.
78. Śūla-lakṣaṇa.
79. Śūla-pāṇi-lakṣaṇa.
80. Rajju-bandha-lakṣaṇa.
81. Mṛīt-saṃskāra-lakṣaṇa.
82. Kaḷka-saṃskāra-lakṣaṇa.
83. Varaṇa-saṃskāra-lakṣaṇa.
84. Varaṇa-lepana-medhya-lakṣaṇa.
85. Grāmādi-lakṣaṇa.
86. Grāma-lakṣaṇa.

KUPĀDI-JALA-STHĀNA-LAKṢAṬA—On the construction of wells, etc.

(In possession of the Mahārāja of Travancore; Oppert’s List of Sanskrit MSS. in Private Libraries of South India, Vol. 1, p. 467.)

KAUTUKA-LAKṢAṬA—On architecture.

(Oppert’s List of Sanskrit MSS., ibid., Vol. ii, p. 258.)

KRIYĀ-SAMGRAHĀ-PAṆJIKA—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.)

KSHIRĀRṆAVA—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.

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 (fol. 51a, chap. 3).
- Dvāra-pramāṇa-vidhi (fol. 57b).
- Vāstu-vidyāyām chatur-bhāga-trī-bhāga-prati-bhāga, etc. (fol. 60a).
- Dvāra-stambho-chhāraya-vidhi (fol. 60b).
- Vāstu-vidyāyām prathamo'dyayaḥ (fol. 67a).
- " " dvitiyo'dhyayaḥ (fol. 67b).
- " " dvāra-pramāṇa nirdeśaṁ (fol. 68a).
- Grīha-praveśaṁ (fol. 68b).

GRĪHA-NIRŪPAṆA-SAMKSHEPA—A summary-work on house-building.

(Aufrecht, ibid., part 1, p. 157.)

GRĪHA-NIRMĀṆA-VIDHI—On rules for the erection of houses, temples, and other edifices.

(Wilson’s Mackenzie Collection, p. 304.)

GRĪHA-PĪTHIKĀ—On the construction of houses.

(Oppert’s List of Sanskrit MSS. in Private Libraries of South India, Vol. i, p. 545.)

GRĪHA-VĀSTU-PRADĪPA—(Lucknow, 1901)—Contains 87 pages deals mostly with astronomical and ritualistic matters in connection with the building of houses.

GRĪHĀRAMBHA—by Śrīpati.

(Cf. Vāstu-sārani.)

GOPURA-VIMĀṆĀDI-LAKSHAṆA—On gate-houses and temples, etc.

(Oppert’s List of Sanskrit MSS., ibid., Vol. ii, p. 259, no. 4969.)

GRĀMA-NIRṆAYA—by Nārāyaṇa.

(Cf. Vāstu-sārani.)
GH

GHATTOTSARGA-SUCHANIKA—On the erection of steps on the bank of a river.

(Aufrecht, *ibid.*, part III, p. 37.)

CH

CHAKRA-SÄSTRA—On architecture and cognate arts.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, p. 200.)

CHITRA-KARMA-SILPA-SÄSTRA—On painting.

(Aufrecht, *ibid.*, part I, p. 187.)

CHITRA-PÄTA—On painting.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. I, p. 440.)

CHITRA-LAKSHAÑA—(ed. Laufer)—Treats largely with the sculptural measurement of images and painting; translated into German from Tibetan, the original Sanskrit version is apparently missing.

CHITRA-SÜTRA—On painting (mentioned in Kaṭṭani-mata, 22).

(Aufrecht, *ibid.*, part I, p. 187.)

J

JAYA-MÄDHAVA-MÄNASOLLÄSA—Attributed to one Jaya-simhadeva—On architecture.

(Aufrecht, *ibid.*, part I, p. 201.)

JÄLÄRGALA—Attributed to Varāhamihira—On door-bars and latticed windows.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, no. 3146, p. 217.)

JÄLÄRGALA-YANTRA—On the architectural instruments and machines.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, no. 3147, p. 217.)

JNÄNA-RATNA-KOSHA—Attributed to Viśvakarman—On architecture.


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TACHCHU-ŚĀSTRA

AN ENCYCLOPAEDIA OF

T

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-NYAGRODHA-PARIMAṆḌALA-BUDDHA-PRAṬIMĀ-LAKSHAṆA—On the ten-tāla measure of Buddha images, exists in Tibetan translation; the original Sanskrit version is apparently missing.

DAŚĀ-PRAKĀRA—Attributed to Vasishṭha—On architectural defects.

(See Vāstu-sāraṇi, by Maṭṛi-prasāda-Pande, Benares, 1909.)

DIK-SĀDHANA—Attributed to Bhāskara—On architecture.

(See Vāśiu-sāraṇi.)

DĪRGHA-VISTĀRA-PRAKĀRA—Attributed to Nārada—On architectural measurement.

(See Vāstu-sāraṇi.)

DEVATA-ŚILPA—On sculpture, dealing specially with the images of deities.

(A classified catalogue of Sanskrit works in the Sarasvatī Bhāṇḍāram 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-PĀṬALĀ—On the construction of doors.

(Ibid., no. 6009, p. 470.)

DH

DHERRUVĀDI-SHOḌAŚA-GEHĀNI—Attributed to Gaṇapati—On the architectural arrangement of buildings.

(See Vāstu-sāraṇi.)

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HINDU ARCHITECTURE

N

NĀRADA-PURĀNA—See under Purāṇas.

NĀRADA-SAMHITĀ—deals with the following subjects:

1. Sura-pratishṭā (20 verses).

NĀVĀ-ŚĀSTRA—'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 Raisonnee, Vol. iii, p. 6.)

In Taylor's Catalogue Raisonnee, 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 96 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. 1, p. 471.)

PAṆCHA-RĀTRA-(PRA)DĪPIKA—(also called Mantra-dīpikā)—It professes to form a part of the Padma-tantra of the Nārada-Paṇḍa-rātra. It has a Telugu commentary by Peḍḍanāchārya. It deals with images and consists of the following five chapters:

1. Śīla-saṁgraha-lakṣaṇa.
2. Dāru-saṁgrahaṇa.
3. Pratimā-lakṣaṇa.
4. . . . nāma-trīṭyādhyāya.

(See Egg. MSS., 3150, 2579, ii, Mackenzie Collection.)

PIṆḌA-PRAKĀRA—Attributed to Gopirāja—On architectural subjects.

(See Vāstu-sāraṇi.)

PIṬHA-LAKSHAṆA—On pedestals.

(Oppert’s List of Sanskrit MSS., ibid., Vol. 1, p. 472.)
PURĀNAS—(Bombay editions)—Of the 18 or 19 Mahā-purāṇas,¹ the following have special reference to Architecture and Sculpture:

I. Agni-Purāṇa:

Chapters:

42. Prāśāda-lakshaṇa-kathana.
43. Prāśāda-devatā-sthāpana.
44. Vāsudevādi-pratimā-lakshaṇa-vidhi.
45. Pinḍikā-lakṣaṇa.
46. Śālagrāmādi-mūrti-lakshaṇa-kathana.
49. Matsyādi-daśāvatāra-kathana.
50. Devī-pratimā-lakshaṇa-kathana.
51. Sūryādi-pratimā-lakshaṇa.
52. Devī-pratimā-lakshaṇa (cf. 50).
53. Liṅga-lakshaṇa.
54. Liṅga-mānādi-kathana.
55. Pinḍikā-lakshaṇa-kathana (cf. 45).
56. Vāsudeva-pratishtā-vidhi (cf. 44).
57. Lakshmi-pratishtā-vidhi.
104. Prāśāda-lakshaṇa (cf. 42).
105. Grīhādi-vāstu-kathana.
106. Nāgarādi-vāstu.

II. Garuḍa-Purāṇa:

Chapters:

45. Śālagrāma-mūrti-lakshaṇa.
47. Prāśāda-liṅga-maṇḍapādi-subhāsubha-lakshaṇa-nirūpaṇa.
48. Devānāṁ pratishtā-vidhi.

III. Nārada-Purāṇa:

Part I, chapter:

IV. Brahmāṇḍa-Purāṇa:

Chapter:


| 2. Padma. | 11. Liṅga. |
| 4. Śiva. | 13. Skanda (also called Kumāra). |


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V. Bhavishya-Purāṇa:

Chapters:
131. Mūrti-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, Vasiṣṭha, Viśvakarma, Maya, Nārada, Nagnajit, Viśālakṣaṇa, Purandara, Brahma, Kumāra, Nandīśa, Saunaka, Garga, Vāsudeva, Aniruddha, Sukra, and Bṛhaspati.
255. Stambha-māna-viniṛṇaya.
257. Dārvāharaṇa.
258. Nava-tāla-māna.
262. Pīṭhikā-lakṣaṇa.
263. Liṅga-lakṣaṇa.
269. Prāsāda-varṇana.
270. Maṇḍapa-lakṣaṇa.

VII. Liṅga-Purāṇa:

Part II, chapter:

VIII. Vāyu-Purāṇa:

Part I, Chapter:
39. Śaila-sthita-vividha-devālaya-kīrtana.

IX. Skanda-Purāṇa:

Chapters:
Māheśvara-khaṇḍe dvitiye—svayaṁ Viśvakarma-dvāra-nirmāpīte Mahinagare sthāpana-varṇana.
PRATIMĀ-DRAVYĀDI VACHĀNA

PRATIMĀ-DRAVYĀDI-VACHANA—On the materials of which idols are made.

(Oppert's *List of Sanskrit MSS.*, *ibid.*, Vol. I, p. 490.)

PRATIMĀ-MĀNA-LAKSHĀṇA—On the tāla-measures of images, exists in Tibetan Translation; Sylvain Levi reports that he has traced its original Sanskrit version in the Palace Library of Tibet.

PRATISHTHĀ-TATTVA—Also called MAYA-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.)

PRĀŚĀDA-KALPA—On the construction of buildings.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, p. 522.)

PRĀŚĀDA-KIRTANA—On architecture.


PRĀŚĀDA-DĪPIKA—On architecture, quoted in Madana-Pārijāta

(Aufrecht, *ibid.*, part I, p. 364.)

PRĀŚĀDA-ManḍANA-VĀSTU-ŚASTRA—Attributed to Śūtra-dhāra Maṇḍana—(*Egg. MSS.* 3147, 2253). It is written in Sanskrit, but is largely mixed with Bhāshā forms. It contains the following eight chapters:

1. Miśra-kalaśa.
2. Jagati-dṛishṭi-dosho āyatanādhyākāra.
5. Rājyādi-prāśadādhyākāra.

PRĀŚĀDA-LAKSHĀṇA—Attributed to Varāhamihira—On architecture.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, p. 208.)

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PRĀSĀDA-LAKSHĀNA—On buildings.

(Oppert's List of Sanskrit MSS., ibid., Vol. i, p. 473.)

PRĀSĀDĀLAṆKĀRA-LAKSHĀNA—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.)

BIMBAMĀNA—(MSS. British Museum, nos. i. 559, 5291, foll. 33, 7 lines to a page; ii, 558, 5292, foll. 27, 9 lines to a page; written in Śiṃhalese character, has a Śiṃhalese commentary)—This is a treatise on religious sculpture, stated to be extracted from a Gautamiya ascribed to Sāriputra. The last colophon runs thus: Iti Gautamiye Sāri-putra-śrute Bimba-mānām samāptam. The commentator explains this Bimbamāna-vidhi as the Sarvajña-pratimā-pramāṇa-vidhi.

BRIHAT-SAMHITĀ—Of Varāhamihira—On architectural and sculptural matters.

 Chapters:

  53. Vāstu-vidyā.
  56. Prāśāda-lakshaṇa.
  57. Vajra-lepa.
  58. Pratimā-lakshaṇa.
  79. Sayyāsana-lakshaṇa.

BUDDHA-PRATIMĀ-LAKSHĀNA—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. Coede, 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 Waṭ (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).'</n
BRAHMĀṆDA-PURĀṆA—See under Purāṇas.
BH

BHAVISHYA-PURĀṆA—See under Purāṇas.

M

MAṬHA-PRATISṬHĀ-TATTVA—Attributed to Raghunandana—Contains quotations from the Devī-purāṇa and the Deva-pratisṭhā-tattva, both of which deal with architectural and sculptural matters.

MATSYA-PURĀṆA—See under Purāṇas.

MANUSHYĀLAYA-CHANDRIKA—(Also called TACHGU-SĀTRA) —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.

(Oppert’s List of Sanskrit MSS., ibid, Vol. i, p. 475.)

MANUSHYĀLAYA-LAKSHAṆA—On the building of human dwellings.

(In possession of the Mahārājā of Travancore; Oppert’s List of Sanskrit MSS., ibid, Vol. i, p. 475.)

MAṆJU-ŚRĪ-MŪLA-KALPA—A Tantra work (cf. Trivandrum Sanskrit Series), translated in Tibetan, deals with some architectural matters.

MANTRA-DĪPIKA (see PAṆCHA-RĀTRA-PRADĪPIKA)—On architecture.

MAYAMATA—An oft quoted and well-known authority on architecture. There are several treatises attributed to Maya:

I. Mayamata, edited by Ganapatī Sāstri, 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-Śilpa-śāstra-vidhāna (Egg. 3150, 2575, 3151, 2630, with Gannamāchārya’s Telugu commentary as noted above).

III. Maya-Śilpa-śatika (another manuscript).

IV. Maya-Śilpa, 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 (Mediaeval Sinhalese Art., pp. 124-128). It also deals with a few architectural objects and is meant for ‘learned and skilful architects.’

VIII. Mayamata-vaśtu-sāstra—Oriental Manuscripts Library, Madras, Catalogue, Vol. xxn, nos. 13034 (with a Tamil commentary), 13035 (with a Telugu commentary), 13036, 13037, 13038, 13039 (with a Telugu commentary).

Of these manuscripts no. 13034 is the largest, containing 390 pages of 13¾"×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. Saṁgrahādhyāya.
2. Vāstu-prakāra.
5. Mānopakaraṇa.
6. Dik-parichchhedana.
7. Pada-devatā-vinyāsa.
11. Bhū-lamb(h)ā-vidhāna.
15. Pāda-pramāṇa-dravya-parigraha.
17. Sandhi-karma-vidhāna.
18. Śkhara-karaṇa-bhavana-samāpti-vidhāna.
25. Sabhā( mantra)-vidhāna.
27. Griha-manadhihikāra (elsewhere Chatur-griha-vidhāna).
29. Rāja-veśma-vidhāna.
30. Dvāra-vidhāna.
31. Yānādhikāra.
32. Yāna-sayanādhikāra.
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. Upapīṭha-vidhāna.
10. Dvi-tāla-vidhāna.
11. Tri-tāla-vidhāna.

Its colophon runs thus—‘ iti Gannāchārya-virachitāyāṁ Mayamate Śilpa-sāstra . . . ’

No. 13039 contains in 36 pages the first four chapters of no. 13038. ‘ There is in Tamil a treatise on Śilpa-śastra, 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-śastra or at least of persons professing to have such knowledge.

(Ind. Ant., Vol. v., p. 230, c. 1, para. i ; 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 seafaring 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: "Ubalob uxben uincoob," 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.'

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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. 0. 0. 0. 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. 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 Tolecs, 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 grâce. 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.
'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 Graffton 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, phallics, 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).

MAHĀBḤĀRATA—(First Bombay edition; 2nd Calcutta edition Gild. Bibl. 93)—Sabha-parvan, chapters:
1. Maya built a council hall (sabhā) for the Pāṇḍavas.
7. Indra-sabhā-varṇana.
8. Yama-sabhā-varṇana.

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.)
MĀNASĀ—(Same as Mānasāra). See below.

(Oppert’s List of Sanskrit Mss., ibid., Vol. ii, p. 518.)

MĀNASĀRA—(edited and translated into English for the first time by the writer)—The standard treatise and a complete text on architecture and sculpture. It comprises 70 chapters in more than 10,000 lines. There are eleven manuscripts of it. See the details given under the Preface of its first edition by the writer 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. Mandirārāmbha-muhūrtta-kathana.
2. Shoḍaśa-prakāra-grīha-lakṣaṇa.
5. Grīha-praveśa-kathana.
9. Lekhanī-lakṣaṇa.
15. Āsana-bhoga-kathana.
17. Anna-bhoga-kathana.
22. Saṅyā-bhoga-kathana.

This work should not be confounded with that of the same name in Taylor’s Catalogue Raisonnée (Vol. i, p. 1) and its commentary, Mānasollāsa-vrīttānta-prākāśa (in Weber’s Berlin Catalogue, p. 179.)
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(In possession of Vīmanā-Achārya, 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-saṃhitā.

MULA-STAMBHA-NIRNAYA—On architectural description of the main pillar of a house.


RATNA-DĪPIKA—(Attributed to Chaṇḍeśvara)—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. Griha-praveśa (11 verses).
20. Deva-pratishṭā (13 verses).

RĀJA-GRIHA-NIRMĀṆA—On the building of royal palaces. (Burnell’s Classified Index to the Sanskrit MSS. in the Palace Library of Tanjore, 1880.)

RĀJA-VALLABHA-ṬIKA—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.
Laṅka-kāṇḍa, 3rd Sarga, the description of the fort of Laṅkā.
(There are also numerous casual references to architectural and sculptural matters in the Epics, the Purāṇas and the Āgamas.)

RĀŚI-PRAKĀRA—(Attributed to Garga)—Deals with astrological matters concerning architecture.

(See Vāstu-Sāraṇi.)
RŪPA-MANḌANA

RŪPA-MANḌANA—(Attributed to Maṇḍana Sūtradhāra)—On architecture.

(Cf. Rājavallabha Maṇḍana.)

L

LAKSHANA-SAMUCHCHAYA—On the features in images of deities, quoted by Hemādri in Dānakhaṇḍa (p. 823), in Muhūrtadīpakā, and Paraśurāma-prakāśa.

(Aufrecht, ibid., part i, 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:

Aya-rāśīṣ cha nakshatraṁ vyayas tārāṁsakas tathā 1
Graha-maitṛī rāśi-maitṛī nātivedha-gaṇendavāḥ 11 (3)
Ādhipatyāṁ vāra-lagne tīthiy-utpattis tathaiva cha 1
Ādhipatyāṁ varga-vairāṁ tathaiva yoni-vairakam 11 (4)
Rīksha-vairāṁ shthitir nāso lakṣaṇānī eka-viṃśatiḥ 1
Kathitāni muni-śreshṭhaiḥ Śilpa-vidvadhīr griḥāḍishu 11 (5)

LINGA-PURĀṆA—See under PURĀṆAS.

V

VALI-PĪṬHA-LAKSHAṆA—On architecture.

(Oppert's List of Sanskrit MSS., ibid., Vol. i, 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 VĀSTU).

(Aufrecht, ibid., part i, p. 568.)
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VĀSTU-RATNĀVALI

VĀSTU-PURUSHĂ-LAKSHAṆA—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-PRAKĀṢĂ—(Attributed to Viśvakarman)—On architecture.

(Aufrecht, ibid., Part i., p. 568, in possession of Bālābhāri Sapre, Benares, Catalogue of Sanskrit MSS. in N. W. P., 1885, Part x, no. 2, p. 56.)

VĀSTU-PRADĪPA (cf. VĀSTU-SĀRAṆI)—By Vāsudeva, on architecture.

(In possession of Umāśāṅkara-Śāstrī, Aẓamgarh, Catalogue of Sanskrit MSS. in N. W. P., 1885, Part x, no. 1, p. 56.)


VĀSTU-MAṆJARĪ—(Attributed to Maṇḍana Sūtrakrāta)—On architecture.

(Cf. Rājavallabha-Maṇḍana.)

VĀSTU-MAṆḌANA—(Attributed to Maṇḍana Sūtrakrāta)—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 Vasishṭha-saṁhitā.

VĀSTU-RATNA-PRADĪPA—On architecture.

(Cf. Vāstu-sāraṇi.)


(Burnell's Classified Index to the Sanskrit MSS. in the Palace Library of Tanjore, p. 154.)
VÄSTU-RÄJA-VALLABHA—(Attributed to Maṇḍana Śūtrakāra, probably same as Vāstu-śāstra, otherwise called Śilpa-śāstra)—On architecture.

(Catalogue of Sanskrit MSS. in N.W.P., ibid., p. 56.)

VÄSTU-LAKSHAṆA—On architecture.

(Oppert’s List of Sanskrit MSS., ibid., Vol. 1, p. 480.)

VÄSTU-VICHĀRA—(Attributed to Viśvakarman)—A treatise on architecture, apparently old.

(In possession of Gaurinath Śāstri, Benares, Catalogue of Sanskrit MSS. in N.W.P., 1885, ibid., p. 56, Aufrecht, part 1, p. 568.)

VÄSTU-VIDYĀ—(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. Gaṅapati Śāstri, 1913)—Deals with materials, etc. for house building in the following sixteen chapters:

1. Sādhana-kathana.
2. Vasudhā-lakshaṇa.
4. Vāstu-purusha-kathana.
5. Vedi-sanīsthāna.
8. Śālā-vidhāna.
10. Lupā-lakshaṇa.
11. Lupā-karaṇa.
12. Dhūli-nirodhana.
15. Bhavana-parigraha.

VÄSTU-VIDHI—(Attributed to Viśvakarman)—On architecture.

(Aufrecht, ibid., part 1, p. 568.)

VÄSTU-ŚĀSTRA (see under SANAT-KUMĀRA)—On architecture.

(Oppert’s List of Sanskrit MSS., ibid, Vol. 1, p. 580.)

VÄSTU-ŚĀSTRA—(also called Śilpa-śāstra)—Attributed to Rājavallabha Maṇḍana and Bhūpati-vallabha (noticed in Egg. 3142, 1291): one of these manuscripts is published in Śaṅvat 1947, at Anahila-646.
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VĀSTU-ŚĀSTRA-SAMARĀṆ-
GANA-SŪTRADHĀRA

pura in Patana, by Nārāyana Bhārati and Yaśavanta Bhārati—It has a Gujarati commentary and some illustrative diagrams. ( Noticed in the Catalogue of printed books and manuscripts in Sanskrit belonging to the Oriental Library of the Asiatic Society, Bengal, p. 173).

It has four more copies—Egg. 3143, 3144, 3145, 3146, p. 1136.

This is a work on architectural disposition of houses, palaces, temples, etc., and the rite to be performed at their inauguration, by Maṇḍana, an architect in the employ of king Kumbhakarna of Medapāti (and the husband of Mārābāi). 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.’ (Bhandarkar’s Report, 1882–83, p. 37.)

It contains the following fourteen chapters:

1. Miśraka-lakshaṇa.
2. Vāstu-lakshaṇa.
3. Āyādi-lakshaṇa.
5. Rāja-griha-niveśādi-lakshaṇa (verse 28 of this chapter mentions the Matsya-Purāṇa as an authority).
8. Śayana-simhāsana-chhatra-gavāksha-sabhāṣṭaka-vedikā-
   chatuṣṭaya-dīpa-lakṣaṇa.
10. (Māpita) kṣetradbhūta-lakshaṇa.
11. Dina-suddhi-griha-niveśa-griha-praveśa-vivāha-muhūrtta-
    lakṣaṇa.
12. Gochara-dīna-rātri-māna-svarodaya-koṭa-chakra-māṭrikā-
    lakshaṇa.
14. Śakuna-lakshaṇa.

Six other works are ascribed to Maṇḍana:

1. Ruṇa-maṇḍana.
2. Vāstu-maṇḍana.
5. Vāstu-mañjarī.

VĀSTU-ŚĀSTRA-SAMARĀṆGANA-SŪTRADHĀRA—(Attributed to Bhojadeva)—On architecture.

(Aufrecht, ibid., part 1, p. 568.)
VĀSTU-ŚIROMAṆI—On architecture. (Aufrecht, *ibid.*, part 1, p. 568.)

There is another manuscript of the same title, attributed to Mahārāja Śyāmasāhā 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-SĀRANĪ—(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-nirṇaya, of Nārāyaṇa.
II. Rāśi-prakāra, of Garga.
III. Daśā-prakāra, of Vasishṭha.
IV. Dik-sādhana, of Bhāskara.
V. Sthala-subhāśubha-kathana, of Nārāyaṇa.
VI. Vāstu-pradīpa.
VII. Rāhu-mukha, by Rāma.
VIII. Viśvakarmā.
IX. Piṇḍa-prakāra, by Gopirāja.
X. Nārada.
XI. Dhruvādi-shoḍaśa-gehanī, by Gaṇapati.
XII. Grīhārmbha, by Śrīpati.
XIII. Vāstu-ratna-pradīpa.
XIV. Dikṣu-vṛikhshāropāna, by Gaṇapati.

VĀSTU-SĀRA-SARVASVA-SAMGRAHA—(Bangalore, 1884, with a Canarese commentary)—A compilation on architecture.

VIMĀNA-LAKŚHAṆA—On architecture.

(VASTU-SARA-SARVASVA-SAMGRAHA (Bangalore, 1884, with a Ganarese commentary). A compilation on architecture.

VIMĀNA-LAKŚHAṆA—Quoted by Hemādri in Pariśesha-khaṇḍa (2, 817, 825, 827, 828).

(VIMĀNA-LAKŚHAṆA—Quoted by Hemādri in Pariśesha-khaṇḍa (2, 817, 825, 827, 828).

(VIMĀNA-LAKŚHAṆA—Quoted by Hemādri in Pariśesha-khaṇḍa (2, 817, 825, 827, 828).

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 9½"×7½", 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 Halakāṇḍa character in the Library of the Rāja of Tanjore. The contents are classified under the following seventeen chapters:

3. Takshakasya garbhādhānādi-saṃskāra-kathanaṁ, garbhotpattitā-kathanādi.
4. Śiva-liṅgādi-pratishṭhārthāṁ sabhā-nirmāṇādi.
11. Lakshmi-Brahmi-Maheśvaryādi-devindrādi-dik-pāla-grahādi-
mūrti-nirmāṇa-prakāra.
14. Sthāvarāsthāvara-simhāsana-nirmāṇa-prakārādi, punar viśe-
śeṇa kiriṭa-lalāṭa-patṭikādi-nirmāṇa-prakāra, Devatāyā mandirasya
jirṇoddhāra-prakāra.
15. Liṅga-mūrti-mandira-dvārādi-kathana.

VIŚVAKARMA-JĀNA—(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.

VIŚVAKARMA-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.)

VIŚVAKARMA-PRAKĀSA—(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 revela-
tion of Viśvakarman, still further traced back successively to Bṛhad-
ratha, Parāśara, and Śambhu.

The following editions of it are published:
I. This is published in the Śrīvenkaṭeṣvara Press, Bombay, by
Khemrāja Śrī Kṛishṇadāsa, in Samvat 1952, Śaka 1817.
II. This is published without any commentary at Benares, in
1888.
III. This is a translation of Paḷārāmavilāsa into Bhāshā, by
Mukula Śaktidhara Śarmā, Lucknow, 1896.

The topics treated of in the thirteen chapters are the following:
1. Maṅgalācharaṇa.
VIŚVAKARMĪYA-ŚILPA-SĀstra

10. Āya-vayāṁśādināṁ phalāni.
15. Grīhānāṁ śālā-nirṇaya.
20. Śāṅku-śilā-nyāsa-nirṇaya.
22. Śilā-nyāsa (cf. 20 above).
24. Śilpa-nyāsa.
27. Maṇḍapa-lakṣaṇa.
33. Sayyāsana-dolikādīnāṁ lakṣaṇa.
34. Praveśa-kalaśa-chakrādi-vāstu-saṁti.
35. Durga-nirṇaya.
36. Salya-jīnānaṁ salyoddhāra.

VIŚVAKARMĀ-SAMPRADĀYA—On architecture, dealing specially with a mythological account of the race of architects descended from Viśvakarman.

(Egg. MSS. iv, 3151, 2680.)

VIŚVAKARMĪYA-ŚILPA-SĀstra—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 Nițla Sūrappa on Saturday, the 5th day of the bright fortnight of the Āśvija month in the year Jaya).
The author acknowledges his debt to Brahmā, Indra, Maya, Bhārgava, Āṅgirasa, Dhruva, Gautama, Gārgeya, Manu, Vyāsa and Bhṛigu. He also cites from Āgastya.

The colophon runs thus—Viśvakarma-sāstre Viśvakarma-mate, etc.

VIŚVA-VIDYĀBHARANĀ—(Attributed to Basavāchārya)—This is a treatise on the duties of artisans, especially members of carpenter (Rathakāra) caste. Its scope is limited to the religious duties of the Rathakāra, who claims Viśvakarma, Viśvarūpa, and Tvashṭrī, as his divine guardians. It consists largely of quotations from the Purāṇas, the Epics, the Śūtras, and other works. Of other authorities may be mentioned Rudradatta’s commentary on the Āpastamba Śūtra, the Shad-guru Bhāshya on the Āśvalāyana-Samānukramanīkā, the Vidyāraṇyā, and the Sarasvatī-vilāsa with the commentary of Vijnāneśvara.

(Veg. MSS., v, 3151, 2680; Aufrecht, ibid, part ii, p. 138.)

VEDĀNTA-SĀRA—by Gārlapata Lakṣaṇāchārya—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.

(Veg. MSS., ii, 3151, 2680.)

VAIKHĀNASĀ—On architecture.

(Aufrecht, ibid., part i, p. 610.)

VAIKHĀNASĀGAMA—See under Āgamas.

S

ŚĀSTRA-JALADHI-RATNA—by Hari Prasāda—On architecture.

(Aufrecht, ibid., part i, p. 644.)

ŚILPA-KALĀ-DĪPAKA—On architecture.

(Aufrecht, ibid., part i, p. 647.)

ŚILPA-GRANTHA—by Bhuvanadeva Āchārya (Veg. MSS., 3152, 1603 b, written in modern Deva-nāgarī)—A short history of the work is given at the beginning. It is stated that God at the request of Aparājita reveals the theory of constructive art, from the creation of mundane egg to the erection of a town gate, and the measurements of banners, water pots, and bells in sanctuaries.

It is almost identical to (1) Aparājita-prichchhā by Bhava (˞ Bhuvana) deva, mentioned in Dr. Bhandarkar’s Report (1883–1884, p. 276), and to (2) Aparājita-vāstu-sāstra ascribed to Viśvakarman, mentioned in Dr. Bühler’s Catalogue of Gujarat MSS. (iv. p. 276).
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ŚILPA-DIPIKA—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-NIGHANṬU—by Aghore Śāstri—On architecture.

(Classified Catalogue of Sanskrit Works in the Sarasvati Bhāṇḍāra 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 i, 647.)

ŚILPA-ŚASTRA—(Egg. MSS., 3148, 3012), ascribed to both Kāśyapa and Āgastya—Contains 276 foll. of which 1–72 marked at the top ‘Śilpa Śastra’; 73–150, 251–276, ’Śilpa-Śastram Kāsyapeyam,’ and 151–250 ‘Śilpa-Śastram 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:

1. Amśumāna-bhede kāsyape parivāra-lakṣaṇa-patāla.
2. Umaśkanda-sahita-lakṣaṇa-patāla.
5. Kāla-mūrti.
7. Nṛtta-mūrti.
8. Gaṅgādhara-mūrti.
13. Pāśupata-mūrti.

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Foll.
151. Ity-āgastye-sakalādhikāre mānasa-grāhya-viśeṣaṇāṁ pra-thamo'dhyāya.
181. Iti pañcha-viṃśatī-rūpa-bheda.
251. Ity-amśumāna-bhede kāśyape tāla-bheda-pāṭala.
266. Kāśyapa uttama-daśatāla-pāṭala.

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. xxii, 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 Bhandāra 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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HINDU ARCHITECTURE

SUKRA-NITI

SILPA-SĀSTRA-SĀRA-SAMGRAHA—(Compiled by a son of one Sivanārāyaṇa)—Consists of extracts from unspecified ancient (prā-chīna) works on architecture, and was compiled in the Śaka era 1820.

The verses describing the Bhū-lakṣaṇa (examination of soil) are same as those given in the Śilpa-dīpaka by Gangādhara with a Gujarati translation by Kalyāṇadāsa.

SILPA-SARVASVA-SAMGRAHA—A compilation on architecture.

SILPA-SAMGRAHA—(a large manuscript covering 429 pages of 25 lines to a page of paper 13½ × 8½")—It deals with the construction of temples and images. It is a compilation from various sources notably Mānasārā, Mayamata, Viśvakarman, Āgastya, Kāśyapa, Paułastya, Nārada, Bhrigu, Sārvabodha, Diptisāra, Viśvasāra, Chitrasāra, Chitrajñānā, Kapiṇḍala-samhitā, Brahma-yāmala, Chandrajñāna, Manohalya, Kaumudī, Nārāyaṇa and others.

SILPA-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.

SILPĀRTHA-SĀSTRA—On architecture.

SILPI-SĀSTRA—(Egg. MSS. 3149, 2578b)—covers 71 pages; the title is written on the fly-leaf in Telugu and Maṛāṭhī, with 'Vauṣtū' (Vāstu-sāstra) added underneath. It is a treatise on architecture, with a Telugu commentary.

This manuscript is preceded in the same volume by two sections of the Nāgara-khanda of the Skanda-Purāṇa, viz. Viśvakarmopākhyāna, and Viśvakarma-vaṁśa-vaṁśavārṇa.

SUKRA-NITI—(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. Śatī (Śakti)-mūrti-vyavasthā.
7. Sapta-tālādi-mūrti-bhāvasya nirmāṇa-vyavasthā.

Section 6:
11. Durga-nirmana (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- pariśiṣṭa belongs to all Kalpa-sūtras.

Among the treatises dealing with the measurement, etc., of the Vedas, the two most important are the Śulva-sūtras of Baudhāyana and of Āpastamba. Two smaller treatises, a Mānava Śulva-sūtra and a Maitrā- yanīya 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-pariśiṣṭa, 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 Paiṭriki-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 Taittirīya-saṃhitā (v. 4-11). Following this enumeration Baudhāyana and Āpastamba furnish us with full particulars about the shape of all these different chitis and the bricks which were employed for their construction.'

'Everyone of these altars was 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

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.

(a) Kaṇka-chit—in the form of a heron (cf. Burnell, Cat. 20, of a Carrion Kite), is the same as Śyena-chit except the two additional feet.

(b) Alāja-chit—is the same as (a) except the additional wings.

(4) Prauga-chit—is an equilateral acute angular triangle; and the Ubbhayataḥ 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) Droṣa-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 Śūla Sūtra by G. Thibaut, Ph.D., J. A. S. B., part i, 1875) and in the writer's Hindu Architecture in India and Abroad (Plates xx, a, b).

SH

SHAD-VIDIK-SAMDHĀNA—On architecture, chiefly deals with the finding out of the cardinal points which are necessary for the orientation of buildings.

(Oppert’s List of Sanskrit MSS., ibid., Vol. ii, p. 200.)

S

SAKALĀDHIKĀRA—(Attributed to Agastya)—On sculpture, deals with image-making.

(Aufrecht, ibid., part i, 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., m. 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. xxn, no. 13060-13068, p. 8780 f.). They deal with the following subjects:

2. Nakshatra-graha-yoga-vidhi.
4. Taru-tantra-vidhi.
Sanat-kumāra acknowledges his debt to Brahman, Śakra, Yama, Bhār-gava, Aṅgirasa, Maya, Gautama, Garga, Manu, Vyāsa, Bhṛigu, 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-VIHĀRĪYA-YANTRA—by Nārāyaṇa Dikshita—On architectural instruments, and machines.

SARVASVATIYA-ŚILPA-ŚĀSTRA—On architecture. (Aufrecht, *ibid.*, part 1, p. 714.)

SUPRABHEDĀGAMA—See under ĀGAMAS.

SKANDA-PURĀNA—See under PURĀNAS.

STHALA-ŚUBHĀŚUBHA-KATHANA—by Nārāyaṇa—On architecture. 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

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 Dhanvatri, an incarnation of the quintessence of learning, a friend of the virtuous, and a bee on the lotus of the heart of his master.'

'As Dhanvatari,' adds Dr. Bühler, 'is the Indian Asklepios, the statement that Achyuta was his image, may mean that he was a Vaidya by caste, or that he was a doctor as well as architect.'

(Pehoa Prāṣasti of the reign of Mahendrapala, v. 23, Ep., Ind., Vol. i, p. 250, footnote 40.)

According to Vitruvius (Book i, chap. i, Transl., by Gwilt, pp. 3, 4) the architect 'should be a good writer, a skilful 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.

Mindoja of Patana made, together with his brother Kaloja, a pillar, (kambha) of bell-metal (weight specified) for a lamp.

(Ep. Carnat., Vol. v, part i, Belur Taluq, no. 61, Transl., p. 61, Roman text, p.135.)

ÄSALA—An architect (A.D. 1215, V. S. 1272) who constructed the step-well.

(Manglana Stone Inscrip., line 13, Ind. Ant., Vol. xli, 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.

661
AHUKA—An architect who built the Śiva temple (A.D. 804).
(The first Praśasti of Bajjnath, v. 35, Ep. Ind., Vol. 1, p. 107.)

I

IDAMORAKA (INDRAMAYŪRA)-ĀCHĀRYA—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 Pāhiṇi, the builder of the Maṇḍapa, Akshasama, and Damā of the temple of Bhimesvara built with stones and bricks.
(The Chahamanas of Marwar, no. xiii, Sānderāv Stone Inscript. of Kelhanadeva, line 2 f., Ep. Ind., Vol. xi, p. 48.)

O

OṆEYAPPA—An architect (A.D. 1386).
‘This pillar (dipamāle kambha) was made by Āchāri Ponna-pille’s son Odeyappa.’
( Ep. Carnat., Vol. ix, Devanhalli Taluq, no. 40, Transl., p. 78.)

K

KALLAYYA—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 Śilāpaṭṭa-vaṁśa (Śilāwaṭ 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 Baṭihaḍim.
(Batihaḍgarh Stone Inscript., v. 12, Ep. Ind., Vol. xii, p. 46.)
HINDU ARCHITECTURE  GANȚEMADANA-BASAVANA

KĀLI-DĀSI—A sculptor (A.D. 1140).

‘For Pratāpa-Hosala-Narasimha-Deva’s sculptor Kedāroja, the sculptor Kālidāsi, champion over the proud, a thunderbolt to the rock (giri), titled (i.e., very eminent) sculptor, made the 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 Pataṇa, 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-MALLIVĀṆṆA—The sculptor of the image no. 32, Belur temple (A.D. 1120).

(Ibid., Belur Taluq, no. 47, Roman text, p. 125, Transl., p. 55.)

KETĀṆA—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. 40, Roman text, p. 124, Transl., p. 55.)

G

GAṆGĀCHĀṆI—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.)

GANȚEMADANA-BASAVANA—An architect (A.D. 1539).

‘Those who did the work (Devāmbudhi tank): Gaṅtemadana-Basavana made the pillars, Komāraïya the ornamental work, the stone-Veḍḍa Chenne-Royi built the stones of the embankment.’

(Ibid., Vol. xi, Tumkur Taluq, no. 24, Transl., p. 8, para. 2.)
(Śrī)GUNDAN—An architect, who built the temple of the (present) god Virūpāksha, originally of Lokesvara, as mentioned in the inscription for Loka-mahādevi, the Queen-consort of the Western Chalukya king Vikramāditya, the second.

He is called 'Sūtradhāri' (one who supports the cause is the sūtradhāra or carpenter, and the sūtradhāri 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 Inscrip., no. 99, also nos. 100, 101, and 115, Int. Ant., Vol. x, pp. 164, 163, 165, 166, 170–171.)

CH

CHANDI-ŚIVA—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 Inscrip., 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 1, Belur Taluq, nos. 35, 39, 45, Roman text, pp. 124, 125, Transl., p. 55.)

CHIKA-HAMPA—The sculptor of the image no. 3, Belur temple (A.D. 1120).

(Ibid., no. 33, Roman text, p. 123, Transl., p. 55.)

664
HINDU ARCHITECTURE

JĀHADĀ

(SRĪ)-CHE.toIntAMMA—A sculptor who ‘made this image’ (pratimā).

(Sanskrit and Old Canarese Inscrip., no. cix, Ind. Ant., Vol. x, p. 168, c. 1.)

CHOLAJANA—The sculptor of the image no. 17, Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 42, Roman text, p. 124, Transl., p. 55.)

CHOUGA—A sculptor (see under BALLANNA).

CHAUDEVA—A sculptor (see under MALLITAMMA).

CHH

CHHICHCHHA—An architect who built the temple of Pranathana, is called the Vijñāna-viśva-karttri-dharmadhāra-Sutradhāra (A.D. 1116).

(Khajuraho Inscrip., no. iv, v. 60, Ep. Ind., Vol. i, p. 146.)

JAKANĀCHĀRYA—The architect of the temple at Halibid and Somanathpura.

Cf. ‘Jakanāchārya is the reputed architect of this magnificent building (Kait Iṣvara 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 Muta-Nāyaka’s disciple Jaṅgamaya.’

(Ep. Carnat., Vol. xii, Kumgal Taluq, no. 20, Transl., p. 35.)

JĀHADĀ—The mason (Śilāvata) who worked and shaped the stones for the step-well built by the architect Āsala (A.D. 1215).

(Manglana Stone Inscrip., lines 13-14, Ind. Ant., Vol. xli, pp. 88, 86, lines 9-10.)
THOĐHUKA  

THOĐHUKA—The son of Sammana, was one of the architects who fashioned the very lofty temple of Śiva with the chisel, as well as the Manḍapa (A.D. 804).

(The first Praśasti of Baijnath, vv. 36, 37, 
Ep. Ind., Vol. i, pp. 107, 111.)

N

NĀṬAKA (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.)

NĀṆṆĀKA—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

TUṆṆĀṆAṆA-KALIYUṆA-MEṆṆAṆA—An architect (A.D. 1331).

‘Another grant, by the same man, of lands (specified) to Tuṇāṇāṇa-Kaliyuga-meyyan, who built the temple.’

(Ep. Carnat., Vol. ix, Hoskote Taluq, no. 96, Transl., p. 99.)

TH

THALŪ—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.)
HINDU ARCHITECTURE

DEVANĀGA—'Crest-jewel of sculptors, built the temple of Śiva.'
(Ratnapura Inscript. of Prithvideva, v. 29,
Ep. Ind., Vol. i, pp. 49, 52.)

DEVĀDITYA—'The son of Āhlādana (who became) the firm (?) professional, permanent, sthira) architect of the Vaidyēśa, is famous among the first rank of masons.'
(Inscript. from Dabhoi, vv. 111, 112, Ep. Ind.,
Vol. i, 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.)

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-dvipāntare kaśchit vāstu-prāśāda-tadgataḥ 1
Nara-śobha-samo vidvān na bhūto na bhavishyati 1

'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. lxi,
Ind. Ant., Vol. ix, p. 74.)

NAMDIKA—An architect.
Cf. 'Veyika (Naṁ)dikena katam—the rail (the gift of . . . Koṭi) was made by Naṁdika.'
(Karle Cave Inscript., no. 18, Ep. Ind., Vol. vii, p. 64.)

NĀGI-DEVĀ—A sculptor.
Cf. 'This Sāsana of King Harihar was engraved by his orders by the carpenter Sāsanāchārya Nāgideva, the sculptor.'
(Ep. Carnat., Vol. viii, part i, 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 i, Belur Taluq, no. 51, Roman text, p. 125, Transl., p. 55.)
NAYAKA—The high-minded son of Asika, who is at the head of the masons, came from Susarman’s town, was one of the architects who ‘fashioned the very lofty temple of Siva, with the chisel, as well as the Manḍapa’ (A.D. 804).

(The first Prāṣasti of Baijnath, vv. 36, 37 Ep. Ind., Vol. i, pp. 107, 111.)

P

PATUMAN—Carpenter (Sūtradhāra), son of Visaihva, 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, Inscr. 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 i, Belur Taluq, no. 43, Roman text, p. 125, Transl., p. 55.)

PADU-MANNAGA—a sculptor (see under MALLITAMMA).

PADUMAYA—a sculptor (see under MALLITAMMA).

PADUMAVI—An architect (Sūtradhāra), son of Sai-Sutrādhāra, who constructed the door, ‘of the right jamb’ on which the inscription is written (A.D. 1407).

(Sharqi Arch. of Jaunpur, Inscr. no. xv, Arch. Surv., New Imp. Series, Vol. i, p. 40.)

PĀKA—An architect.

‘Hail! The house of the temple of (the god) Śrī-Vijayēśvara. Pāka (was) the fashioner of the ornamentation (alāmākāra-nīrmāṇa-kāra) of these two pillars of Mātibhodamma.’

(Sanskrit and Old Canarese Inscr., no. cxii, Ind. Ant., Vol. x, p. 170, c. i.)

PĀHINI—Son of the Śūtradhāra Mahāqūa and his wife Jasadevi, the architect who constructed the Manḍapa, Akshāśāma, and Dāmā of the temple of Bhīmeśvara with stones and bricks.

He was assisted by the Śūtradhāra Mahidarā and Irindarāka.

(The Chahamanas of Marwar, no. xii, Sānḍerav Stone Inscr. of Kelhanadeva, line 2, Ep. Ind., Vol. xi, p. 48.)
The architect who knows the rules of Viśvakarman (the architect of the gods, also means one who knows how to execute every kind of work), planned, designed and executed all the buildings, the temple of Śiva together with that cloister (maṭha) with wonderful floors (bhūmika), the hall of study (vyākhyāna-śālā), and laid out that long line of gardens in two rows (adjoining) Śambhu's temple' (A.D. 1155-56).

(Bheraghat Inscrip. of Alhanadevi, vv. 36, 27, 18, Ep. Ind., Vol. ii, pp. 13, 17, 9.)

PAISSANANARA-BIRA—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 B

BAMAYA—A sculptor (see under Mallitamma).

BALUGA—A sculptor (see under Mallitamma).

BALEYA—A sculptor (see under Mallitamma).

BALLANNA—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:—Ballanā, Bochanā, Chauga, Devoja, Harisha of Oḍeyagiri, Harisha of Tanagundur, Kālidāsi, Kēdāroja, Ketāna, Mābalaki, Māchānṇa, Mānbālaki, Masa, son of Kanimoja, and Revoja.

(Ep. Carnat., Vol. v, part 1, Introduction, p. xxviii.)

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.)

BIRANAVA—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 Ballanā).
BHUTA-PALA

BHUTA-PALA—An architect.
*Cf. This 'rock-mansion (selaghara), the most excellent one in Jambudvipa, has been completed by the seṭṭhi Bhūtapāla from Vaijayanti.'*
(Karle Cave Inscript., no. 1, *Ep. Ind.*, Vol. vii, pp. 48, 49.)

BHOJUKA—Of Śilāpaṭṭa-varṇa (Śilawat 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 Gomāṭha, a garden, and a step-well in the town of Baṭihaḍim.
(Batihagarh Stone Inscript., v. 12, *Ep. Ind.*, Vol. xii, p. 46.)

M

MANI-BALAKI—A sculptor (*see under BALLANṆA*).

MADANA—'A scion of (the race of) Viśvakarman (? of the Brāhmaṇa caste, *vipra*), the builder of the wall of (glorious) Vaidyeśa, of the extensive temple, of the gates, of the wings, of the foundations.'

MANA—An architect, son of Vijala and grandson of Viśāla; 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-prāsādaṁ parivrataṁ prāṁśu-kalaśaṁ girīśa-prāsādaṁ vyarachyaṁ anūnair anucharaṁ
Manākhyo vikhyātaṁ sakala-guṇavāṁ Vijala-sutaṁ sutaṁ śilpī jāto guna-gaṇa-yuto Viṣāla iti
eka-prasādaih parivritamati prāṁśu-kalaśaih girīśa-prasādaṁ vyarachayad anūnair anucharaiḥ
Manākhyo vikhyātaṁ sakala-guṇavāṁ Vijala-sutaṁ sutaṁ śilpī jāto guna-gaṇa-yuto Viṣāla iti
Vijalasya sutaṁ śilpī Manākhyaiḥ sūtra-dhāraṁ


MANYUKA—An architect who built the Śiva temple (A.D. 804).

MAYINA—The sculptor of the image no. 31, of the Belur temple (A.D. 1120).
(*Ep. Carnat.*, Vol. v, part 1, Belur Taluq, no. 46, Roman text, p. 125, Transl., p. 55.)
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 Śrāvaṇa-Belgola, mentions a sculptor named Bidigoja, with the honorary prefix Śrimart, 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 Amṛiteśvara temple at Amṛitāpura, built in A.D. 1196. The 15 signatures comprise Mallitamma or Malitama, and Mali, each four times; and Padumanaṇa, Baluga, Majaya, Subujaga, Padumaya and Muhana, each once. The last named signs in Nāgāri character, an indication that he came from the north.'

'The Report for 1913-1914, Plate II, contains illustrations of the work of seven sculptors: Masanitamma, Naṇjaya, Chau-deya, Baleya, Lohita, Yalamasaya, and Bamaya, all from Somnāthpur.'

(M. 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).

(M. A. Smith, Architecture and Sculpture in Mysore, Ind. Ant., Vol. v, part i, Belur Taluq, no. 38, Roman text, p. 124, Transl., p. 55.)

MALLOWJA—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 Ballanṇa).

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 (Sūtradhāra).

(Bheraghat Inscrip. of Alhanadevi, v. 37, Ep. Ind., Vol. ii, pp. 13, 17.)
MAHID(H)ARĀ—An architect (Sūtradhāra), who assisted Pāhini, the chief architect of the Maṇḍapa, Akshasāma, and Đamā of the temple of Bhīmeśvara which was constructed with stones and bricks.

(The Chahamanas of Marvar, no. xii, Sāṇḍerav Stone Inscript. of Kelhanadeva, line 2, Ep. Ind., Vol. xi, p. 48.)

MĀCHAṆṆṆA—A sculptor (see under BALLANṆA).

MĀCHOJA—A sculptor and architect (A.D. 1142).

‘The sculptor Māchoja, the Āchārya of Kalukuni-nāṭ, the Viśvakarman 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).

MĀMARIYAṆṆI-TAMMA—A son of the goldsmith Bandiyoja; ‘he repaired and roofed a bira-gal, which was made by Alībhanu-Āchārī (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.)

MULANĀ—A sculptor (see under MALLITAMMA).

MODHAKIN—(also called Podhakin)—An architect, son of Vara (of the seventh or eighth century).

(Further Pabhosa Inscript. no. 1, Ep. Ind., Vol. ii, pp. 480–481.)

Y

YAYYA—(otherwise called Jajja)—An architect.

(Further Pabhosa Inscript. no. 1, Ep. Ind., Vol. ii, pp. 480–481.)

YALAMASAYA—A sculptor (see under MALLITAMMA).

672
RAGHAVA—An artizan (sculptor), son of artizan (sculptor) Vijnjhadeva, who carved the Verawal image (Valabhi Samvat, 927).

(Verawal Image Inscript., line 5, Ep. Ind., Vol. iii, pp. 303, 304.)

RAMA-DEVA—Silpin (artist), son of Rupa-kara (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 Papanath Temple.)

REVOJA—A sculptor (see under BALLANNA).

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 i, Belur Taluq, no. 49, Roman text, p. 125, Transl., p. 55.)

LOHITA—A sculptor (see under MALLITAMMA).

V

VAMA-DEVA—‘Famous for having built the temple of the Sun called Mula-sthāna.’

(Inscrip. from Dabhoi, vv. 111, 112, Ep. Ind., Vol. i, pp. 31, 29.)

VIRANĀCHĀRYA(1)—A carpenter (see under STHAPATI) (A.D. 1558).

‘This copper Śāsana was composed by Sabhāpati Svayambhu, and engraved by Viranā’s son, the carpenter Viranāchārya.’

(Ep. Carnat., Vol. ix, Channapatna Taluq, no. 186, Transl., p. 170, last para.)
(SRI) VIRAṆĀCHĀRYA

(SRI) VIRAṆĀCHĀRYA (2)—The architect (tvasṭā), who engraved the copper plate.

(Krishṇapuram Plates of Sadāśivarāya, v. 107, Ep. Ind., Vol. ix, p. 339, see more details of this architect under Sthapati.)

VIŚVAKARMMĀCHĀRYA (1) — An artist and painter (A.D. 776).

‘By the abode of all arts, skilled in painting pictures (sacvva-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.)

VIŚVAKARMMĀCHĀRYA (2) — A painter (A.D. 749).

‘Skilled in all arts including painting (sacvva-kalāntarpāti-chitra-kalābhijñena) wrote the Śāsana.’

(Ibid., Vol. vi, Mudgere Taluq, no. 36, last para., Transl., p. 67, Roman text, p. 153.)

VIŚVĀNĀTHA — An architect (A.D. 1530).

‘Born in the family of Viśvakarma, the architect of the three worlds, Viśvanātha, the son of Basavāchāriya, who was the son of Voḍeyappayya, considered to be the Jagad-guru, engraved it.’

(Ibid., Vol. v, part i, Channarayapatna Taluq, no. 187, Transl., p. 207.)

ŚĀMU — ‘This must be the name of some writer on architecture.’

Śāmu-drīṣṭim anuṣṇṇya nirmiṭā — ‘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 Sūtradhāra (carpenter, named Deuka) but another of the same family is Sthapati (architect, named Nāga).

(From this it would appear that both Sūtradhāra and Sthapati belong to the same caste and that these are professional titles and not caste-names.)

Gf. Āśīchcha Nāga-sthapates tu Durggāh
Durggārkato Deuka-sūtra-dhāraḥ
Asyāpi sūnuḥ Śiva-pāla-nāmā
Yenotkriteyaṁ susubhā prāṣastiḥ

(Vasantgadh Inscript. of Purnapala, v. 34, Ep. Ind., Vol. ix, p. 15.)
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SAMI(NA)

SUBHA-DEVA—(A.D. 754)—Of Śāṇḍilya-gotra, sculptor or architect (rūpakāra), son's son of the sculptor Śiva-vardhamāna, son of the sculptor Śiva; or rather (bhūyah) the Āchārya Jñāna-śiva, 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-śāsana, (and) who has come here (Paṭṭadakal, a village in the Bijāpur district, Bombay Presidency) from the Mrigathaṅkā-hāra-vishaya on the north bank of the (river) Gangā—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-PĀNI—The crest-jewel of the guild of Varendra artists (Varendraka-śilpi-gosṭhī-chūḍā-māṇi), the son of Bṛhaspati, grandson of Manadāsa, and great-grandson of Dharma (end of the eleventh century).

(Deopara Inscript. of Vijayasen, v. 36, Ep. Ind., Vol. i, pp. 311, 315.)

S

SATYA-DEVA—A son of Pitāmaha, a merchant by birth, who was the Kārapaka (persons appointed to look after the construction of the temple, Kielhorn, Ind. Ant., Vol. xix, p. 62, note 53), selected by the gosṭhī 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).

Sāminā . . . Vaḍhakinā . . . gharasa mugha kata—the opening (or door) was made by Sāmi, the Vardhakin.

(Karle Cave Inscript. no. 6, Ep. Ind., Vol. vii, p. 53.)
SAMILA—also called Śyamila—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.


SIŃGAŅAHEBĀRUVA—The architect, who built 'the stone gateway of Śānti-grāma, ornamented with the tiger-face' (A.D. 1573).

(*Ibid.*, Vol. v, part i, Hassan Taluq, no. 117, Transl., p. 34.)

SIŃGĀYA-BHATṬA—Rudraya’s son, hydraulic engineer (jala-sūtrada), master of ten sciences (dasā-vidyā-chakravarṭī), 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-śāstre rasa-vaidye satya-bhāshāyām
Rudraya-singari bhavataḥ sadriśaḥ ko vā mahi-tale śūrah 11

'In the science of hydraulics, in divination or telling omens from sounds, in medical treatment with mercury (? perhaps alchemy), in speaking the truth,—Rudraya’s (son) Śingari, what learned man is there in the world equal to you?'


SIŃGĀLI-KARGI—The son of Kali, a paṇḍita from the Nava-grāma-draṅga (watch-station near mountain passes, *cf*. Translation, Rāja-Taraṅginī, v. ii, p. 291), the sthapati (architect of the tank specified).

(Shawar Museum Inscript. of Vanhadaka, line 6, *Ep. Ind.*, Vol. x, p. 80.)
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SUBUJAGA—A sculptor (see under Mallitamma).

SKANDA-SĀDHU—The son of Śrī-kaṇṭha, a descendant of a family of architects (sthapati-kula).

(Sholinghur Inscript. of Parantaka I, line 21,
Ep. Ind., Vol. iv, pp. 224, 225.)

H

HARIDĀSA—An architect (Sūtradhāra), employed to repair the temple of Dakshināditya (A.D. 1373).

(Gaya Inscript. of Vikrama Samvat 1429, line 9, Ind. Ant., Vol. xx, pp. 315, 313.)

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-varṇśa (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 Baṭihaḍīṃ.

(Batīhagarh Stone Inscript., v. 12,
Ep. Ind., Vol. xii, p. 46.)
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the Indian Antiquary, as well as in
his French volumes. The only re-
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Cunningham, Arch. Surv. Reports.

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Ep. Carnat. ... ... Epigraphia Carnatica, by Lewis Rice.¹

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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 'Channaraya-patna' 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 ... ... ... 1-36
(4) List of the Inscriptions classified in chronological order ... 1-IX
(5) Text of the Inscriptions in Roman characters ... 1-218
(6) Translations of the Inscriptions ... ... ... 1-117

Text of the Inscriptions:
(7) In Kannada characters ... ... ... 1-381
(8) in Grantha and Tamil characters ... ... ... 1-32
(9) in Arabic and Persian characters ... ... ... 1-4
(10) Addenda et Corrigenda ... ... ... 1-2
(11) Alphabetical list of towns and villages where the inscriptions were found ... ... ... 1-4
(12) Index to Introduction ... ... ... 1-11

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Etudes Iraniennes, tom II
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)
Hist. of Arch., Fletcher

Authors and other particulars

By Darmesteter.
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Dr. Fleet's Gupta Inscriptions.

South Indian Inscriptions, by Dr. Hultzsch.

By Lassen.

A History of Architecture, by Fletcher, 1908.

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,—Channaraga-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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1 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 (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 Gujarati Kings, nos. iii and iv, Praśastis of Nānāka, a court poet of King Viśāladeva of Gujarat' *(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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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 Manasāra, for which the period of A.D. 500–700 is suggested. Striking similarities between the prescriptions of the Manasāra 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.
There is a proverb 'What is not contained in the Mahabharata is not to be found anywhere.' These two books may, on that analogy, be appropriately called the Mahabharata 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.

2A
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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; '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 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.)
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. L. 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-śāstras, 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-śāstras 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 sālās 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 construction, 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 Dictionary were well illustrated with small vignette insertions, showing, for instance, 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-śāstras 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 salat 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-śāstras. He also ventures upon a long discussion about the similarity between the Mānasāra and Vitruvius, which he appears to think had some connexion 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 interesting, though somewhat technical, treatise upon Indian Architecture in the literature of India. The standard work upon the subject is the Mānasāra, and a description 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-Bheda of Kaśyapa, the Viṣṇukārmiyaśilpa, the Agastyas, 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-śastras, 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. Acharya'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-śastras, 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-Śilpaśāstra—the author intended to issue it as an Introduction to his edition of the Sanskrit test 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
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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 i.4 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 Silpa-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 Silpa-sāstras. Existing dictionaries, in Sanskrit, English, or any other language, do not elucidate architectural expressions; and the texts of the Vāstu-sāstras have been waiting for hundreds of years to be unearthed from manuscripts which are quite inaccessible without the guidance of a
special dictionary that would also be instrumental in bringing to light many new things hitherto left unexplained in inscriptions and general literature. The University selected 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 Śilpa-sāstras 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 Śilpa-sāstras, 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., 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 accidental 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
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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-sūtras. 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 Chitrālaksāpa 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 architectonic genius of the Sailendra sovereign of Srivijaya (Sumatra, Java) and Angkor Vat, the soaring Vimāna 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 90 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 Śiddhānta 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, Vesara 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 copy, 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 Silpa-sāstra or Vāstu-sāstra 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-sāstra, Artha-sāstra and Kāma-sāstra, 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.)
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

Silpa-sāstra or Vāstu-sāstra, 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, carved stones, 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 Purāṇas have an elaborate description of Silpa 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, Nagara, 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 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.)

16A
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 Mānasāra Silpa-sāstra*—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-sāstra 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 cuneiform 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, Mānasāra, 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 re-constructions 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.)

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Extract from the Annual Bibliography of Indian Archaeology, 1928, p. 61.


Reviewed : Rūpam, 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 entgegennehmen."

RAA, 1928, pp. 56f., by Jean Buhot: "... ouvrage teis digne d'eloges: en mame temps il n'est pas douteux qu'une edition ulterieure ne l'amdiore."


Reviewed : Rūpam, nos. 35—36, July-Oct. 1928, pp. 33—44, by Akhay Kumar Maitra. The reviewer offers some criticisms while acknowledging the great merits of the work. FRAS, 1928, pp. 943—945, by H. C. : "... a valuable addition ... ."

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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