AN

ENCYCLOPAEDIA

OF

HINDU ARCHITECTURE
SVASTIKA MANSION (FRONT VIEW)
'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.'
MĀNASĀRA SERIES


**Volume II**—Indian Architecture according to Mānasāra Silpa-śāstra (1927).

**Volume III**—Mānasāra—Sanskrit Text with Critical Notes (1934).

**Volume IV**—Architecture of Mānasāra—Translation in English (1934).

**Volume V**—Architecture of Mānasāra—Plates i-cxxxv (Architectural), cxxxvi–clvii (Sculptural) (1934).

**Volume VI**—Hindu Architecture in India and Abroad (1946).

**Volume VII**—An Encyclopaedia of Hindu Architecture (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.

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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-śāstras (science of architecture). Like the Indian dietary of predominantly vegetarian dishes and Indian clothes of loose types,
Indian houses of our Śāstra (scientific) styles are naturally more suitable for us. A wide dissemination of an accurate knowledge of true Indian architecture as revealed for the first time in these volumes must be the first step of the housing reform in India.

The present volume is a revised and enlarged edition of the writer’s Dictionary of Hindu Architecture which was published in 1927, without any plates. Its change of title to An Encyclopaedia of Hindu Architecture was originally suggested to the London University and missed by several learned scholars. A respected one1 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).
HINDU ARCHITECTURE

FOREWORD

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 Mahâbhârata 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 Mânasāra and in the known Vâstu-śâstras, 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 Pravâsi, April, 1928.
2 The Times Literary Supplement, May 31, 1928.

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given. In effect the Dictionary becomes more of an Encyclopaedia rather than a dictionary.'

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

The prediction that ‘for many decades it cannot be improved upon’ has also proved literally true. ‘No hidden treasures’ have been revealed in any quarter. All the new publications including all archaeological explorations and reports which came out between 1928 and 1943 have been closely searched. The very extensive volumes, reports, and explorations relating to Central Asia which have been largely due to Sir Aurel Stein, as well as the voluminous publications of the Dutch, the French and lately of the Indian scholars relating to the Far East and Insulinindia have also been patiently gone through. 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 Kālā) and Indo-Persian Architecture, and Maya Architecture of Central America, etc., are also new.

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

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

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

Another unfortunate incident alluded to in the Preface refers to the eye-trouble which started as the result of a very close examination and decipherment for several years of a huge quantity of very badly preserved old manuscripts on '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.

P. K. ACHARYA.

ALLAHABAD UNIVERSITY:
April, 1944–46.
PREFACE TO THE FIRST EDITION

Origin and scope of the work—This Dictionary (encyclopaedia) owes its name to the University of London. A glossary of the architectural terms used in the Mānasāra, the standard work on Hindu architecture, was prepared for my private use when I found it indispensable, after struggling for two and a half years to edit for the first time and translate into English a text, which is written in five different scripts, possesses eleven badly preserved manuscripts, has undergone five recensions, and comprises more than 10,000 lines of a language rightly remarked by Dr. Bühler as the 'most barbarous Sanskrit.' In this connexion there arose an occasion for me to express to the University the opinion that an 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.'

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

1 It has developed out of a Thesis, which was accepted by the University for the D. Lit. degree. See the Foreword for the change of title to '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-sāstras 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-sāstras, 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 Purânas, cognate portions of the Vedic and classical literature, such as the Brâhmaṇas, the Sūtras, the Epics, Kāyyas, dramas, etc. The archaeological records comprise all the inscriptions and other cognate matters published in the following series: Epigraphia Indica (first 13 volumes); Indian Antiquary (first 44 volumes); Corpus Inscriptionum Indicarum (2 volumes); Epigraphia Carnatica (12 volumes, in 15 parts); South Indian Inscriptions of Dr. E. Hultsch, late Rai Bahadur V. Venkayya, and Rao Sahib H. Krishna 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 (Vol. 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 Iranienes, by Darmesteter; Scritores rerum Alexandri Magni, by C. Müller; Architectural Remains: Anuradhapur (Ceylon), by Smitter; etc.1].

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

Appendices—A sketch of the important Sanskrit treatises on architecture is given in Appendix I. In Appendix II is given an

1 See further details under Bibliography.
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 Brīhat-saṁhitā (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. i, 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

1 Dr. 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 ‘prasādarudha’ and ‘prasādāṅgana’ (see St. Pet. Diet., under Prāśāda), it is difficult to see whether ‘prasāda’ 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 linga, etc.; these different shades of meanings cannot be made clear by such quotations as ‘piṭhopari’ or ‘piṭham ashtāṅgu-lam.’ The second point, by far the more significant, will further explain the need of long contexts. The St. Petersburg Dictionary refers only to well-known treatises which, though covering an extensive field, are yet easily accessible, and does not deal with manuscripts locked up and preserved as relics; nor has it anything to do with the epigraphical documents. My literary quotations are in most cases from a large number of works and manuscripts some of which are written in unfamiliar scripts and most of which are neither well known nor easily accessible; and the illustrations from all the published inscriptions and other archaeological records, comprising approximately 50,000 pages, also necessitated the full context, partly for reasons stated above, and partly with a view to avoiding the possibility of distracting the attention of the reader and interfering with his grasping the argument rapidly.

Alphabetical order and transliteration—I could not avail myself of the express advice of Dr. Fleet in his highly appreciative Review of Dr. Sörenson’s masterly Index (Ind. Ant., Vol. XXXIV, p. 92) to arrange the words according to the European alphabetical order, which, in the opinion of the reviewer, has enhanced the value of the work. The European alphabet, being more imperfect than the 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 ‘vaṁśa,’ and ‘śaṅku’ are given not before ‘vakra’ and ‘śaka’ (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, ṇ, n, m). Logically the anusvāra should follow the order of the original letters: ‘śaṁku’ should be where ‘śaṅku’ would be placed; but this is an extremely confusing arrangement (see Apte's Dictionary). There is no reason why ‘śaṁku’ should be read before ‘śaka,’ there is also no reason for its being placed after ‘śashpa,’ although one should be quite justified in doing so when he is following the order of a particular alphabet, and does not hesitate to read in another alphabet e after d, i after h, o after n, and u after t, or l after k, h after g, and so forth.

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

Acknowledgment—Except in important cases which deserve special notice, the names of the scholars who have edited a particular inscription or written an article have not been added after the quotations. This need not offend anybody. I am sincerely grateful to the scholars to whom I owe the quotations. It seems, however, of little interest to know the name or names of the authors or editors of a particular passage, quoted occasionally a dozen times with full references to the article where it occurs. ‘Vedi,’

¹ Four copies of the Thesis referred to above had to be submitted to the University of London.
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PREFACE

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 *Sāñkhāyana Srauta-sūtra* is quoted in the *St. Petersburg Dictionary*, but the full context is given in our encyclopaedia, and it is stated thus: *Sāñkhāyana Srauta-sūtra*, XVI, 18, 13 (*St. Pet. Dict.*). Beyond this, it seems unnecessary to add the names of Messrs. Böhtlingk and Roth. Lastly, in cases of quotations from general literature, the extent of which cannot be indicated even by an approximate number of books, it was impossible in some instances to mention the author’s name. Compare, for example, a *Glossary of Grecian Architecture*, an anonymous work; and *Silpa-sāstra-sāra-saṁgrahaḥ* Sivanārāyaṇatmajena prāchīna-granthēbhyaḥ sāram uddhītya prakāśitaḥ—*Silpa-sāstra-sāra-saṁgraha*, compiled by collecting essential portions of the ancient treatises by a son of Śivanārāyaṇa; again, *Viśvakarma-jāna*, corrected (saṁśodhita) by Krishṇa-śaṅkara-śāstri; the author, if there were a real one beyond the mythical Viśvakarman (Creator of the Universe), is not stated anywhere in the treatise itself.

Need of showing the results achieved—Although it would be presumptuous for anybody to say that the subject of a dictionary like this has been exhausted in a pioneer work, I might be permitted, in justice to myself, to add that all the known and knowable materials which were likely to be of any use for this 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 interlining "copy," till reams upon reams of paper have been filled, putting the eyesight, patience, and temper to a severe trial.'

Aids and encouragement received—My sincere obligations are due, to the Secretary of State for India in Council for all facilities and help which I had the privilege of receiving as a Government of India State scholar and which were needed by a pioneer in this most exacting branch of oriental researches, specially during the Great European War of 1914-18. I take this opportunity to offer my respectful thanks in particular to late Sir Austen Chamberlain, late Sir T. W. Arnold, c.i.e., and late Mr. N. C. Sen, O.B.E. Words fail me to express adequately my gratitude to Professor Dr. F. W. Thomas, C.I.E., the then Librarian of India Office, London. As stated above, I owe to him the inception of the idea and courage to undertake this task. He placed at my disposal all the materials in the India Office and procured for me most of the available manuscripts from different libraries in India and Europe. He facilitated my work in Holland. He arranged, through the appreciation and kindness of Sir John H. Marshall, C.I.E., D.Litt., the then Director General of Archaeology in India, the creation of a prize post for me directly under the Governor in Madras for the publication of this work; this arrangement, unfortunately, fell through owing to absence on leave of Sir John Marshall and retirement of Lord Pentland at the time when I went to take up this appointment. It was again through Dr. Thomas's introduction that Sir Claude de la Fosse, C.I.E., M.A., D.Litt., the first Vice-Chancellor of the reconstructed Allahabad University, became personally interested in this work and readily induced the great educationist Governor, Sir Harcourt Butler, to recommend to the Government of the United Provinces to advance the cost of its publication.
I take this opportunity to express my respectful gratitude to Sir Harcourt Butler and his Government. And to Sir Claude I am further indebted for his scholarly sympathy, friendly advice, and constant encouragement. To those great lovers of oriental scholarship, Rai Rajeshwar Bali Sahib, O.B.E., the then Minister of Education; Kunwar Jagdish Prasad, C.I.E., O.B.E., I.C.S., the Education (then Chief) Secretary; and late Mr. A. H. Mackenzie, M.A., B.Sc., the Director of Public Instruction, I am in a debt of gratitude for further encouragement, which has kept up the energy and spirit needed in bringing out this dictionary, after working on it for the past twelve years.

For suggesting many improvements I am indebted to the veteran orientalists, Dr. L. D. Barnett, of British Museum, London, and late Professor E. J. Rapson, of Cambridge University, who examined the whole manuscript before it went to press. I am thankful to Professor J. 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.
The Order of the Roman Characters and the Method of Transliteration Adopted

a, ā; i, ī; u, ū; ŋ, ŋ; e, ai; o, au;
k, kh; g, gh; ŋ; ch, chh; j, jh; ŋ

ṭ, ṭh; ḍ, dh; ṇ; t, th; d, dh; n;
p, ph; b, bh; m; y, r, l, v;
ś, sh, s; h; m; h.
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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 (=adhishṭhānaṁ) navāṁsochchāṁ janma chaīkena kārayet ! (Manasāra, xiv, 17, note.)

(2) The eye:

Aṣyāyāmaṁ tri-mātraṁ syād vistāraṁ chaika-mātrakam!
Akṣhayāmārdha-mātraṁ syād vistāraṁ yuktito nyaset !

(M., lx, 29-30)

(3) A die:

Akṣaiḥ sphaṭiśaṁya-yuktaṁ tulā-bhājanam eva cha !

(M., lxviii, 28.)

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

Pūrataḥ prīṣṭhaṁ madhye parva(darpa)ṇaṁ bhadra-saṁyutam !
Pārśvayor vā(dvā)raṇaṁ kuryāt tasyādho’kṣaṁsusāṁyutam !

(M., l, 165-166)

Tasyādhaṁ karnanām kuryād akshotsedhdārdham eva cha !

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


Akṣaṁ pāḍa-stambhayor upari-nivishṭa-tulādhāra-patṭaṁ !
Akṣaṁ-ga-kīla !
Pushkarākṣha (see Pāñini, 5, 4, 76).
Dhārābhir akṣa-māstrādhiḥ (Arjunaśamāgama, ed. Bopp, 8, 4.)

AKSHA-BHĀRA—A lower part of a chariot.

Tasyādho (below the pāda or pillar) karnāṁ kuryād akshotsedhdārdham eva cha !
Tat-tad-deśe tu chhīdram syād aksha-bhāre rathāntakam !
Chhīdre praveśayet kīlam yuṭyā cha paṭṭayojitam !

(M., xlii, 51-53.)
AKSHI-REKHĀ—The eye-lines.
Akshi-rekhāṁ samālikhya savye'kshi krishṇa-maṇḍalam!
(M., lxx, 69.)

AKSHI-SUTRA—The line of the eyes.
Mukhāyāmaṁ triḍhā bhavet!
Akshi-sūtraśānaṁ cha tasyādhas tatt-padāntakam!
Hikkā-sūtrād adho bāhu-dirgham rikshāṅgulaṁ bhavet!
(M., lxv, 12-13.)

AGNI-DVĀRA—The door on the south-east.
Chatur-dikṣu chattush-koncé mahā-dvāraṁ prakalpayet!
Pūrva-dvāram athaśānc chaṅgī-dvāraṁ tu dakshine!
Pitur-dvāraṁ tu tatt-pratyag vāyau dvāraṁ tathottaram!
(M., ix, 292, 294-295.)

AGRAHĀRA—A village inhabited by the Brāhmaṇas.
Viprair vidvadbhir ābhogyam maṅgalaṁ cheti kṛtūrām!
Agrahāras tad evam uktam viprendrāḥ Kāmikāgama II
(Kāmikāgama, xx, 3.)
Agrahāraṁ vināyeshu sthāntyādīshu vāstushu!
Prāg-ādīshu chatur-dikṣu vāyau iše śivālayah II
(ībid., xxvi, 32.)

NILAKANTA, 16, 3—(*Pet. Dict.*):
Agraṁ brāhmaṇa-bhojanaṁ tad-arthaṁ hriyante rāja-dhanāṁ prithak
dhāntaṁ te agrahāraḥ kṣetradayaḥ!
Chatur-bhuja (ībid; comm. Mbh.) : Agrahāra—sāsana.

AGHANA—Not solid, a hollow moulding, column or pillar.
Ghanaṁ-chāpī aghanāṁchaiva vinyāsam atha vakṣyate!
(Vistārāyāma-sobhāḍi-pūrvavad-gopurāntakam)!
Yaṁ māṇaṁ bahir anyena chūlikā-māṇa-saṁmitam!
(M., xxxiii, 290-292, see also 293-309.)

Referring to windows (or rather window-post):
Tad-vistāra-ghanan a sarvam kuryād vai śilpi(a)vit-tamaḥ!
Gopure kūta-kosht(h)ādi-grive pādāntaṁ tathā!
Ghane vāpy aghane vāpi yathā vātāyanair-yutam—(ībid., 592-594.)
Cf. Vistāraṁ cha dvi-mātraṁ syād agram ekāṅgulam bhavet!
Ghanaṁ ekāṅgulaṁ chaiva! (M., lx, 17-18.)

Referring to the image of a bull:
Ghanaṁ vāpy aghanāṁ vāpi kuryātta śilpi(a)-vit-tamaḥ!
(M., lxii, 17.)
AGHANA-MĀNA (see Ghana)—Measurement by the interior of a structure.

Evaṁ tat(d) ghanamūnam uktam aghanam vakyate dhunā
d Vistārāyama-bhaktiḥ syād uktatvad(d)yuktito nyasit
d Dvi-triśhāga-visāle tu āyataṁ tat prakalpayet
d Bhakti-tri-bhāgam caṁśaṁ bhiti-vistāram eva cha
d Śeshaṁ tad garbha gheam tu madhya-bhāge tu veṣānam

(M., xxxiii, 331–335.)

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

Yathā madhyeṅkanāṁ kuryāt paṁcha-bhāgena vistṛitam

(M., xxxiv, 143.)

Kalpa-drumasya purato bairh aṅkanam syāt

(M., xlviii, 72.)

Athātaḥ sampравakhye'ham aṅgaṇasya tuo laṅkaṇam

Angaṇaṁ dhvaja-yoniḥ syāṁ mukhāyāmābhisaṅhyutam
Pādukāṅnaṁ bairh-bhāgam aṅgaṇaṁ tat vidur budhāḥ

Dhvajāḥ sarvatra saṃpannya iti śāstra-nidarsanam

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

Madhye tu prāṅgaṇaṁ kāryaṁ viśālenaika-paṁktikam

Ardha-paṁkti-vivṛidhaya tu triṁśat paṁkti antam ishyate

Āyame chaika-paṁkty ādi tri-guṇāntaṁ viśālate

Evaṁ brahmāṅgaṇaṁ kāryam jala-pāta-yutaṁ navā

Madhyamaṁ chāṅgaṇa-sthānaṁ maṇḍapena yutaṁ tu vā

Prāṅ gaṅaṁ pradāhānaṁ syāt prāṅgaṅgaṅaṁ jvaraḥ

(Kāmikāgama, xxxv, 40, 41, 66, 131.)

Ujatāṅgaṇa-bhūmishu—(Raghuvaṁśa, ed. Cal. 1, 52, Pet. Dict.).

Vimānaṁ haṁsa-yuktam etat tisṭhati teṅgaṇe

(Devinahālmya, ed. Cal. 5, 50.)

Nṛpāṅgaṇa—(Kāvyo chandrikā, 166, 15 ibid.).

Nṛpāṅgana—(dental n, Bhartṛihari, 2, 46, ibid.).

Mahāṛaṅgaṅaṁ sūrāḥ praviśāntu mahodayam

(Rāmāyaṇa, II, 3, 19, ibid.)

Matsya-tīrthāda sannidhānadalī Lingaṅaṅa bagītinda doḍā-avāthadā balige aṅgaṇa 12 maḍida sēvā—Lingaṅaṅa 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-Dūshāna—The defects of the limbs; the penalties for a defective construction.

Mānasāra, Chap. LXIX, 1–73:

The chapter is named Aṅgadūshāna 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-rāṣṭrādikartanam 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. Tasmat tu dosha-samprāptiḥ šīlpiḍrishṭiḥ nivārayet (11).

The illustrations, too, of penalties for defective construction are taken from the different architectural objects, such as door, staircase, pillar, wall, dome, spire, etc. Thus it is stated that if the altar (vedikā) be defective, the master would lose his eyesight (26); if the dome be larger or shorter, the people would suffer from poverty (29); if the pillars be larger or shorter, the race of the master would be exterminated (23), and so forth.

Aṅgula—A finger, a finger-breadth, a measure of about three-fourths of an inch; one of some equal parts, into which an architectural or sculptural object is divided for proportional measurement.

(1) Mānasāra, Chap. II:

The definition of paramāṇu or atom:

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

Cf. Brihat-Saṁhitā (below).

(Paramāṇu or atom is the lowest measurement.)

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

8 Paramāṇu (atoms) = 1 Ratha-dhūli (car-dust),
8 Car dusts = 1 Vālāgra (hair’s end),
8 Hair’s ends = 1 Likshā (nit),
8 Nits = 1 Yūkā (louse),
8 Lice = 1 Yava (barley corn),
8 Barley corns = 1 Aṅgula (finger).

Three kinds of aṅgulas are distinguished, the largest of which is equal to 8 yavas, the intermediate one 7 yavas, and the smallest one 6 yavas (47–48).
Further details (49-53):

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

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

Chap. LV:
Three kinds of the áṅgula-measure:
Mātrāṅgula-gataṁ proktam áṅgulaṁ tri-vidham bhavet (53).
The māṇāṅgula is the standard measure; it is equal to 8 barley corns:
Yava-tārāśṭa-mātraṁ syān māṇāṅgulam iti smṛitam (56).
The mātrāṅgula is the measure taken in the middle finger of the master:
Kartur dakshiṇa-hastasya madhyamāṅgula madhyame (Parva dirgharh tan-naham mātrāṅgulam udāhritam (57-58).)
The details of the deha-labdhaṅgula are left out; but this measure is frequently referred to:
Trayas-triṁśach chhatāntaṁ syād deha-labdhāṅgulena vā (64).
The deha-labdhāṅgula 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 áṅgula-measures, as well as for the term mātra. Compare, for example, Chap. LXV:
Mūrdh(n)ādi-pada-paryantam tuṅga-mānaṁ prāṣasyate (2).
Chatur-viṁśach-chhatāṁ kṛitvā tathaivaṁśena mānyet (3).
Uṣṇiṣhāt keśa-paryantam chatur-mātraṁ prāṣasyate (4).
Ardhāṁśaṁ gala-mānaṁ syād vedāṁśaṁ gala-tuṅgakāṁ (6).
Sa yava-triṁśaṁ kāṁ chaivāṁśānāṁkāṁyāṁm ishyate (26).
Medhrāntam ūru-dṛgaṁ sṛt saṁpta-vaṁśāṅgulam bhavet (9).
The deha-labdhāṅgula is also called the bera- (idol) áṅgula and the līga- (phallus) áṅgula, Chap. LXIV, 49-53:
Aṁśaṁ kāṁ mānaṁ evoktam áṅgulaṁ mānaṁ ucyate (1).
Yal-līga-tuṅgaṁ saṁgrāhyā chatur-vaṁśach chhatalantakam (1).
Līgāṅgulam iti proktam beraṁ tālavaśād api (1).
Kṛitvā beraṅgulaṁ proktam mānaṅgulam ihoctyate (1).
Yava-tārāśṭa-mātraṁ syād devānāṁ áṅgulaṁ bhavet (1).
The deva- (god's) āṅgula mentioned in the last line (53) is apparently the māna- (standard) āṅgula.

(2) Bṛihat-Saṁhitā, LVIII, 1–2:

Jālantaraṅge bhānau yad-anūtaram darśanaṁ rajo yāti
Tad vindyat paramāṇum prathamāṁ tad-dhi pramāṇāṁ
Paramāṇu-rajo-vālāgra-liṅkā-yūkā yavo’ṅgulaṁ cheti
Aṣṭa-guṇāṁ yathottaram āṅgulaṁ ekaṁ bhavati mātrāṁ

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

Tathā cha jālantara-gate bhānau yat sūkṣmaṁ dṛṣṭyate rajaḥ
Prathamāṁ tatra pramāṇāṁ trasajñante prachakshate
Tasmād rajaḥ kachāgraṁ cha likṣā yuktā yavo’ṅgulaṁ
Kramād āṣṭa-guṇāṁ jñeyaṁ jina-saṁkhyāṅgulaiḥ samāḥ

From an unknown author are the verses quoted by

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

Veśmāntaḥ patiṭeshu bhāskara-kareshvālokyate yad-rajaḥ
Sa proktāḥ paramāṇur āṣṭa guṇitaṁ tair eva reṇuṁ bhavet
Tair vālāgraṁ atāṅśṭabhiḥ kacha-mukhaṁ likṣā cha yūkṣāṅśtabhiḥ
Syāt tribhīśṭaṁ tadāṅgulāṁ cha yavo’ṅgulāṁ bhavati

'Digit (āṅgula) has here (B.S., LVIII, 4) no absolute, but a relative value; it is the module and equal to $\frac{1}{12}$ of the whole height of the idol, or $\frac{1}{15}$ of idol and seat together.'


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

1 Āṅgula = mātrā.
2 Āṅgulas = kālā.
3 '' = parvan.
4 '' = mushti.
5 '' = tala.
6 '' = kara-pāda.
7 '' = dṛṣṭhi.
8 '' = tūṇī.
9 '' = prādeśa.
10 '' = saya-tāla.
11 Āṅgulas = go-karna.
12 '' = vītasti (span).
14 '' = anāha-pāda.
21 '' = ratni.
24 '' = aratni.
42 '' = kishku.
84 '' = purusha
106 '' = dhanu.

This is apparently taken from the Brahmāṇḍa-Purāṇa (see below).
HINDU ARCHITECTURE

(5) Brahmanda-Purana, Chap. vii (Vayu-prokte purva-bhage dvitiye anushaṅga-pade) 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 (śītoshaṃ-vaśraṇāt). 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 (sannivesa) the people instinctively (yathā-jñānam) employed their own fingers. Thence forward the aṅgulas are used as standards of measurement.

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

Jayāṅgula-pradesāṁ trīn hastah kishkuṁ dhanūṁsi cha
Daśatvaṅgula-parvāṇi prādeśa iti saṁjñītaḥ II (96).
Aṅgushṭhāsya pradesīyā vyāsaḥ prādeśa uchyate II
Tālāḥ śṛṣṭo madhyamayā gokarṇaḥ chāpyanāmayyā II (97).
Kanishṭhāyā vitastis tu dvādaśaṅgula uchyate II
Ratnir aṅgula-parvāṇi sanākhyayā tvekaviṃśaṭiḥ II (98).
Chatvāri-viṃśatiḥ chaiva hasthaḥ syād aṅgulāni tu II
Kishkuḥ śṛṣṭo dvratniḥ tu dvi-chatvāriṃśad aṅgulaḥ II (99).
Chatur hasto dhanur dandaḥ nālikā yugam eva cha II
Dhanuḥ sahasre dve tatra gavyūtis tālāḥ kṛita tadā II (100).
Ashtau dhanuḥ sahasrāṃ yojanaṁ tair vibhāvitam II
Etena jojanenēḥa sannivesāḥ tātāḥ kṛitaḥ II (101).

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

Jālāntara-pravishṭānāṁ bhānūnām yad rājaḥ sphutam II
Trasa-reṇuḥ sa viṣṇeyo vālāgram tair athāśṭabhiḥ II (17).
Tad-ashtakena tu likhyātu yūkā likhyāṣṭakārik matā II
Javo yūkāṣṭakām tad-vad ashtabhīs tais tad aṅgulam II (18).
Svatyāṅguli-mānena mukham syād dvādaśaṅgulam II
Mukha-mānena kartavyā sarvāvayava-kalpanā II (19).

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

Tatrādhau saṁpravakṣhaṁ yim sarvavāṁ māna-sādhanam II
Mānenaivākhaḷam loke vastu saṁsādhyate yataḥ II
Paramāṇuḥ kramād vṛddho mānāṅgula iti śṛṣṭaḥ II
Paramāṇuḥ iti proktō yoγināṁ dṛṣṭi-gocharaḥ II
Paramāṇuḥ ashtabhīs trasa-reṇuḥ iti śṛṣṭaḥ II
Trasa-reṇuḥ cha romāgram likhas-yūkā-yavās tathā II

and so forth (see Mānasāra).
(8) Bimbamāna, MS. (British Museum 558, 5292), v. 9:
Yad-bimba-pramāṇa māṇāṅgula(m) vibhājite
Tena bimbasya mānaṁ tu tatra(m) āyāmam ishyate

(9) Suprabhedāgama, Paṭala, xxx, vv. 1–9:
Athātaḥ sampravakṣyāmi aṅgulānāṁ tu lakṣaṇam
Māṇāṅgulaṁ tu prathamaṁ syat mātrāṅgulaṁ dvitīyakam
Deha-labdhā-pramāṇaṁ tu tritīyaṁ angulaṁ smṛitam
Yasmāt param anur nāsti paramāṇus tad ucyate
Paramāṇur adhaś chaivāpi cha keśāgra eva cha
R(l)ikṣāḥ-yukāḥ-yavāḥ tatra kramaśo’sṭa-guṇāḥ matam
Māṇāṅgulaṁ iti proktarh tato mātrāṅgulaṁ śṛṇu
Āchārya-dakṣiṇe haste madhyamāṅgula-madhyame
Parva(m) mātraṅgulaṁ jñeyam deha-labdhaṅgulaṁ śṛṇu
Pratimāyās tathotsedhe tāla-gaṇyena bhājite
Teshvekarh bhāga-van-mānaṁ deha-labdhāṅgulaṁ smṛitam

The objects measured in the three kinds of angulas:
Prāśaṇa-manḍapāṁśi chaiva prākārān gopurān api
Grāmādaya-kṣetra-gaṇyeshu māṇāṅgula-vidhānataḥ
Āchārya-dakshāṅgulibhir mite vṛṣa-miśadhih (sic)
Kūrche paviitrake chaiva svuṣa-srucbhār athānyakaiḥ
Yāge prayojītāntha mātraṅgula-vidhah chareṇ (8).
Atha māṇāṅgulaṁ vāpi kārayed yāga-karmanī
Deha-labdhāṅgulaṁvaih pratiṣṭhite yāga-karmanīn |

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

One aṅgula is called bindu, moksha.
Two aṅgulas are kalā (elsewhere it is the name of one aṅgula), kolaka, padma, akshi, āsvini.
Three rudrākshi, agni, guṇa, śūla (and) vidyā.
Four yuga (and) bhāga, veda, and turtiya.
Five rudrāṇa, indriya, bhūta, and vāna.
Six karman, aṅga, ayana, and rasa.
Seven pātāla, muni, dhātu, and abdhi.
Eight basu, lokeśa, and mūrti.
Nine dvāra, sūtra, graha, and śakti.
Ten diś, nādi, āyudha, and prādurbhāva.
Twenty trishu (and) vishku.
Thirty gati.
Forty trijagat (?).
Fifty śakvari.
Sixty atisakvari.
Seventy angulas are called yashti.
Eighty " " " atyashti.
Ninety " " " dhriti.
Hundred " " " atidhriti.

The cardinal numbers are described (vv. 17–20):

Ekam dašam śataṁ chaiva sahasram ayutaṁ punah II (17).
Niyutaṁ prayutaṁ chaiva koṭīṁ chaiva yathārbudam I
Brindam kharvaṁ nikhvaraṁ cha śaṁkhaṁ padmam atāḥ param II (18).
Samudra-madhyaśtarākhyāṁ aparāṁ tathā I
Parārdham evākhyātaṁ daśa-vṛtt(-ddh)yuttarottaram I (19).

Evam etāṁ choktāṁ saṁkhyā-sthānaṁ vīṁśatīṁ I

Three kinds of the vitasi (span), which is equal to 12 angulas, are distinguished by their technical names:

Tālam yamāṁ tri-bhāgaṁ cha shaṭ-kalāś cha vitastakam II (20).
Shaṭ-kolakaṁ mukhaṁ chaiva dvādaśāṅgula-saṁjñākam I
Aṅgūṣṭha-tarjani-yuktaṁ prādeśam iti kīrtitam II (21).
(Madhyamaṅgūṣṭha-saṁyuktām tāla-mānam iti śmrītām I
Aṅgūṣṭha-śāṅmikā-yuktaṁ vīṁśatīṁ iti chochyaṁ II (22).
Kanishṭhaṅgūṣṭhayor yuktaṁ go-karṇam iti saṁjñākām I

The correct reading of the last two lines should be:

Aṅgūṣṭha-śāṅmikā-yuktaṁ go-karṇam iti saṁjñākām II (22).
Kanishṭhaṅgūṣṭhayor yuktaṁ(-tā) vīṁśatīṁ iti chochyaṁ I

Gf. Brahmaṇḍa-Purāṇa, I, vii, 97, 98.
(See under GOKARNA AND VITASTI.)

Prādeśāḥ cha vitastiḥ cha gokarṇaḥ cha ime trayāḥ II (23).

The two kinds of the measure by the fist:

Jajnadike prayoktavyāḥ prāsādādau na māpayet I
Ratniḥ saṁvṛita-muṣṭiḥ syād aratniḥ prasṛtāṅguliḥ II (24).

Different kinds of the hasta or cubit measures:

Kishkuḥ cha prājāpatayaḥ cha dhanur-muṣṭi-dhanuraḥ(r)graḥau I
Aṅgulas tu chatur-viṁśat kishkur ityuchyaṁ budhaiḥ II (25).
Paśca-viṁśatibhiḥ chaiva prājāpatyam udāhṛitam I
Shar-j-viṁśati-dhanur-muṣṭiḥ sapta-viṁśad-dhanuraḥ(r)graḥau II (26).

The objects measured in these cubits:

Kishku-hastādi-chatvāri-māṇāṅgula-vaśāt-tamaḥ (?) I
Ebhir hasta-pramāṇais tu prāsādādini kārayet II (27).
Sayanaṁ chāsanaṁ chaiva kishku-māna-vaśāt kuru I
Līṅgāṁ cha pinḍikāṁ chaiva prāsaḍaṁ gopuraṁ tathā II (28).
Prākāra-maṇḍapaṁ chaiva prājāpatya-kareṇa tu I
AṅGULa

The higher measures:

Dhanu(r)graHaś chaturshkaṁ yad dāṇḍa-māṇaṁ prakīrtitam 11 (29).
Sahasra-dāṇḍa-māṇena kroṣa-mātraṁ vidhiyate 1
Gavyūṭir dvi-guṇaṁ jāneyaṁ tad-dhi(dvi)-guṇaṁ cha ghātakaṁ 11 (30).
Ghātakasya chatushaṁ tu yojaṁ parikīrtitā 11 (31).

(10) Manu-Saṁhitā, viii, 271 (cf. under Brīhad-Saṁhitā above):
Nikshepyo'yomayaḥ śaṅkur jvalannasye daśāṅgulaḥ 1

(11) Rāmāyaṇa, vi, 20, 22:
Na hyāviddhamt ayor gātre babhūvāṅgulam antaram 1

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

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

(14) The Satapatha-Brāhmaṇa, 10, 2, 1, 2 : Tasy-aish-āvamā mātri yad aṅgulayah, this is his lowest measure, namely the fingers.

(15) In some table the aratni is distinguished from the hasta, and is defined as measuring 21 aṅgulas. But the Sulvasūtra of Baudhāyana defines it as equal to 2 prādeśa, each of 12 aṅgulas, and so agrees in making it equal to 24 aṅgulas. In any case, our present point is that the Kaṭṭilīya-Artha-śāstra gives its value as 24 aṅgulas.’ (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 (Kaṭṭilīya-Arthaśāstra) starts (p. 106, line 3) with the paramāṇu or ‘most minute atom.’ It takes its measures up to the aṅgula, through four intermediate grades, by eights; it defines the aṅgula (line 7) as being equal to 8 yava-madhya, or 8 barley-corns laid side by side; and it further defines it as the middle breadth of the middle finger of a middle-sized man. It tells us (line 11) that 12 aṅgulas are 1 vitasti or span, and (line 13) that 2 vitastis are 1 aratni; here, by its aratni of 24 aṅgulas it means the measure which in other tables is usually
called hasta or kara, the forearm, the cubit; and, in fact, it adds āรกjāpayya 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 āngulas).'

'Now the āngula or finger-breath 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 āngulas. At any rate, the hasta is the practical measures to which we must attend in estimating all the others.'

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

ĀNGHRI—A foot, generally a small (dwarf) pillar constructed on a large one, or in the upper parts of a storey, and pilaster; a turret.

Tad-dvayaṁ chāṅghri-tuṅgaṁ syād cāṁśāṁ prastarāṅvitam 1

(M., xii, 35.)

Chatush-pādam tri-pādam cha dvī-pādaikāṅghrim eva và 1

(M., lxvii, 8.)

Tatra hīnādhikāṁ chet pāda-sthānāṅghrikāśrayam 1

Sarveshāṁ bhitti-māneshu tatra dosho na vidyate 1—(M., lxix, 60-61.)

As a synonym of the pillar:

Jaṅghā cha chaṛaṇāṁ chaiva sthali stambhamaṅghrikam 1

(M., xv, 4.)

As a pillar of the first floor:

Tadurdhveṅghri sārāṁśāṁ syāt 1—(M., xx, 16.)

Adri-sopāna-pārśve tu na kuryāt pārśvayor aṅghrikam 1

(M., xxx, 163.)

As a dwarf pillar placed upon a larger column:

Athava sapta-saptāṁśāṁ vibhajet tritalodaye 1

Chatur-bhāgam adhishṭhānaṁ tad-dvayaṁ pāda-tuṅgakam 1

Adhishṭhāna-samāṁ maṅchaṁ maṅchordhveṛdhena vapra-yuk 1

Sa-tripāda-shaḍaṁśena chordhve pādodayaṁ bhavet 1

Tadurdhve prastarottuṅgaṁ sa-tri-pādam tri-pādam 1

Tadurdhveṛdhena vapraṁ syāt tadurdhveṅghri shaḍ-amśakam 1

(M., xxi, 12-17.)
A subordinate pillar:

Mula-pāda-visālamā vā tat-tri-pāda-visālamākam
Etat kumbhāṅghrikāṁ proktam antarālam cha yojayet

(M., xv, 228-29.)

ANGHRIKA-VĀRI—A moulding of the lamp-post (dīpa-daṇḍa) of the shape of a water-pot, a rope, a trap, a cover, or a band.

Agrc cha phalakāntaṁ cha tāṭikādyair vibhūshitam
Athavāṅghrika-vārīṁ syād uṛdhvē cha kuḍmalāṁvitam

(M., l, 78-79.)

ACHALA-SOPĀNA (see SOPĀNA)—A flight of stationary or immovable steps.

Achalam cha chalam chaiva dvidhā sopānam īritam—(M., xxx, 90.)

See the contents of lines 93-124 under SOPĀNA.

Cf: Evam tu chala-sopānam achalam tat pravakshyate (151)
Then follows the measurement (152-54).

AṬṬA, AṬṬĀLA—High, lofty.

AṬṬĀLAKA—An apartment on the roof, an upper storey, a tower, a military post.

AṬṬĀLIKĀ—'A house of two or more storeys, a lofty house palace.'—(M.W.Diet.)

(1) Kautiliya-Artha-śāstra:

Vishkambha-chaturāśram aṭṭālakaṁ utsedha-saṃāvakṣhepa-sopānam kārayet.

Trimsad-daṇḍāntaram cha dvayor aṭṭālaka-yor madhye sa-harmyā. dvi-tāḷām dvyardhāyāmāṁ pratoliṁ kārayet.

Aṭṭālaka-pratoli-madhye tri-dhānushkādhishṭānaṁ sāpīdīdhāna-chchhidra-phalaka-saṁhatam itindrakośaṁ kārayet.—(Chap, xxiv, 52.)

(2) Kāmikāgama, xxxv:

Agrato’lindakahpetam aṭṭālakam sāla-kāntare Gopurasya tu . . . 11 (126).

(3) Rājatarangini:

I. 274 : prākāṛattāḷa-maṇḍalam . . . kinnara-puram I
I. 301 : nagaryāḥ . . . truṣṭāḥ aṭṭāḷa-mekhalāḥ I

(4) Mahābhārata (Cock):

II. 80, 30 : prākāṛatṭāḷakeshu I
III. 15, 16 : purī . . . sāṭṭāḷakāgopurā I
III. 160, 30 : Vaiśravaṇāvāsam . . . prākārena parikshiptam I . . . chāyāṭṭāḷaka-śobhinam I
III. 173, 3 : puram . . . gopurāṭṭāḷakopetam I
III. 207, 7 : Mithilāṁ . . . gopurāṭṭāḷakavatīṁ I
XV. 5, 16 : puram aṭṭālaka-saṁbāḍham (with very high storey).
XVI. 6, 24 : nagarīm . . . prākāṛaṭṭāḷakopetāṁ I
ANÖA

AflGURI-VARI

HALF PLAN
Looking-up
Looking-down.

ANDA

HALF PLAN

ANGHRIKA-VĀRĪ

ANGHRI.
(5) *Rāmāyana*:

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

II. 6, 11: Chaityeshvatāṭālakeshu cha
   Commentary: aṭṭālakaḥ śrākāroparitana-yuddha-sthānam (aṭṭā-
   lakas imply the military towers built on the top of the enclosure walls).

V. 3, 33: laṅkāṃ . . . sāṭṭa-prākāra-torāṇām
V. 37; 39: sāṭṭa-prākāra-torāṇām laṅkām
V. 55, 32: laṅkā sāṭṭa-prākāra-torāṇā
V. 51, 36: purīṃ sāṭṭa-pratolikām
V. 58, 156: purīṃ sāṭṭa-gopurām
V. 2, 17: laṅkāṃ . . . aṭṭālaka-śatākīrṇām
V. 2, 21: purīṃ . . . vapra-prākāra-jagahanām
   śataghni-śula-keśāntām aṭṭālakāvataṇaṁśakām

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

(6) Turrets:


ANDA—A cupola.


Śobhanaiḥ patra-vallibhir auḍḍakaiḥ cha vibhūshitaḥ
   (Matsya-Purāṇa, Chap. cclxix, v. 20, see also v. 37.)

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

Sarveshāṁ deva-devināṁ bhaṅga-māṇam ihochyate
Ābhaṅgam sama-bhaṅgam cha ati-bhaṅgam tridhā bhavet
   (M., lxvii, 95-96.)

Evāṁ tu sama-bhaṅgam syād ati-bhaṅgam ihochyate
Parshnyantaram sarāṅgulyaṁ tat-pādāṅgushṭhayor antare
Tad dvayor madhyame viṁśad aṅgulyaṁ dvyaṅtaraṁ bhavet
Tāj-jānu-dvayor madhye dvyaṅtaraṁ dvādaśaṅgulam
Ūru-mūla-dvayor madhye sārdaḥ-dvaṅgula-kāntakam
Evam ati-bhaṅgaṁ syād etāni yuktito nyaset
   (ibid., 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:

Pañcadhotsedham utkṛishṭaṁ mānāṁ pañcha-vidhaṁ nāma
Śāntikāṁ paushṭikāṁ śreshṭhaṁ pārśhnikāṁ (also, jayadam) madhya-māne tu
Hinam tu dvayaṁ ta(d)-dvi-guṇom chādbhutaṁ kathitam
Karā(samā)dhihikodayam-harmye sarvakāmikam udirītam

(M., xi, 20–22.)

Śāntikāṁ paushṭikāṁ jayadām chādbhutaṁ uttuṅguṁ sarvakāmikam —(M., xi, 76).

A clear statement of the rule:

Tad-vistāra-samottungarh sapadārdhāṁ tu tūṅgakam
Tri-pādāhīkam utsedhāṁ vistārām dvi-guṇodayam
Prathamaṁ śāntikotsedhāṁ dvitiyaṁ paushṭikodayam
Tritiyaṁ jayadottuṅgāṁ chaturthaṁ dhanadodayam (i.e. sarvakāmikam)
Pañchamaṁ chādbhutoṣedhāṁ janmādi-stupikāntakam

(M., xxxv, 21–25.)

(2) Kāmikāgama, L, 24–28:

A measurement of the height:

Śāntikāṁ pushti-jayadam adbhutaṁ sarvakāmikam
Utsedhe dvi-guṇa-vyāsaḥ pādādhiyakāṁ cha sammatam
Vistāra-dvi-guṇād ashtāṁśādhiyakāṁ vādhiyojayet
Kṣudrāṇām evam uddiṣṭām kāṇiṣṭhaṁ atūcyate
Saptāṁśe tu kṛte vyāse saptāṁśaṁ vā shad-āṁśaṁ
Vistārad adhikas tūṅgo madhya-mānaṁ atūcyate
Vistāraṁ pūrvavaṁ kṛtvā chatusṭhaṁ pāñcādhiyakāṁ tu yat
Madhyā-mānaṁ idāṁ proktam uttamaṁāṁ trayāṁśaṁ
Pūrvaṁ uddēṣa-mānaṁ syād etaṁ nirṛdeṣa-māṇaṁ
Eka-dvi-trī-karayaṁ yuktāṁ mānaṁ-hinaṁ tu vādhiyakām
Utsedham kalpayed dhīmān sarvēsām api sadmanāṁ

(M., xx, 94, 28–33, under Prasāda.

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

(3) A class of the two-storeyed buildings.

(See M., xx, 94, 28–33, under Prasāda.

ADBHI-SOPĀNA (see Sopāna)—A flight of steps for a hill:

Adri-sopāna-pārśve tu na kuryāt pārśvayo anghrikam

(M., xxx, 163.)

Adri-sopāna-deśe tu dīrgha-mānaṁ yatshēṣṭakāṁ —(ibid., 136.)

Adri-deśe samārōhyā yatra tatraiva kārayet —(ibid., 118.)

14
HINDU ARCHITECTURE

ADHIMANDAPA—A pavilion built over and above another, a double-storeyed pavilion. (Pavilions are generally single-storeyed buildings, see MANḌAPA.)

Kṣudra-devālayaṁ sarvam pūrvvaj janmādīm uditam ।
Maṇḍapaṁ nava-talaṁ kuryād bhāvanam anya(madhya)-raṅgam
vādhitamanḍapaṁkāram—(M., x6, 143-44).

ADHISHṬHĀNA—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 nāvyantaṁ hṛdayāvadhi ।
Galāvadhī śiro'ntaṁ cha pāḍārdhaṁ vā tri-bhāgikam II (22).
Tri(tr)a yādi-shoḍāsa-bhāgānām adhikām vokta-māṇataḥ ।
Adhishṭhānasya māṇam syāt . . . II (23).
Talādhisṭhānaṁ-pādebhyaḥ kimchid-una-pramāṇakam II (114).
Mūlā-dhāma-talottungādhisṭhāna-tala-saṁyutam ।
Tad-vihāna-talaṁ vāpi sama-sthala-yutaṁ tu vā II (116).
Adhisṭhānādi shad-vargaṁ tan-māṇam upapiṭhake ।
Dvārotādhi-yāṁ dātavyaṁ sāmāṁ vāpyadhikam tu vā II (122).

Ibid., LV, 202 :
Māṣurakam adhisṭhānaṁ vastvādhāraṁ dharātalam ।
Talaṁ kuṭṭimādyāṅgam adhishṭhānasya kīrtitam II
These are stated to be the synonyms of adhishṭhāna. But they appear as the component parts of it.

(2) Sutrābhedāgama, xxxi :
Tato jāṅgala-bhūmiś ched adhisṭhānaṁ prakalpayet ।
Tach-chatur-vidham ākhyātām iha śāstre viśeshaṁ II (16).
Padma-bandhaṁ chāru-bandhaṁ pāda-bandhaṁ prati-kramam ।
Vistarasya chaturthāṁśam adhishṭhānochchhrayāṁ bhavet II (17).
(See the mouldings of these four bases under those terms.)
Pāḍāyāmam adhisṭhānaṁ dvi-guṇam sarva-sammatam II (28).
(3) *Mānasāra*, Chap. xiv (named Adhishṭhāna, 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-śaḍ-āṅgula-vardhanāt
- Chatur-hastāvāsānāṁ syāt kuṭṭima (≡ adhishṭhāna)-dvā-
daśonnam
- Eka-dvā-daśa-bhumyantaṁ harmyantaṁ tat kramāt nyaset (2–4).

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

- Vipraṇāṁ tu chatur-hastāṁ bhū-patinaṁ tri-hastakam
- Sārdha-dvi-hastam uṭsedhaṁ yuva-rājasya harmyake
- Dvi-haṁmaṁ tu viśāṁ proktam eka-hastaṁ tu śūdrake (5–7).

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

- Harmya-tuṅga-vāsāṁ proktāṁ tasya maṣu(ū)rañnakam
- Janmādi-vājanāntaṁ syat kuṭṭimodayam ēritam (8–9).

The height of the base as compared with that of the pedestal:

- Adhishṭhānannate deśe chopapiṭham hi saṁsritam
- Ėtaṁ tat-tvam adhishṭhānaṁ tuṅgaṁ tach chatur-arṣakam

(M., xiii, 2–3.)

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

In a Tamil fragment of a manuscript, purporting to be a translation of *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 *Sūrabhedāgama* (xxx, quoted above) the base is half of the pillar (pāda). The *Kānikāgama* 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 (kiṁcid ūṇa) than the pillar or shaft (pāda).

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

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

- Pādāyāmaṁvasānāṁ cha adhishṭhānodayena cha (M., xv, 9.)
THE BASES OF COLUMNS

THE PĀDA-BANDHA CLASS

SECOND TYPE
OF 20 PARTS

FIRST TYPE
OF 24 PARTS

THIRD TYPE
OF 27 PARTS

FOURTH TYPE
OF 28 PARTS
Further comparative measurement of the base:
Athava sapta-saptamśaṁ vibhajet tri-talodaye
Chatur-bhāgam adhisṭhānaṁ tad-dvayaṁ pāda-tuṅgakam
Adhisṭhāna-samaṁmaṇchaṁ maṇḍhordhvīrdhena vaprayuk

(M., xxi, 12-14.)

Adhisṭhāna implying the basement of a building:
Garbhavaṭasya (of the foundation pit) nimnaṁ syād adhisṭhānaṁ(m)-samonnatam
Ishṭakair api pāṣhāṇaiś chaturāśraṁ samāṁ bhavet

(M., xii, 6-7.)

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

(M., xx, 65-66.)

The penalty for having a disproportinate base:
Adhisṭhānatottunga-hīnāṁ syāt sthāna-nāsaṁ dhanā-ṛṣhayam

(M., lxix, 20.)

The 64 types of bases:
Evaṁ chatuḥ-shaśṭi-maṇḍurākāni(=adhisṭhānam) śāstroktam
Jñātva prakurvan iha śilpi-varyas tad vāstu-bhartuh pradadati 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:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Vapraka (plinth)</td>
</tr>
<tr>
<td>(2) Kumuda (astragal)</td>
</tr>
<tr>
<td>(3) Kampa (fillet)</td>
</tr>
<tr>
<td>(4) Karna (ear)</td>
</tr>
<tr>
<td>(5) Kampa (fillet)</td>
</tr>
<tr>
<td>(6) Paṭṭikā (band, fillet)</td>
</tr>
<tr>
<td>(7) Kampa (fillet)</td>
</tr>
</tbody>
</table>

(b) 29 parts:

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

The rest as before.
ADHISHTHĀNA

(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) Paṭṭā (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) Karna (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
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:

- Kshudropāna (small plinth) ........................................... 1
- Padma (cyma) .......................................................... 2½
- Kampa (fillet) ........................................................... 1½
- Vapra (cavetto) .......................................................... 7
- Dhāra-kumbha (supporting pitcher) ......................... 6
- Āliṅga (fillet) ........................................................... 1
- Antarita (fillet) .......................................................... 1
- Padma (cyma) or Kampa (fillet) Paṭṭa (band) 1 or 2

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

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

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

The rest should be as before.

(c) 23 parts (Kumbhāntam pūrvavat sordhve):

- Kampa (fillet) ........................................................... 1
- Kandhara (dado) ......................................................... 1
- Kampa (fillet) ........................................................... 1
- Karna (ear) ............................................................... 2
- Vājana (fillet) ........................................................... 1

The rest should be as before.

(d) 24 parts:

- Kampana (fillet) (upper and lower) ................................ 1 each
- Antara (intervening fillet) ........................................... 1
- Tripaṭṭa (three bands) ................................................. 2
- Antara (intervening fillet) ........................................... 1
- Pratima (? Prati-vājana=cavetto) .................................. 1
- Vājana (fillet) ........................................................... 1

The rest should be as before.

These are employed in the buildings of gods and three higher castes (xiv, 100-101).
IV.—Kumuda-bandha (65-77):

(a) 27 parts:

1. Janman (plinth) ..... 2
2. Ambuja (cyma) ..... 2
3. Kampa (fillet) ..... 1
4. Vapra (cavetto) ..... 6
5. Padma (cyma) ..... 1
6. Karna (ear) ..... 1
7. Añśu (filament) ..... 1
8. Padma (cyma) ..... 1
9. Kumuda (astragal) ..... 3
10. Padma (cyma) ..... 1
11. Padma (cyma) ..... 1
12. Karna (ear) ..... 1
13. Kampa (fillet) ..... 1
14. Abja (cyma) ..... 1
15. Paṭṭa (band) ..... 2
16. Abja (cyma) ..... 1
17. Kampa (fillet) ..... 1

(b) 27 parts (paṭṭikc tu viśeshatah):

1. Gopāna (beam) ..... 2

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

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

It is supplied with a declivity (kaṭaka) or it may be circular.

Kumuda (astragal) may be triangular or hexagonal.

In this way, eight kinds of (such) bases should be made: Evam ashta-vidham kuryāt.

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

(a) 19 parts:

1. Janman (plinth) ..... 2
2. Vapra (cavetto) ..... 4
3. Padma (cyma) ..... 1
4. Kandhara (dado) ..... 1
5. Ardha-padma (half cyma) ..... 1
6. Kumuda (astragal) ..... 1
7. Padma (cyma) ..... 1
8. Kampa (fillet) ..... 1
9. Karna (ear) ..... 2
(10) Kampa (fillet)  
(11) Padma (cyma)  
(12) Paṭṭika (band)  
(13) Padma (cyma)  
(14) Kampa (fillet)  

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

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

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

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

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

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

(d) 32 parts:
   (1) Kampa (fillet) below mahāmbuja (large cyma) 1
   (2) Mahāmbuja (large cyma) .................. 6
   The rest should be as before.

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

(a) 26 parts:
   (1) Janman (plinth) ........... .......... 1
   (2) Vapra (cavetto) ........... .......... 6
   (3) Kumuda (torus) ........... .......... 6
   (4) Karṇa (ear) ........... .......... 1
   (5) Karṇa (ear) ........... .......... 4
   (6) Kampa (fillet) ........... .......... 1
   (7) Padma (cyma) ........... .......... 1
   (8) Gopāna (beam) ........... .......... 1
   (9) Ālinga (fillet) ........... .......... 1
   (10) Antarita (fillet) ........... .......... 1
   (11) Pratī-vaktra (a face-like ornament) .......... 2
   (12) Vājana (fillet) ........... .......... 1

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

(c) 26 parts:
   (1) Kshepana (above Janman or plinth) (projection) .......... 1
   (2) Gopāna (beam) ........... .......... ½
   (3) Ālinga (fillet) ........... .......... 1
   (4) Antarita (fillet) ........... .......... 1
   (5) Pratī-vaktra (a face-like ornament) ........... .......... 1
   (6) Ardha-vājana (half fillet) ........... .......... ½
   The rest should be as before.

(d) 26 parts:
   (1) Janman (plinth) ........... .......... 1
   (2) Abjaka (small cyma) ........... .......... 1
   (3) Kampa (fillet) ........... .......... 1
   The rest should be as before.
VIII.—Mañcha-bandha (for temples and palaces) (123–143):

(a) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
</tr>
<tr>
<td>(2) Padma (cyma)</td>
</tr>
<tr>
<td>(3) Kampa (fillet)</td>
</tr>
<tr>
<td>(4) Kampa (fillet)</td>
</tr>
<tr>
<td>(5) Vapra (cavetto)</td>
</tr>
<tr>
<td>(6) Kumbha (pitcher)</td>
</tr>
<tr>
<td>(7) Kampa (fillet)</td>
</tr>
<tr>
<td>(8) Kandhara (dado)</td>
</tr>
<tr>
<td>(9) Kampa (fillet)</td>
</tr>
<tr>
<td>(10) Paṭṭa (band)</td>
</tr>
<tr>
<td>(11) Kshepana (projection)</td>
</tr>
<tr>
<td>(12) Ālinga (fillet)</td>
</tr>
<tr>
<td>(13) Kampa (fillet)</td>
</tr>
<tr>
<td>(14) Prati (fillet)</td>
</tr>
<tr>
<td>(15) Vajana (fillet)</td>
</tr>
</tbody>
</table>

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

(b) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
</tr>
<tr>
<td>(2) Ambuja (cyma)</td>
</tr>
<tr>
<td>(3) Kshepana (projection)</td>
</tr>
<tr>
<td>(4) Vapra (cavetto)</td>
</tr>
<tr>
<td>(5) Kumuda (torus)</td>
</tr>
<tr>
<td>(6) Kampa (fillet)</td>
</tr>
<tr>
<td>(7) Kandhara (dado)</td>
</tr>
<tr>
<td>(8) Kampa (fillet)</td>
</tr>
<tr>
<td>(9) Paṭṭikā (band)</td>
</tr>
<tr>
<td>(10) Kampa (fillet)</td>
</tr>
<tr>
<td>(11) Karṇa (ear)</td>
</tr>
<tr>
<td>(12) Vajana (fillet)</td>
</tr>
<tr>
<td>(13) Prati (fillet)</td>
</tr>
<tr>
<td>(14) Vajana (fillet)</td>
</tr>
</tbody>
</table>

(c) 26 parts:

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

(d) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Paṭṭika (fillet) same as before;</td>
</tr>
<tr>
<td>(2) Kandhara (dado)</td>
</tr>
</tbody>
</table>

The rest as before.
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(e) 26 parts:

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

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

(a) 18 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janman (plinth)</td>
<td>1½</td>
</tr>
<tr>
<td>2</td>
<td>Kshudra-kampa (small fillet)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Abja (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kumbha (pitcher)</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Āliṅga (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Prati (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

(b) 22 parts:

<table>
<thead>
<tr>
<th>Part</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>Kshudra-kshepana (small projection)</td>
<td>1½</td>
</tr>
<tr>
<td>3</td>
<td>Ambuja (cyma)</td>
<td>4½</td>
</tr>
<tr>
<td>4</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Abjaka (small cyma)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kumbha (pitcher)</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>Kshepana (projection)</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Paṭṭikā (band)</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Vājana (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

(c) 23 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pāduka (plinth)</td>
<td>2½</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>Kandhara (dado)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>Kumuda (astragal)</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
</tbody>
</table>
(8) Kampa (fillet) ... ... 1
(9) Kandhara (dado) ... ... 1
(10) Vājana (fillet) ... ... 1
(11) Antarita (fillet) ... ... 3
(12) Pratī (fillet) ... ... 2
(13) Vājana (fillet) ... ... 1

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

These are decorated with lions, etc. (174).

X.—Padma-bandha (for the temples of gods and goddesses) (170–194):

(a) 21 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) Padma (cyma) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) Kampa (fillet) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Kumbha (pitcher) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5) Kshepana (projection) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6) Adhah-padma (lower cyma) ... ... 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7) Karna (ear) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(8) Kampa (fillet) ... ... 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Patṭikā (band) ... ... 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Kampa (fillet) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Kandhara (dado) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(12) Paṭṭa (band) ... ... 2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(b) 21 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Upāna (plinth) ... ... 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) Padma (cyma) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) Kumuda (astragal) ... ... 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Kampa (fillet) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5) Padma (cyma) ... ... 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6) Kampa (fillet) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7) Gala (dado) ... ... 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(8) Kshepana (projection) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Padma (cyma) ... ... 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Kapota (dove-cot) ... ... 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Kampa (fillet) ... ... 1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
(c) 21 parts:
   (1) Abja (cyma) as before;
   (2) Kampa (fillet) .......................... 1
   (3) Krṣa (ear) ............................... 2
   (4) Kampa (fillet) .......................... 1
   (5) Antarita (fillet) ....................... 2
   (6) Prati (fillet) ........................... 1
   (7) Vājana (fillet) ......................... 1
   The rest as before.

(d) 19 parts:
   (1) Janman (plinth) ......................... 3
   (2) Padma (cyama) ........................... 1
   (3) Kandhara (dado) ......................... 1
   (4) Padma (cyama) ........................... 1
   (5) Kumbha (pitcher) ....................... 5
   (6) Padma (cyama) ........................... 1
   (7) Kampa (fillet) ........................... 1
   (8) Krṣa (ear) ............................... 1
   (9) Padma (cyama) ........................... 1
   (10) Kapota (dove-cot) ..................... 1
   (11) Aliṅga (fillet) ......................... 1
   (12) Antarita (fillet) ..................... 1
   (13) Prati-vājana (fillet) ............... 1

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

XI.—Kumbha-bandha (195-239):

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

### ADHISHTHĀNA

(b) 24 parts:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>¾</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>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Kampa (fillet)</td>
</tr>
<tr>
<td>1</td>
<td>Kapota (dove-cot)</td>
</tr>
<tr>
<td>1</td>
<td>Vâjana (fillet)</td>
</tr>
<tr>
<td>1 ¼</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>1</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Kumbha (pitcher)</td>
</tr>
<tr>
<td>1 ¼</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1</td>
<td>Nimna (drip)</td>
</tr>
<tr>
<td>1</td>
<td>Kshepaṇa (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-paṭṭa (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>Kshepaṇa (projection)</td>
</tr>
<tr>
<td>1 ¼</td>
<td>Padma (cyma)</td>
</tr>
<tr>
<td>1 ½</td>
<td>Kandhara (dado)</td>
</tr>
<tr>
<td>1 ½</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 ¼</td>
<td>Kshudrābja (small cyma)</td>
</tr>
<tr>
<td>2(½)</td>
<td>Kapota (dove-cot)</td>
</tr>
<tr>
<td></td>
<td>Prati-vājana (fillet), the remainder.</td>
</tr>
</tbody>
</table>
(d) 26 parts:

<table>
<thead>
<tr>
<th></th>
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<tbody>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| The rest should be discreetly made. These should be decorated with sharks, etc. and kshudra-nāśi (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 katākas. These are suitable for temples and palaces (248). XII.—Vapra-bandha (240–248):

(a) (?) 31 parts:

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

XIII.—Vajra-bandha (249–259):

(a) 31 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman</td>
<td>plinth</td>
<td>1</td>
</tr>
<tr>
<td>(2) Kampa</td>
<td>(fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(3) Padma</td>
<td>(cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>(4) Kampa</td>
<td>(fillet)</td>
<td>2</td>
</tr>
<tr>
<td>(5) Kandhara</td>
<td>(dado)</td>
<td>1</td>
</tr>
<tr>
<td>(6) Kampa</td>
<td>(fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(7) Padma</td>
<td>(cyma)</td>
<td>1</td>
</tr>
<tr>
<td>(8) Vajra-kumbha</td>
<td>(round pitcher)</td>
<td>2</td>
</tr>
<tr>
<td>(9) Saro-ruha</td>
<td>(cyma)</td>
<td>½</td>
</tr>
<tr>
<td>(10) Kampa</td>
<td>(fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(11) Karṇa</td>
<td>(car)</td>
<td>½</td>
</tr>
<tr>
<td>(12) Kampa</td>
<td>(fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(13) Ambuja</td>
<td>(cyma)</td>
<td>½</td>
</tr>
<tr>
<td>(14) Kapota</td>
<td>(dove cot)</td>
<td>2</td>
</tr>
<tr>
<td>(15) Prati-vājana</td>
<td>(fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(16) Kandhara</td>
<td>(dado)</td>
<td>2</td>
</tr>
<tr>
<td>(17) Kampa-padma</td>
<td>(fillet and cyma)</td>
<td>1</td>
</tr>
<tr>
<td>(18) Vajra-patṭa</td>
<td>(round band)</td>
<td>2</td>
</tr>
<tr>
<td>(19) Padma-kampa</td>
<td>(cyma and fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

XIV.—Sri-bhoga (260–280):

(a) 27 parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman</td>
<td>plinth</td>
<td>2½</td>
</tr>
<tr>
<td>(2) Kshudra-kampa</td>
<td>(small fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(3) Ambuja</td>
<td>(cyma)</td>
<td>3</td>
</tr>
<tr>
<td>(4) Kshudra-padma</td>
<td>(small cyma)</td>
<td>½</td>
</tr>
<tr>
<td></td>
<td>(it is attached to the small karṇa, line 275)</td>
<td></td>
</tr>
<tr>
<td>(5) Karṇa</td>
<td>(car)</td>
<td>1</td>
</tr>
<tr>
<td>(6) Kampa</td>
<td>(fillet)</td>
<td>½</td>
</tr>
<tr>
<td>(7) Kshudrābja</td>
<td>(small cyma)</td>
<td>3½</td>
</tr>
<tr>
<td>(8) Kumuda</td>
<td>(astragal)</td>
<td>3</td>
</tr>
<tr>
<td>(9) Padma</td>
<td>(cyma)</td>
<td>½</td>
</tr>
</tbody>
</table>
### XV.

**Ratna-bandha (281–296):**

| (1) | Janman (plinth) | 1 3/4 |
| (2) | Kshudra-vājana (small fillet) | 3 1/2 |
| (3) | Vājana (fillet) | 1 1/2 |
| (4) | Padma (cyma) | 1 |
| (5) | Asana (seat) | 1 |
| (6) | Ratna-vapra (jewelled cavetto) | 4 1/2 |
| (7) | Kampa (fillet) | 4 1/2 |
| (8) | Nimna (drip) | 1/2 |
(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-patța (jewelled fillet)  
(17) Padma-kampa (cyma and fillet)  
(18) Karna (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 Vishnu (lines 307-309).

XVI.—Paṭṭa-bandha (297-304):

26 parts:

(1) Janman (plinth)  
(2) Vājana (fillet)  
(3) Mahābjā (large cyma)  
(4) Padma-kampa (cyma and fillet)  
(5) Nimna-kampa (drip and fillet)  
(6) Padma (cyma)  
(7) Mahā-patța (large band)  
(8) Padma-kampa (cyma and fillet)  
(9) Kandhara (dado)  
(10) Kshepana-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)
<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(6) Antarita (fillet)</td>
</tr>
<tr>
<td>(7) Prati (fillet)</td>
</tr>
<tr>
<td>(8) Vājana (fillet)</td>
</tr>
<tr>
<td>(9) Kandhara (dado)</td>
</tr>
<tr>
<td>(10) Kampa-padma (fillet and cyma)</td>
</tr>
<tr>
<td>(11) Vṛtta-kumbha (round pitcher)</td>
</tr>
<tr>
<td>(12) Padma-kshepaṇa (cyma and projection)</td>
</tr>
<tr>
<td>(13) Karṇa (ear)</td>
</tr>
<tr>
<td>(14) Kampa-padma (fillet and cyma)</td>
</tr>
<tr>
<td>(15) Kapota (dove-cot)</td>
</tr>
<tr>
<td>(16) Vajana (fillet)</td>
</tr>
</tbody>
</table>

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

(b) 19 parts:

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

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

(c) 26 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
</tr>
<tr>
<td>(2) Kampa (fillet)</td>
</tr>
</tbody>
</table>
**HINDU ARCHITECTURE**

**ADHISHTHĀNA**

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

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

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

(d) 24 parts:

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

(?) 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:

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

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

### XIX.—Sri-kānta (359–372):

36 parts:

| (1) Upāna (plinth) | ... | ... | 3 |
| (2) Kshudropāna (small plinth) | ... | ... | 1 |
| (3) Mahāmbuja (large cyma) | ... | ... | 8 |
| (4) Kshudrābja (small cyma) | ... | ... | 1 |
| (5) Kandhara (dado) | ... | ... | 1 |
| (6) Padma (cyma) | ... | ... | 1 |
| (7) Paṭṭikā (band) | ... | ... | 3 |
| (8) Kshudra-kampa (small fillet) | ... | ... | 1 |
| (9) Padma (cyma) | ... | ... | 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) Āliṅga (fillet) | ... | ... | 1 |
| (21) Prati (fillet) | ... | ... | 1 |
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 Vishnu (line 387).

Projections (lines 318-409):

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

Janmādi-vājanāntaiḥ cha aṁśānāṁ tad viśeshataḥ \( 1 \) (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 kshepaṁ sarve yathā-śobhaṁ tu kārayet \( 1 \)
Uppāna-tuṅga-samāṁ vāpi tat-pādana-vivardhanāt \( 1 \)
Tūṅgena tri-vidhānām cha tri-pādaṁ nirgamaṁ bhavet \( 1 \)
Vaprochchaṁ tu samaṁ vāpi yāvat kumuda-nirgamaṁ \( 1 \)
Kumudochchaṁ vapra-paṭṭāntaiṁ paṭṭikā-nirgamaṁ bhavet \( 1 \)
Tat-samāṁ nirgamaṁ vāpi paṭṭāṁ gopāna-nirgamaṁ \( 1 \)
Kśudra-paṅkaja-sarvēhaṁ tat-samāṁ nirgamaṁ bhavet \( 1 \)
Yathā-śobhaṁ balat sarvam aṅgānāṁ sahito(-āṁ) nyaset \( 1 \)

These general rules are illustrated by giving in danda (rod) and hasta (cubit) measures the projections of some plinth (lines 402-409).

For a comparative study and general knowledge of the subject the details of the bases employed in early European architecture are given below. Each column has its particular base:

I.—Tuscan order (Gwilt, Encycl., Art. 2555):

Base of the column 12 parts:

<table>
<thead>
<tr>
<th></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{4}{14} )</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:

| (1) Fillet | .. | .. | 1½ | 20 |
| (2) Torus | .. | .. | 5 | 22½ |
| (3) Fillet | .. | .. | 1¼ | 20½ |
| (4) Scotia | .. | .. | 2 | 20 |
| (5) Fillet | .. | .. | 1¼ | 22 |
| (6) Two beads | .. | .. | 2 | 22½ |
| (7) Fillet | .. | .. | 1¼ | 22 |
| (8) Scotia | .. | .. | 2 | 21 |
| (9) Fillet | .. | .. | 1½ | 24 |
| (10) Plinth | .. | .. | 6 | 25 |

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

| (1) Apophyge | .. | .. | 1.080 | 18.960 |
| (2) Fillet | .. | .. | 0.450 | 19.320 |
| (3) Bead | .. | .. | 1.080 | 18.960 |
| (4) Torus (horizontally fluted) | .. | .. | 6.120 | 22.500 |
| (5) Fillet | .. | .. | 0.450 | 22.500 |
| (6) Scotia | .. | .. | 6.000 | 21.840 |
| (7) Fillet | .. | .. | 0.450 | 23.640 |
| (8) Torus | .. | .. | 5.760 | 24.960 |
| (9) Plinth | .. | .. | 11.880 | 26.520 |

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

| (1) Torus | .. | .. | 3 | 22 |
| (2) Fillet | .. | .. | 1½ | 20½ |
| (3) Scotia | .. | .. | 1½ | 20 |
| (4) Fillet | .. | .. | 1¼ | 21½ |

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### HINDU ARCHITECTURE

#### ANU-GRIHA

<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>(5) Two beads</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>(6) Fillet</td>
<td>$\frac{1}{2}$</td>
<td>$21\frac{3}{4}$</td>
</tr>
<tr>
<td>(7) Scotia</td>
<td>$1\frac{1}{2}$</td>
<td>$21\frac{1}{2}$</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>$\frac{1}{4}$</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>(1) Congé</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>(2) Fillet</td>
<td>$1\frac{1}{2}$</td>
<td>20</td>
</tr>
<tr>
<td>(3) Torus</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>(4) Fillet</td>
<td>$\frac{1}{4}$</td>
<td>$20\frac{1}{4}$</td>
</tr>
<tr>
<td>(5) Scotia</td>
<td>$1\frac{1}{2}$</td>
<td>20</td>
</tr>
<tr>
<td>(6) Fillet</td>
<td>$\frac{3}{4}$</td>
<td>$21\frac{3}{4}$</td>
</tr>
<tr>
<td>(7) Bead</td>
<td>$2\frac{3}{4}$</td>
<td>$21\frac{1}{4}$</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>$\frac{1}{4}$</td>
<td>$21\frac{1}{4}$</td>
</tr>
<tr>
<td>(9) Scotia</td>
<td>2</td>
<td>$20\frac{3}{4}$</td>
</tr>
<tr>
<td>(10) Fillet</td>
<td>$\frac{1}{4}$</td>
<td>23</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 u.)

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

Ambaram cha vyayaṁ jyotir gaganāṁ cha vihāyasi ā

Anantām cha vāntārākhāṁ cha prastaram (pushkalan) chāshadvāmphā lupāṇ ā—(M., xvii, 174-175.)

**ANU-GRIHA**—The roof of a house.

*Cf. Karṣa-kilāya-sambandho'nugriham setuḥ—'The fastening of the roof of a house to the transverse beam by means of iron bolts is called Setu.'—(Kautiliya-Artha-sāstra, Chap. lxv, p. 166.)

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ANU-SALA

ANU-SALA (cf. ŠALA)—An ante-chamber, a hall or room behind or at the side of a main hall.

Mānasāra, xxvi : 9, 19, 23 :

(a) Shodasaṁśakam ādhikyaṁ bhāgaṁ harmya-viśālakam 1 (7)
Ekāṁśaṁ karṇa-kūṭaṁ syād dhārāntara(m) śivāṁśakam 2 (8)
Dvi-bhāgenānu-sālā cha tad-arḍham chāntarālakam 1 (9)
Saptāṁśena mahā-sālā harmyam etat tu vinyaseta (10)

(b) Athavāśṭādasāṁśe tu kūṭa-hāra cha pūrvavat 1 (16)
Shad-bhāgena mahā-sālā chaṭuṭ-h-sālā tri-bhāgikam 1 (17)
Madhya-sālā yugāṁśena bhadra-sālā cha madhyame 1 (18)
Anuśālā cha madhye cha chaïka-bhāgena bhadrakam 1 (19)

(c) Ekona-viṁśad-amśena ashaṭa-bhūmi-viśālakam 1 (21)
Ekaïka-kūṭa-vistāraṁ mahā-sālā sarāṁśakam 1 (22)
Anuśālā tri-bhāga vā bhā(ha)raṇtara(m) dvi-bhāgikam 1 (23)
Mahā-sālā tri-bhāgena bhadra-sālā viśālatā 1 (24)

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

Vedāśraṁ vaṣaśraṁ vā vrīttam chaivaṁ proktāneka-liṅga-
mūle 1
Ekānekkān chokta-liṅge śivāṁśe kuryād dhārā shoḍaśādi-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.

Shadaṁśaṁ chaṭtare karṇe uttarāṁśaṁ tad-ūrdhake 1

(M., xiii, 121.)

Purvottara-pradesa tu kampanam chaṭtaraṁśakam 1
Dviṁśakam cha tri-paṭṭaṁ syāt tad-ūrdhe chaṭtaraṁ bhavet 1

(M., xiv, 59-60.)

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

(1) Intercolumnation :
Mula-pāda-viśālāṁ vā tāt-tri-pāda-viśālakam 1
Etat kumbhāṅghrikaṁ proktam antarālaṁ cha yojayet 1

(M., xv, 231-232.)
(2) Referring to corridor of the fifth storey:
   Tasmāt tri-mūla-harmyāntaṁ tad-dvayor mūla-deśake
   Antarālaṁ prakurvita pārśve sopāna-samīyutam
   Sarva-pradakṣhiṇaṁ kuryād yuktyā dvāraṁ prakalpayet
   (M., xxiii, 20–22, see also 23–39.)

(3) Interior parts of a building:
   Gopurair maṇḍapādyaiś cha chāntarāle tvalindake
   (M., lxix, 8, see also xxx, 60.)

(4) ‘The second maṇḍapa of a temple, between the ardha-maṇḍpa and the shrine, J. B.’
   Cf. Gorakshakaṁ bhairavam āñjaneyaṁ Sarasvatīm Siddhi-vināyakam cha
   Chakāra pañchāyatanāntarāle bālendu-mauli-sthita-manaso yaḥ

(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, Pāvugaḍa Taluq, no. 46, pp. 122 ; Translation, line 14, 203, Roman Text, v. 9.)


(7) Antarāle yathā yuktyā maṇḍapākāram vinyaset
   (M., xxiii, 39.)

ANTARIKSHA—A quarter.
   Jayante tat-pare saumye antarikshe’ka-pūrvake
   Mrige chaivantarikshe vā bhrīṅgarāja-mṛshe tathā
   (M., vii, 39.)

A synonym of the lupā or pent-roof:
   Ambaram cha vyayaṁ jyotir gaganaṁ cha vihāyasi
   Anantam cha antarikshaṁ cha pushkalam chāśhtadāhā lupāḥ
   (M., xviii, 174–175.)

ANTARIKSHA-KĀNTA—A class of ten-storeyed buildings.
   (M., xxviii, 14–15, see under Prāṣāda.)

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, drikka, and maṇḍa, etc.—(M., xvi, 46–47.)
A crowning moulding of the pedestal and the base:

(1) Tad-urdhve’ntaritam chāṁśaṁ tat-samam prativājananam
ekaṁ chāntaritam chordhve sārdhāṁśaṁ prativājanam

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

Āliṅgam aṁśakaṁ chaiva tat-samāntaritam tathā
Āliṅgam aṁśakaṁ chordhve aṁśenāntaritam 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 nimnonnataya sthitam
Nirvāṁśameva tat sarvam kartṛ-vaṁśaṁ bhaved dhruvam

(M., lxix, 16, 17.)

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

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

(M., xl, 51, 52.

ANTAR-MANḌALAM—The circular court in the interior of a compound.
Antar-mandalam ārabhya mahāmaryādiśantakam
Paṁcha-kuṭ(d)asya chotsedham pratyekaṁ paṁchadhā bhavet

(M., xxxi, 57-58.)

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

(M., xii, 216.)

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

(M., ix, 362.)

ANTAR-VIŢHI—Internal roads, lanes, in a village or town.
Antar-viţhi chaika-pakṣaṁ bāhya-viţhi dvi-pakshaka

(M., ix, 396.)

ANTAḤ-PURA—The female apartments.

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HINDU ARCHITECTURE

ANTAH-SĀLĀ

(1) Rāmāyaṇa (Cock) :

II. 3, 13 : Antah-purasya dvārāṇi sarvasya nagarasya cha 1
II. 14, 29 : Dadarśaṁtaḥ-puraṁ śrīmāṇ nānā-dhvaja-gaṇāyutam 1
II. 14, 66 : Nirjagāma ... sāgara-hrada-saṁkāsāt sumant-ro'ntah-purach chhubhāt 1
II. 15, 18 : Ityuktvāntahpura-dvāram ājagāma purāṇavit 1
V. 4, 30 : Sa hema-jāmbu-nada-chakravālam mahārha-muktāmaṇi bhūhitāntam 1
Parārghya-kālāguru-chandanārharhaṁ sa Rāvaṇāntahpuraṁ pravivesā 11
II. 15, 47 : Saṁriddham antahpuraṁ āviveṣa ha 11
Tatodri'-kīṭa-chala-megha-sannibham mahāvimāno-
pama-veśma-saṁnyutam 1
VII. 42, 27 : Purvāhñe dharma-kārīṇi kṛtāvā dharmena dharmavit 1
Śeshaṁ divasa-bhāgārdham antahpura-gato bhavet 11

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 kanyāntahpurē ... rāja-kanyām ... sapta-bhūmi-ka-
prāśāda prānta-gatām ... bhaja 11
Iha rājñās tu tanaya Pāṭalītyasti kanyakā 1
Uparyantah-pure śa cha ratnam ityabhirakshyate 11
Prāvīṣya so'driśriṅga-traṅgā-vātāyanena tām 1
Antahpuraṁ dadarśāthā supṭāṁ rahasi Pāṭalim 11
Pravrajākās cha gatvaiva vātāyana-pathena saḥ 11
Prāvīṣyāntah-puraṁ prāpa supṭāṁ niśi nṛpaṁ nāśmaṇāṃ 11

(3) When the great minister, Verggade of the female apartments (antahpura),
great master of robes ’ ...—(Ep. Carnat., Vol. vii, Shikar-
pur 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 PRĀKĀRA.)

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

Antah-sālā yathā-dvārāṁ daṇḍakasyoktavat kuru 1—(M., xxxv, 281.)

ANTAH-SĀLĀ—Inner wall, internal partition.

Antah-sālam-iti prāktam bāhya-sālam-ihochyate 1

(M., xl, 114, see also xxxvi, 79 ; xl, 44.)
ANTIKÅ—A class of the two-storeyed buildings.  

\(M., \text{xx,} \ 94, \ 26-27, \ \text{see under Pråsåda.}\)

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).

\[\text{Tad (prati)-urdhve sârdha-pañchåmsam pâdåyåmañ triñyakam} \]
\[\text{Antimañ cha dvi-bhågañ syåd vedikodayam īritam} \]

\(M., \ \text{xxxiii,} \ 226-227.\)

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

\[\text{Mañḍapam nava-talåm kuryåd bhavanam anya-rañgañ vâdhiman-}
\[\text{dåpakåram} \]
\(M., \ \text{xi,} \ 144.\)

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

\(M., \ \text{xvi,} \ 43, \ \text{see under Mañcha.}\)

APACHCHHÄYÄ—A light shadow.

\(\text{See Avachchhâyå.}\)

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.

\[\text{Pratyekåm tri-vidham proktåm sañchitañ chåpy-asamchitam upa-}
\[\text{(apa)-asamchitamityeva} \]
\(Kåmiķågama, \ \text{xlv,} \ 6-7.\)

\[\text{Utsedhe månah grihyåm chet sthänakañ tat prakåthyate} \]
\[\text{Viståre månah samkalpya chåsanañ tad uditåtim} \]
\[\text{Pariñåhe päde våpi månah śayanam īritam} \]
\[\text{Āsanañ sañchitañ proktåm sthänakañ syåd asamchitam} \]
\[\text{Apasañchitañ śayanam chet tat tri-vidha-harmyake} \]

\(M., \ \text{xix,} \ 7-11.\)

\[\text{Sañchitasañchitañm cha ainśair āyådibhir yutam} \]
\[\text{Apasañchita-harmyåñm tithyantañ shåd grahiṣhyate} \]

\(M., \ \text{xxx,} \ 173-174.\)

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

Compare the lists of mouldings given under Adhishtha and
Upapitha.

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

(M., xxviii, 18, see under Prasāda.)

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

Chatur-bhujam tri-netram cha jaṭā-mukuta-bhūshītam
Varadābhaya-sarinyuktaṁ kṛishṇa-parasu-dhāriṇam

(Abhayāṁ dakshīne . . .—(M., vii, 159.)

Purve cha tvabhayam . . . —(ibid., 166.)

Varadāṁ chābhayāṁ pūrve vāme tu dvāra-hastakam)

(M., xii, 120-121.)

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

Varadābhaya-hastaṁ cha jaṭā-mukuta-maṇḍitam—(M., ii, 39.)

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

Nṛpiṇāṁ abhishekārthāṁ maṇḍapam—(M., xxxiv, 38.)

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

ABHYAVAḤĀRA-MANḌAPA—A dining-hall.

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

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

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

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

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

AMRITA-NANDANA—A pavilion with 58 pillars.

(Matsya-Puṟāṇa, Chap. ccli, v. 8, see under MANḌAPA.)

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

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

Cf. Lupākārādi jaḍānāṁ māṇayen māṇavit-tamaḥ

Ambarādyashtadhāmāṁ niḍānāṁ lupamāṇayet—(M., xviii, 329-330.)
AMBuja—Lotus, the cyma (see Abja and Padma).

Cf. Tad-dvayör chāmbujāṁ chordhe kapotochchāṁ guṇāṁśaka

(M., xiii, 57.)

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

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

Aratni (see under Áṅgula)—A measure.

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

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

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

According to this Ágama '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 frequently from the Rig-Veda onwards. (R.-V., viii, 80, 8; A.-V., xix, 57, 6; Aitareya Brāhmaṇa, viii, 5; Satapatha-Brāhmaṇa, vi, 3, 1, 33, etc.) as denoting a measure of length (ell or cubit), the distance from the elbow to the tip of the hand. The exact length nowhere appears from the early texts. (Macdonell and Keith, Vedic Index, i, 34.)

Satapatha-Brāhmaṇa also vii, 1, 2, 6.
Kauśika-Sūtra, 85 (Pet. Dict.): Bāhur vā arathiṁ

Arkā-kānta—A class of the eleven-storeyed buildings.

Evaṁ tu vajra-kāntam syād arka-kāntam ihoccyate
Tad eva śālā-prānte tu pārśve chaikena saushtikam
Tad-dvayor antare deśe tat-saṁmaṁ kshudra-hārayoh
Pūrvarat kūṭa-vistaṁ kṣaṁ haṁśa-paṇjaraṁ
Tan-madhye tu tri-bhāgena kshudra-śālā-viśālataḥ (tā)
Tat-pārśve tri-tri-bhāgena hāra-madhye sa-bhadrakam
Kshudra-śālā-tri-bhāgena madhya-bhadraṁ samanvitam
Kshudra-hārā cha sarveshāṁ nāsikā-paṇjarānvitam
Madhye madhye mahānāśi netra-śālā cha pārśvayoḥ
Sarvālaṁkāra-saṁyuktam shad-vidham (ekādaśa-talam) parikūrītam

(M., xxix, 25-34.)

Argala—A bolt or pin for fastening a door.

Argalamāṁ dakṣiṇe bhāge vāma-bhāge tu talpakam
Kavāṭa-yugmaṁ kartavyam kokilārgala-saṁyutam
(Kāmikāgaṇa, lv, 49, 52.)
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ARDHA-MĀNḌAPA

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

Kampam ekaṁ tad-ūrdhve cha ekenārgalam eva cha

(M., xiv, 331, note.)

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

Ardhāṅga-dṛiṣyamāṇaṁ cha tad ardha-chitram iti smṛtam

(M., li, 10.)

Chitrāṅgam ardha-chitrāṅgam ābhāṣāṅgaṁ tridhochyate

(M., li, 8.)

Sthāvaram jaṅgam vai dāru-sāilam cha lohajam
Chitraṁ vā chārdha-chitram cha chitrābhāsam athāpi vā

(M., lvi, 14-15.)

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

Paśchima-mūla-tale madhye koshṭhe liṅgam adbhumtam
Aṭhavārdha-nārīśvara(m) sthānakaṁ—(M., xix, 224-225.)

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

Sarveshām api dārūnāṁ sandheḥ prānte tu yojayet
Yatheshṭaṁ phaṇa(m)-saṅgrāhyaṁ chodayed vistarāntakam
Mūḷagre kilakaṁ yuktaṁ ardha-prāṇam iti smṛtam
Tad eva dvi-lalāte cha vistarārdhā-chandrarvat
Madhye cha danta-sāmyuktam agra-mūle tu yojayet
Sesham tu pūrvvat kuryāt mahāvṛitam iti smṛtam

(M., xvii, 97-102.)

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

(1) Idam āyādikaw chārdha-māṇḍape śiṣṭa-māṇḍape

(Kāmikāgama, l, 68.)

Ardha-māṇḍapa-dakshāṁśe vighneśa-nṛṭta-rūpiṇam

(ibid., lv, 73.)

(2) 'On the west wall of the ardha-māṇḍapa in front of the rock-cut Jambukesvara shrine at Tiruvellarai.'—(Inscription no. xn, Ind. Ant., Vol. xxxiv, p. 268.)

(3) The 'court in a temple next to the sacred shrine.' Winslow, Tamil Dictionary (loc. cit.).
ARDHA-SĀLĀ


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

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

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

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

Ardha-sālā viśeṣo’sti chordhva-sālā-samanvitam
Madhya-kosṭhāṁ dvi-pārśve tu chārdha-sālā-samanvitam

(M., xx, 67, 73.)

Netra-sālārdha-sālā cha bhadra-sālādī-bhūṣhitam—(M., xxvi, 67.)
Bhadra-sālā mahā-nāśī chārdha-sālādhyalaṅkṛitam—(M., xxv, 34.)

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

Nakṣatra-mālāṁ api chārdha-hāram
Suvarṇa-sūṭram paritaḥ stanābhyāṁ

(M., l, 297–298.)

Cf. Brīhat-Saṁhitā, LXXXII, 32.

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

Etat tu sarvato-bhadram alakṣāṅkritir īhochyate
Tad eva karnavaśād varṇaṁ prastīryāt tu sarvaśaṁ
Uttaraḥ prāg-uktāṅghriḥ syāt tad-vaśāt parito nṛṣet
Tad evāntam alakṣaṁ cha karnayaṅ chottaram vinā

(M., xvi, 185–188.)

ALANṆĀRA-MANḌAPA—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 MANḌAPA.)

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

(i) ‘Alinda-sābdena śālā-bhitter bāhye yā gamanikā jālakāvritāṅgaṇa-sammukhā kriyante’ (commentary on Brīhat-Saṁhitā or Kīrāṇa-tantra, see

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below). By the word 'alinda' is understood the lattice-covered path beyond the wall of a hall and facing (or in front of) the courtyard. Cf. Amarakōśa (2, 2, 12).

(2) Senāpati-nṛpatināṁ saptatī-sahite dvīdhā-kṛite vyāse
Śālā-chatur-daśa-kṛite pāṃcha-trīṁśad-vṛite 'alindaḥ
‘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.’

Pramitāṁ tvēka-śālaṁ tu śubhadaṁ tat prakīrtitam
Senāpāti-nṛpādinaṁ saptatī śahite kṛite
Vyāse chaturdaśa-kṛite śāla-mānāṁ vinirdiśet
Paṃcha-trīṁśad-kṛite nyātrālinda-mānāṁ bhavech cha tat
‘The word might as well be rendered by balcony, gallery.’

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

Apratishiddhālindaṁ samantato vāstu sarvato-bhadrāṁ
‘An edifice with uninterrupted terraces on every side is termed Sarvato-bhadra.’

Nandyāvartam alindaiḥ śāla-kuḍyāt pradakshiṅāntargataiḥ
‘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-śālakam
Chatuḥ-śāla-grīhāṇāṁ tu śālālindaka-bhedataḥ
Śata-dvayaṁ tu jayante pañciśat-pañcha teshvapi
Tri-śālāni tu chatvāri dvi-śālāni tu pañchatdha
Eka-śālāni chatvārī ekālīndāni vachmi cha
Ashṭā-viṁśad-alindāni griñḥāṇi nagarāṇi cha
Chaturbhīṣṭa saptaṭhīś chaива pañcā-paṁchāsad eva tu
Shaḍ-alindāni viṁśāva ashṭābhīr viṁśa eva hi
Ashṭalīndaṁ bhaved evam nagarādau griñḥāṇi hi

(Kāmikagama, xxxv):
Āsāṁ (=śālānām) agre tu alindāḥ syuḥ pradhāné vā viṣeṣhataḥ
Eka-dvi-tri-chatuṣṭ-paṁcā-saṭaṭālīndā-sāmyutaḥ
Prīṣṭhe pārṣve tathāiva syuḥ isṛṭa-deśe'thavā punaḥ
Pṛithu-dvāraś cha dvārāṁś cha eva eva prakāla-yayet
Alīndāḥ prīṭhu-dvārena samo vā chārīḍha-mānataḥ
Alindevaṁ dvāram syād anyatra-yay-eva eva tu
Alindasya samantāt tu bhāgenaikena-vārakam

See also ibid., L, 74, 75, 87.
Ibid., L, 201 (the synonyms of alinda).
... āndhāraṁ grihaṁ ādyakaṁ
Parimaṇḍaṇaṁ śālīṇḍa vā alindasyābhidyānakaṁ

(Chāntaraṇāyānāvāndine—(M., LXXIX, 8.)
Urdhvoryakva-talānaṁ tu chaika-bhāgena-ālīndakaṁ

(M., xxiv, 45, etc.)

(6) See the views of the corridors (Pallabha Architecture, Arch. Surv., Ncw. Imp. Sce, Vol. xxxiv, plates vi, vii, viii, ix.)

ALPA—A class of buildings. (Kāmikagama, xlv, 53, see under MĀLIKA.)

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

(M., xxxiv, 106.)

AVACHCHHAYA—A dim light, shadowless spot, a light shadow.
Kanyā-vṛishabhab-māsaḥ cha-avachchhāya na vidyate
Meshe cha mithune chaiva tula-sīṁha-chaṭuṣṭaye
Evaṁ hi dyavaṅgulaṁ nyastāṁ vṛiṣchikāśadha-minayoh
Chatur-āṅgulaṁ prakartavyaṁ dhanuḥ-kumbhau śaḍ āṅgulaṁ
Makareśṭāṅgulaṁ proktam apachchhāyāṁ viṣeṣhataḥ

(Cf. Vitruvius, Book ix, Chap. viii, under SAṆKU.)

AVALAMBANA—A pendant.
Bāhu-valaya-dāma cha skandha-mālā-valambanam

(M., l, 15.)

AVASATHA (see Pratisraya) the rest-house, a house.
Rāmyā-navaṣathāṁ chaiva datvāmuṁ lokamāṣritāḥ
‘Having given away a charming house, he attained the other world.’—(Homadri, p. 646.)
Ramyāṁś chāvasathāṁ datvā dvije bhya divam āgataḥ ।

‘Having given away charming houses to the twice-born and gone to heaven.’ (Mbh. Anusāsanika-parvan, Chap. cxxxvii, v. 10).

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

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

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

Referring to the Baudhā images:

Sthānākarśa chaśanaṁ vāpi śīrāhāsanādi-saṁyutam ।
Aśvattha-vṛiksha-saṁyuktaṁ kalpa-vṛikṣaṁ tathā nyasat ।

(M., LVI, 3-4.)

AŚṬA-TALA—The eighth storey.

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

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

Evāṁ śrēṣṭhaṁ tvāśṭa-tale sarvālaṅkāra-saṁyutam ।
Janmādi-stūpi-paryantaṁ chāṅga-mānam ihochyate ।
Saikāṣṭha-paṁchakāṁśa-harmye tuṅgaṁ vibhājite ।
Ādhaṁ tuṁ caśaḥ-bhāgena vedāṁśaṁ charaṇāyatam ।
Tad-arthaṁ valabhyutsedhaṁ sārdhaṁ vahnyāṁsām anghrikam ।
Sa-trī-pādaṁśakaṁ maṇḍham ārdhvye pādaṁ gunāṁśakam ।

Tad-arthaṁ chordha-maṇḍhaṁ syāt tri-pādaṁśaṅghri-tuṅgam ।
Sa-pādaṁśaṁ prastarottuṅgaṁ dvyaṛdhaṁśaṁ charaṇāyatam ।
Tad-arthaṁ prastarotsedhaṁ jaṁghāyamāṁ cha sārdhakam ।
Prastaraṁ chaika-bhāgena dvyaṁśa-pādaṁśaṅghrikam ।

Urdha-maṇḍhaṁ tri-pādaṁ syāt sa-bhāgaṁ pāda-tuṅgam ।
Ekāṁśaṁ prastarotsedhaṁ tad-ārdhve cha tri-bhāgikam ।
Tat-trī-bhāgaika(ā) vediṁ(h) syād dvi-bhāgaṁ gala-tuṅgam ।

Sa-pādaṁ chaikaṁśaṅkam chordhaṁ śiṁaḥ-śeṣam śikhodayam ।
Kechit tad eva tuṅge tu sapta-bhāgaṁ hikaṁ tathā ।
Urdhvoṁdaṁ-pāda-mūle tu yuṅktyāṁśaṁ maṃsākam ।
Talāṇāṁ chaika-bhāgena karpā-harmyāvṛitaṁ nyasat ।
Antaraṁ(ḥ) prastaropetaraṁ sarvālaṅkāra-saṁyutam ।

Tasyāṁtaśayaṁ-bhāgena kuryād āvartālindakam ।
Mūle bhāge pādaṁśaṁ chordheṛdha-talaṁśakam ।
Netra-sālārdha-sālā cha bhadra-sālādi-bhūshitaṁ ।

Toraṅair niḍa-sālādi nāsikāṁbhir alaṅkṛitaṁ ।
Kosha(h)c sālādi-madhye cha chordha-sālā cha maṇḍitaṁ ।
Nāsikā-pañjara-sālā kūṭa-koshe tu bhūshitaṁ ।
Nāsikā-pañjarāḍyasya bhadra-sālyair alaṅkṛitaṁ ।
Kshudra-sālā-pradesha tu sarvālaṅkāra-saṁyutam ।

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ASHTA TALA

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

ASHTA-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), āṅghri (dwarf pillar), prastara (entablature), grīva (a platform or neck), sikhara (tower) stūpi (dome), grīva-maṇcha (a projecting seat at the neck) and vedikā (a raised platform).—(M., xix, 80-85.)

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 APASAMGHITA.)

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

AMŚARU—The rim, the edge.

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

(M., xxvi, 47-76.)

(M., LXX, 90-91.)

(M., xix, 7-11; xxx, 173-174, see under APASAMGHITA.)

(M., l, 117.)

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

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

Cf. M., xlit, 176.

AGARA—A house, a room, a cell.

For synonyms, see Amarak śa (II, 2, 5).

Cf. (1) Rāmāyaṇa (Cock):

V. 3, 18: Koshṭhāgārāvataṁśikām...nagarīm!
II. 3, 44: Koshṭhāgāra-yudhāgāraṁ kṛitvā saṁnicchayān bahūn!
VI. 127, 56: Aneka-śataṁ bhavān kośaṁ koshṭhāgāraṁ grihaṁ baldam!

(2) Mahābhārata (Cock):

XII. 69, 54: Bhāḍāgāra-yudhāgāraṁ yodhāgāraṁ cha sarvaśaḥ!
Aśvagāra gajāgāraṁ balādhiḥkaranaṁ cha!
XII. 86, 121: Bhāṇḍāgāra-yudhāgāraṁ prayatnenaḥbhīvardhayet!
I. 134, 11: Prekṣhāgāraṁ suvihitam chakrus te tasya śilpinaḥ!
Rājnaḥ sarvāyudhopetaṁ striṇāṁ chaiva närarshabhā!
I. 134, 14: Mukta-jāla-parikshiptaṁ vaidurya-mani-śobhitam!
Sāta-kumbhamayaṁ divyaṁ prekṣhāgārām upāgatam!
IV. 23, 16: Yad etan nartanāgāraṁ matsya-rājena kāritam!
Divyā-ātra kanyā nṛtyanti rātrau yānti yathāgriham!

(3) Mānasāra (xxv, 29, etc.):
Tale tale bhadra-koshṭhāsramāgāraṁ parikīrtitam!
(4) Dharmma-sāstra-prachoditam yogi-(ā)gāram idaṁ proktāṁ suribhiḥ pariveshitam ī
   ‘Āgāra, abode, room, covered place, cell.’ Flect.—(Skt. and Old
   Canarese Inscriptions, no. cxxx, line 3, Ind. Ant., Vol. xiii, p. 222, note 44.)
(5) Vikhyātā śāntalākhyā sā Jina-gāram akārayat—‘The celebrated
   lady had this Jina temple made’.—(Ep. Carnat., Vol. ii, no. 62, Roman
   Text, p. 59, last line, Translation, p. 148, last line.)

ACHCHHĀDANA—A roof, the eighth covering moulding from
   the top of the entablature.
   (Kānikāgama, lxxx, see under Prāsāda.)

ĀDIKA—Literally first or principal, ? a fast conveyance.
   Ādikāṁ syandanaṁ śilpiṁ śibikā cha ratham tatha ī
   Sarvair yānam iti khyātaṁ śayanam vakshyate tatha ī
   (M., iii, 9-10.)

Ā(R)DRA-PŪSHĀKRITI (see under Liṅga)—A kind of phallus
   looking like the rising sun.
   Liṅgākāram ihochyate . . .
   Daivikam dividimākāram mānush(a)mā(r)a-pūshākriti(ḥ) ī
   (M., lxx, 237, 240.)

ĀDHĀRA—The basement, the plinth.
   Dvitalānāṁ alāṅkāraṁ vakṣhye samkshipyate’dhuna ī
   Upānādi-stūpi-paryantam ashtāvimsat vibhājite ī
   Ādhārochchāṁ guṇāṁśaṁ syāt pāda-tūṅgaṁ shaḍ-amśakam ī
   (M., xx, 1, 3-4.)
   Janmādi-stūpi paryantaṁ chāṅga-mānam ihochyate ī
   Saikāśhta-paṅchakāṃśaṁ harmye tuṅgaṁ vibhājite ī
   Ādhāraṁ chāśhta-bhāgena vedāṁśaṁ charanāyataṁ ī
   (M., xvi, 48-50.)
   Uttaraṁ vājanādhdram ādhayeṁ śayanam tathā ī
   Uddhtitaṁ cha mūrdhakaṁ chaiva mahā-tauli svavāṁśakam ī
   Prachchḥādanasy(a)m ādhāram etat paryāyam iritam ī
   (M., xvi, 56-58.)
   Parimāṇa-virodhena rekhā-vaishamya-bhūṣita ī
   Ādhāras tu chatur-dvāraṁ chatur-maṇḍap-sobhitaḥ ī
   Sata-sṛṅga-samāyukto Meruh prāṣāda-uttamaḥ ī
   Maṇḍapās tasya karttavyā bhadraṁ tribhir alāṅkṛitaḥ(ḥ) ī
   Ghaṭanākāra-mānānāṁ bhinnā bhinnā bhavanti tc (prāṣādāḥ) ī
   Kiyanto yesu chadhārā nirādhārās cha kechana ī
   (Garuḍa-Puṇāṇa, Chap. xlvii, vv. 38-40.)
   Valabhī chhadirādhdhāra ī
   (Hemachandra, Abhidhāna-chintāmāni, 1011, Pet. Dict.)

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HINDU ARCHITECTURE

ĀPĀNA


ĀNDOLA—A swing, a hammock.

Tad-ūrdhve paṭṭikāṁ nyasya kilāgre cha kabanḍhanam ā Chaturbhiḥ śrīnkhala-yuktam āndolaṁ chaikatopari ā Deva-bhū-sura-bhūpānāṁ anyeshāṁ śayanārthakam ā (M., xliv, 69–71.)

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

Kāmikāgama, I :
Pañjaro(rāṇ) chārdha-bhāgo vā tri-pādo vātha bhāgikaḥ ā Alindāndhārikāndhāra-hārā bhāgena kalpitāḥ ā II (74)
Nava-bhāga-tri-bhāgo vā vyāsa-nāli-grīhānviṭaḥ ā Bahir āndhārikāndhāra-hārā bhāgena vistṛtāḥ ā II (76)
Paṁchālinḍāṁ śat-kuḍyaṁ bahir āndhārikāvṛitām ā II (83) Āndhārāndhāri-hāroktā-khaṇḍa-harmya-viśeṣhitam (vimāṇam) ā II (91)

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

ĀPANA—A shop, a market-place.

(1) Rāmāyana (Cock) :

(2) Rājataraṅgini, I, 201, etc. : Riddhāpaṇaṁ . . . nagaram ā

(3) Mahābhārata (ibid.) :
XII. 86, 8 : Chatvarāpaṇa-sobhitam (puram) ā XIII. 30, 17 : (Vāraṇāsim) . . . samṛiddha-vipanāpaṇām ā II. 21, 25 : Mālyāpaṇānāṁ cha dadrisuḥ śriyam uttamām ā

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IX. 25, 33: Vipāṇyāpāṇa-paṇyāṇām
Comm. Nilkantha: Vipaṇailḥ paṇya-vithikā
Āpaṇā haṭṭāḥ paṇyāṇi vikreya-dravyāṇi

(4) Vāpi-kūpa-taḍāga-kuṭṭima-maṭha-prāśāda-satrālayān
Sauvarṇa-dhvaja-toraṇāpāṇa-pura-grāma-prapā-maṇḍapān
... vyadhāpayad ayaṁ Chaulukya-chudāmaṇiḥ

(Śridhara’s Deva pattana Praṣasti, v. 10,
Ep. Ind., Vol. ii, pp. 440-441.)

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

Devānaṁ-piye Piyādasi lājā hevaṁ āhā (: magesu-pi me nigohāni
lōpāpitāni (: chhāyopagāni hosamti pasumunisānaṁ ; ambāvaḍikyā
lōpāpitā (;) adhak(o)s(i)kyāni pi me udu-pānāni (2) khāṇāpitāni (;)
nimśidhiya cha kālāpitā (;) āpānān ime bahukāni tatā tatā kālāpitāni
paṭibhogyāc 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. Bühlert.

(Pillar edict of Asoka, no. vii, lines 2-3,
Ep. Ind., Vol. ii, pp. 270, 274.)

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

Sarvāvāni deva-devināṁ bhaṅga-manam ihochyate
Ābhāṅga-sama-bhaṅgarh chaati-bhaṅgam tridhā bhavet

(M., lxvii, 95-96.)

ĀBHĀSA—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-vaśat proktanāṁ chhandādīnāṁ śāntikotsedham
Nava-tale tri-paṇḍha-viḍham vai vipulaṁ kanyāśādi-śreshtham
pravakshyate
Kramatas tri-pādam arda-karaṁ pādaṁ cha idam saṁkalpam
abhāsām idam —(M., ix. 103-104.)
Eka-bhūmi-vidhiṃ vakṣhye lakṣaṇaṃ vakṣhyatė'dhunā
d Jāṭiś chhandanāṃ vikalpaṃ tu chābhāsaṃ tu chatur-vidham
Pūrva-hastena saṃ-yuktāṃ harmyaṃ jāṭir iti smṛitam
Chhandāṃ tri-pāda-hastena vikalpaṃ syat tad-arḍhakam
Ābhāsaṃ chārdha-hastena harmyādīnāṃ tu mānayet

(M., xix, 1-5.)

Eka-tri-pādam ardhaṃ cha pāda-hastāṃ yathā-kramam
Jāṭiś chhandanā(m) vikalpaṃ cha-ābhāsaṃ chatur-vidham
Etat tad eva saṃyuktāṃ harmyāṇāṃ māna-kalpanaṃ

(M., xxx, 175-177.)

Pavilions of some particular shape:

Devānāṃ bhū-surāṇāṃ cha maṇḍapaṃ jāṭi-rūpakam
Bhūpānāṃ maṇḍape sarve chhandā-rūpam itīritam
Vaiśyakānāṃ tu sarveshāṃ vikalpaṃ cheti kathyate
Śudrānāṃ maṇḍapaṃ sarvaṃ chābhāsaṃ iti kīrtitam

(M., xxxv, 547-550.)

In connexion with doors:

Sapta-viṁśodayaṃ hy-evam tad-arḍhaṃ vistṛitatm bhavet
Evaṃ jāṭi-vaśāt proktām chhandādīnāṃ pravakṣhyate
Trayoviṃśa-śatāntaṃ syāḥ chhandā-dvāra-viśālakam
Paṇḍha-viṁśāṅgulaṃ ārabhya dvi-dvyaṅgula-vivardhanāt
Eka-viṁśāṅgulaṃ ārabhya dvi-dvyaṅgula-vivardhanāt
Eka-viṁśā(m)-śatāntaṃ syād vikalpa-dvāra-viṣṭritam
Nava-paṅktyaṅgulaṃ ārabhya dvi-dvyaṅgula-vivardhanāt
Eka-paṅktyaṅgulaḍāḥikyaṃ śatāntaṃ ābhāsa-viṣṭritam

(M., xxxix, 28-35.)

In connexion with the phallus:

Jāṭiḥch-chhanda-vikalpaṃ cha-ābhāsaṃ tu chatur-vidham

(M., lxi, 49.)

A kind of glass of which idols and statues are made:

Brahmā-viṣṇu-mahēśānāṃ lakṣaṇaṃ vakṣhyate’dhunā
d Hirāṇya-rajaṭenaiva tāṃreṇaiva śile vāpi
Dārve vā sudhe vāpi śarkersbhāsa-mṛittelā(-bhīḥ)
Etais tu navadhā dravyai(ś) chottamādi trayāṃ trayam
Chalaṃ chāpy-achalaṃ chāpi nava-dravyais tu nirmitaḥ
Lohajār mṛīt-sudhā chaiva śarkersbhāsa-mṛittelā
t Chala-dravyam iti proktam anyeshāṃ chāchalaṃ viduḥ

(M., li, 1-7.)
ABHĀSA

AN ENCYCLOPAEDIA OF

Three kinds:

Chitrāṅgam ardha-chitrāṅgam ābhāsāṅgaṁ tridhochyate 1
Sarvāṅgaṁ dṛiṣya-mānaṁ yat chitram evam prakathyate 1
Ardhāṅga-dṛiṣyaṁanāṁ cha tad ardha-chitram iti śrītām 1
Ardhārdha-darśanaṁ (dṛiṣya)-mānaṁ ābhāsam iti kathyate 1

(M., LI, 8-11.)

Uttamaṁ lohajaiṁ bimbaiṁ pīthābhāsam tu chottamai 1

(iibid., 19.)

Cf. Eka-kāle kriyaiṁ sarvaiṁ sudhā-mṛit-kaṭa-śarkaraiḥ 1

(iibid., 24-25.)

Berānāṁ dravyaiṁ ityuktai . . . lohajai vā śile’thavā 1
Dāravāhāsa-ratnena sudhā-mṛit-kaṭa-śarkarā(aiḥ) 1
Ghanaṁ vāpy-aghamaiṁ vāpi kuryat tu śilpi(a)vit-taṁai 1

(M., LXXII, 15-17.)

(2) Śilodbhavānāṁ v(b)iṁbānāṁ chitrābhāsasyai vā punai 1
Jalādhivāsanaiṁ praktaṁ vrīshendrasya prakṛtitai 1

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

(3) Pratimā saptadghai prakta bhaktaṁ añiḥ sudha-vṛiddhaye 1
Kāṇchani rājaiṁ tāmri pārthivi śailajai śrītai 1
Vārkshā cha-lekhyaiā vēti mūrti-sthānaii saptai vai 1

‘Ālekhyai and ‘ābhāsa’ seem to have the same meaning and indicate the same material.—(Bhavistya-Purāṇa, Chap. cxxxi, vv. 2, 3.)

(4) Indhanāi cha vinyasyai cha vinyai 1
Tasmin loshtaii vinyaii palaiśi chhādayet punai 1
Palalābhāsakaii paścād brīyābhāsais tushais tathai 1
Āchchāḍyādhibhiathaśi śiścchei chhākhāṁ prajjāvateti punai 1

(Vāstu-viṣyā, ed. Ganapati Ṣastri, xvi, 32-33.)

(5) Another class of buildings:

(Jāti) Chhandaiṁ Vikalpam Ābhāsam ekaie tu dvisarāṁkhyai 1

(Kāmikāgama, i, 13.)

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

(6) Suprabhedāgama, xxxiv, 3-4 (refers to the image of Īśvara):
Chitram chitradham evaṁ tu chitrābhāsaiṁ tathaiva cha 1
Sarvāyava-saṁpruṇaiṁ dṛiṣyaṁ tach chitram uchyate 1
Ardhāyava-saṁdṛiṣyaṁ ardhā-chitraṁ chaiva cha 1
Paṭe bhittai cha yo(ya) likhyaiṁ chitrābhāsam ihochyate 1

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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:

Mrinmayāṁ yadi kuryāṁ chech chhūlanaṁ tatra prakalpayet
Lohajaṁ cha viśesheṇa madhūchchhhīṣṭena nirmitam—(ibid., 31.)

(7) Lohajātve madhūchchhīṣṭam agnimārdrikitas tu yat
Vastreṇā śodhayet sarvaṁ doshaṁ tyaktvā tu śilpinā II
(Karaṇāgama, xi, 41.)

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

(9) Sauvarṇī rājatī vāpi tāmṛi ratnamayī tathā
Śailī dārumayī chāpi loha-sīsa-mayī tathā
Ritikā-dhātu-yuktā vā tāmra-kāṁsa-mayī tathā
Sudhā-dāru-mayī vāpi devatārčchā praśasyate
(Matsya-Puṇḍa, Chap. cclviii, vv. 20-21.)

(10) Mrinmayī dāru-ghaṭītā lohajā ratnamayī tathā
Śailajā gandhajā chaiva kaumudi saptadhā smṛita
Kāṁsamayī gandhajā chaiva mṛinmayī pratimā tathā
(Agni-Puṇḍa, Chap. xlvi, vv. 9-10.)

(11) Mṛinmaye prativ(b)imbe tu vaset kalpa-yutaṁ divi
Dāru-pāśhāṇa-dhātuṁ nāṁ kramāda-guṇādhipam
Mṛinmaye vāhane datte yat phalam jāyate bhuvi
Dārute tad-daśa-guṇam ślāje tad-daśadhīkam
Ritikā-kāṁsa-tāmṛādī-nimīte deva-vāhane
Datte phalam āpnoti kramāt śata-guṇādhipam
(Maḥānirvāṇa-Tantra, xiii, 22, 30, 31.)

(12) Svarṇādi-lauha-bimbe cha dha-garbhāṁ na karāyet II (4)
Kāśṭha-pāśhāṇa-bimbe cha yat sandhau vidhīr uchyate II (6)
Yat bimbe cha krite dravyāṁ svārṇāṁ tāmṛāṁ tu mṛinmaye
Saile kāśṭhe ishtikā-chūrṇāṁ bimbeṁ tatra prachakshate II (3)
(Bimbamāna, 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-khanda of the Skanda-Puṇḍa, Ind. Ant., Vol. iii, p. 194, c. 1, last para.)
Gf. 'Again, when the people make images and chaityas which consist of gold, silver, copper, iron, earth, lacquer, bricks, and stone, or (?) and when they heap up the snowy sand (lit. sand-snow, ? abhāsa), they put in images or chaityas two kinds of 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. ṢAMALAṆTA and AMALASĀRA)—A massive circular stone supporting a vase known as kalāsa. It figures as the crowning member of śikhara (tower), as the crown of the simulated roofs, and as the cushion-shaped portion of the capital of massive columns (of Aśoka and at Elephanta). In śikhara it has a structural purpose to serve, while in other places it is a mere ornament. It has been frequently referred to by Fergusson, Burgess, Hanell, Coomaraswamy and their followers, but rarely occurs in the Silpa-śastras or other Sanskrit texts. The following line has been quoted by some writer from some text of the Mayamata Silpa-śastra:

Tathamalaka-pakvābhām dirgā-vṛttam cha golakam 1

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-VANTIKĀ-PITHA—Chairs with many legs.

(Mahāvagga, vv. 10, 2.)

ĀYA (see under ŠADVARGA)—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,
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) Pürveṇa phalino vṛkṣhaḥ ksṛta-vṛkṣhaḥ tu dakṣiṇe
Pāṣchimena jalaṁ śṛesṭhaṁ padmotpala-vibhūṣhītam
Uttare saralais tālaṁ śubhā syāt pushpa-vāṭiṁ
Sarvatas tu jalaṁ śṛesṭhaṁ sthiram asthiram eva cha
Pārśve chāpi kartavyaṁ parivārādikālayam
Yāmye tapovana-sthānam uttare mātriṁ-griham
Mahānasaṁ tathāgneye nairṛtye'tha vināyakam
Varuṇe śrīnivāsaṁ tu vāyavye griha-mālikā
c
Uttare yajña-sālaṁ tu nirmālya-sthānam uttare
Varuṇe soma-daiyatye balī-nirvapaṇam śrītam
Purato vṛishhabha-sthānam śeshe syāt kusumāyudhaṁ
c
Jale vāpi tathāśāne Vīśnus tu jala-sayyāpi
Evam āyatanaṁ kuryāt kuṇḍa-maṇḍapa-saṁyutam

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

(2) Paṁchāyatana-madhye tu Vāsudevaṁ niveśayet

(Agni-Purāṇa, Chap. xliii, v. 1.)

(3) Devatāyatana-vāpi-kūpa-tāḍāgādi-nirmāṇam

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

(4) Chatuḥ-shaśṭi-padaṁ kuryāt devāyatanaṁ sadā

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

Pura-madhyam samāsritya kuryād āyatanaṁ raveḥ

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

(5) Rāmāyaṇa (Cock):

I. 5, 13: purīṁ . . . devāyatanaiś chaiva vimānair api
sobhitam
I. 13, 37: yājñāyatanaṁ
I. 77, 13: devatāyatanāṁ
II. 6, 4: śrīmatyāyatane vishnoṁ
AYADI-KARMAN

AN ENCYCLOPAEDIA OF

II. 6, 11: sitabhra-sikhara-bheshu 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, ii, 80, 30, etc. (ibid.)

Devayatana-chaityeshu

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

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

Kāpā iva hi sarpāṇām ayatanāni
Chhāndogyā-upanishad, 6, 8, 2, etc. (ibid.):
Sa yathā śakunīḥ sūtreṇa prabaddha disāṁ disāṁ patitvānyat-
trāyatanamalabdhvā bandhanam evopāśrayate

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

(11) Śrī-Nānigasvānū devayatananāṁ kārāpitam

The temple of the illustrious god Nānigasvāmin was caused to be
made.'—(Atpur Inscript. of Śakti-kumāra, line 1-2, Ind. Ant., Vol. xxxix,
p. 191.)

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

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

Evaṁ tu daṇḍakam (grāmāṁ) proktam tasyāyāmam ihochyate
Vistārād dvi-daṇḍena vardhayed dviguṇāntakam
Yaḥ śubhāyādi-karmārtham daṇḍa-hinādhikarān tu vā

(M., ix, 12-14.)

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

Pādānāṁ api sarvesāṁ lakṣaṇāṁ vakhṣyate'dhunā
Āyāmaṁ cha viśālaṁ cha āyādi bhūshaṇādikam—(M., xv, 1-2.)

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HINDU ARCHITECTURE

AYÁDI-SHAD-VARGA (see under Shad-varga.)—The six formulas for the verification of correct dimensions called āya, vyaya, tīksha, yoni, vāra, and aṁśa or tithi.

Evam āyādi shad-vargaṁ kuryāt tatra vichakṣaṇāṁ (ṇaḥ) ।

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

Vedaṁśaṁ chaṅghri-tūngam chārdhāṁ prastarotshedham ।
Tad-dvayaṁ āyika-pādam sārdhāṁśaṁ prastaram uttuṅgam ।
Tad-ūrdhvāṅghri guṇaṁśaṁ tad-ardham ūrdhva-maṅchochchham ।

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

(1) Nāgasya vāmake yāmye kuryād ārāma-dēsakam ।
Pushpodyānaṁ tataḥ kuryāt mukhya-bhallaṁ tate'pi cha ।
Nṛttāgāraṁ tataḥ kuryān nānā-nṛttāṅganāṁ cha ।

(M., xl, 119-121.)

(2) Prāntaṁ-chhāyā-vinir-muktā na manojñā jalāsayaḥ ।
Yasmād ato jala-śrānteshvārāmān viniveśayet ॥

'Considering that water reservoirs without shade on the margin are not lovely, one ought to have gardens laid out on the banks of the water.'

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

(3) Rāmōyana (Cock):

II. 51, 23: āramodyāna-sampennāṁ ... rājadhānim āramais ... cha vihārais ... cha sobhamānam(-naiḥ) saman-tataḥ ॥

Śobhitām ... purim ॥

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

Vihāreshu ... ārāmeshu ... tathodyāne ॥

(5) Garden:

(6) Pleasure-garden houses, orchards:

Ārāmany-atanot sarāṇ sarobhiś sobhitāntarāḥ
Utphulla-kaṁja-kiṁjalka-puṁja-piṁjariṁtāntaraiḥ

(Two pillar inscriptions at Amaravati,
o.no. A, Inscr. of Keta, II, v. 42,
Ep. Ind., vi, p. 152.)

(7) Satra-prapā-praśraya-vṛṣhootsargga-vāpi-kūpa-taḍāgārāma-devālayā-
di-karaṇopakaraṇārtham cha

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

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

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

(9) Grove (Dr. Lüders):

Yamoḍa-pushkaraṇīnāṁ paśchimā pushkaraṇi udāpāno ārāmo stambho
. . . śilā paṭṭo cha—‘a tank, the western tank of these twin tanks, a
reservoir, a grove, a pillar and this stone slab’ (was caused to be made).

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

(10) Nānā-desā-prabhava-supḥala-vṛāta-bhārati-namra-vṛikṣa-śrenī-
nīyama-khachitaḥ śāla-saṁgupta-madhyāḥ
Ārāmo’yaṁ surabhi-sumanorāji-saṁdarajamānaḥ nānā-virullal
tasaraniḥ pūṛṇa-kāmāḥ sadāstām

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

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

ĀLAMBANA—The base, plinth of a railing (vedi) or balustrade.

Sarveshāṁ mukha-bhadraṇāṁ syāt lakṣaṇāṁ vakṣhyate’ dhunā
Śikharālambanaṁ chādau tat pālikāvasānakam

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

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

62
joined by a rail forming an ornamental parapet to a balcony. See Indian Architecture, p. 13, Mahasudassana Sutta, 1, 59: Chullavagga, vi, 3, 3.

ALAYA—A temple, a house.

Rāmesvara ghananāṭapa-vapra-saudhāramālayaṁ samatanot sama-tārasajñāḥ—'he erected a temple (ālaya), adorned with a solid hall (man-ṭapa), a wall (vapra), and a plastered mansion (saudha) to Rāmesvara'.

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

ALIṅGA (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, līv, 2, see under Prāsāda).

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

A similar moulding of a throne:

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

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

(A.-V., ix, 6, 5; Taītt. Brā., i, 1, 10, 6; iii, 7, 4, 6, Śat. Brā., xii, 4, 4, 6; Chhand. Upa., iv, 1, 1; Apa. Śambha Śrauta Sūtra., v, 9, 3; Apa. Dh. Sūtra., ii, 9, 25, 4; A.-V., xiv, 2, 6.)

ĀVARANA—Minor and associated deities.

(M., xv, 400.)

ĀVĀSA—A residence, a dwelling-house.

Āvāsa-vāsa-vēṃādu pure grāme vaṇik-pathe II
Prāsādārāma-durgeshu devālaya-māṭheshu cha I

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

Nirjagāma nṛpāvāsān manya-māṇaḥ priyaṁ mahat I

(Rāmāyaṇa, ii, 15-28.)

ĀVRITA (see PRĀKĀRA)—An enclosure.

Sikhare chāvrite pāre sabhā-ṣaṇḍapa gopure . . . māṇayet I

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

(1) Kāmikāgama, xxxv :

Evāṁbhūtasya vāsasya samantān manḍapāṁ nayet II (97)
Pañcā-bhāgāvasānāntam kuryād āvrita-manḍapam II (98)
Haṣṭa-mānena vā kuryāt tri-hastād arddha-vriddhitāṁ I
Pañcā-daśa-kārāntaṁ tu kuryād āvrita-maṇḍapam II (99)
Maṇḍapena vinā vāpi tena mānena pīṭhikā II (100)

(2) Suprabhedāgama, xxxi, 137 :

Prākāra-bhītīm āśrītāya kuryād āvrita-maṇḍapam I

ĀVESANA—An architectural office, a studio, a place where art works are taught and carried out.

Āvesanāṁ śilpi-sālā prapā pāṇīya-sālikā I—(Amarakōśa, ii, 5, 7.)

ĀŚRAMA (see under ŚOḍAŚA-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-room and other houses and flower gardens, orchards and the surrounding walls.

Surebhyaḥ puraṭāḥ kāryo yasyāgneyyāṁ maḥānaśaṁ I
Vā(? ka)pi-nirgamane yena pūrvvataḥ sa(t)ra-maṇḍapam II
Gandha-pushpa-grīhaṁ kāryyam aiśānyāṁ paṭṭa-samnyutam I
Bhāṇḍāgāraṁ cha kauberryāṁ gosṭhāgāraṁ cha vāyave II
Udagāśrayaṁ cha vārṇyāṁ vātāyaṇa-saṁvītam I
Samit-kusendhana-sthānam āyudhānāṁ cha nairīte II
Abhyāgatālayaṁ ramya-saśāyāsana-pādakam I
Tojaṁ-dīpa-sad-bhṛityaṁ yuktam dakśināto bhavet II
Grihāntarāṇi sarvāṁ sajalaṁ kadaḷi-grīhaḥ I
Paṅcā-varṇāṁ cha kusumail doḥitali prakalpayet II
Prākāram tad-bahir dadyāt paṅcā-hasta-pramāṇatāl I
Evaṁ vishvāśramāṇaṁ kuryād vanaśi chopavanair yutam II

(Garuḍa-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-STORY
THE ELEVATION TOWARDS

NOTE:-

All these types may be
as temples and domestic
with slight difference
be indicated in the sec.

The other five types will
with proportions as for
6 parts as height
Kamalanga and Brah
Meru-Kāñṭa = 30 part.
THE SITE PLANS
ĀSANA PLAN OF 100 PLOTS

NOTE:
THE DETAILS OF THIS PLAN HAVE BEEN OBTAINED FROM SILPA-RATHA ETC.
A class of buildings in which the breadth is the standard of measurement; the temples in which the idol is in the sitting posture.

(M., xix, 7-11, see under 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:

Daśamāṇ śata-padaṁ syān nāmanam(nāma) āsanaṁ īritam

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

The seat underneath the base of a pillar:

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

(M., xv, 31.)

The sitting posture (of the Garuda image):

Evāṁ tu śayanāḍīnāṁ āśanāṇāṁ cha dārubhiḥ(rūni)

(M., xliv, 74.)

The sitting posture in connexion with the plumb-lines:

Evāṁ proktāṁ siṁha-rūpaṁ . . .

Śayanaṁ vā sthānakāṁ chāsanaṁ vā . . .

(M., lxiii, 44, 49.)

(M., lxxvii, 1-2.)
(2) Rāmāyaṇa (Cock):
   V, 15, 4: Bahvāsana-kuthopetām... (aśoka-vanikām)
   VII, 42, 16 f.: Bahvāsana-grīhopetām... aśoka vanikām
   ... praviśya Raghu-nandanaḥ
   Āsane cha śubhākāre pushpa-prākāra-bhūshite
   Kuśāstara-śaṁśtīrṇe Rāmaḥ saṁmīsāda ha

   Śalāsana (7, 5, 8); Brahma-yajamānayaç āsane (1, 8; 7, 4, 32; 9, 9, 12, 4, 15, etc.).

(4) Manu-Samhitā (ibid.):
   Sabhāsana (8,281); Sahakāṭyāsana (8,357); Rahaḥ sthānāsaṇam (6,59); āsaneshaṇapakalpitesu (3,208); and Kumāra-sambhava (7,12);
   Sāmprāptāya tvathītāye pradadyād āsanaṇaṅ (3,99); dadyāḥ chaivaśaṅnam svakam (4,154); cf.:
   Rājñī māhātmike sthāne sadyāḥ śaucaṁ vidhiyate
   Prajānāṁ parirakṣārtham āsanaṁ chāna-kāraṇam II (5, 94).
   Amātya-mukham...
   Sthāpayed āsane tasmin iva naḥ kārye kṣaṇe nṛṇīm II (7, 141).

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

(6) Nalopādkhyāna (ibid.) 5, 4:
   Āsanesu vīvīḍbḥeṣvāśīnaḥ

(7) Raghu-vamśa (ed. Cal. Bibl. 134), 2, 6:
   Sayyāsane‘dhyācharite preyasā
   Cf. padmāsana, bhadrāsana, vajrāsana, vīrāsana, and svastikāsana
   (see M. W. Dict., loc. cit.).

(8) Bahu-hathika-āsana bhagavato Māhādeva—'The seat of the blessed Māhādeva (under the banyan tree) Bahuhaustika (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—Chair, 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.)
THE WIDTH OF THIS FOUNDATION HAS BEEN TAKEN TO BE 3 CUNTS (THAT IS 2-61 INSTEAD OF 3 ROOMS)

MINOR PILLAR.

DWARF PILLAR.

UPA-PADA.

ELEVATION.

PLAN

SUGGESTED SECTION OF FOUNDATION

ISHTAKA

INDRA-KILA.
UPANA

UPANA.

FORT GATEWAY

INDRA-KOSA.

INDRA-KOSA.

WATCH TOWER
HINDU ARCHITECTURE

INDRA KILA(-KA)

ASTHANA-MANDAPA (see under MANDEPA)—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 āsthāna-maṇḍapam

(M., xxxiv, 208.)

Āsthāna-maṇḍapam kuryāt pushkariṇyām cha vāyave

(M., xl, 118.)

(2) Riksha-bhallāta-someshu bhaved āsthāna-maṇḍapam

(Kāmiṅgama, xxxv, 191.)

(3) See first Drākshārāma pillar Inscript. 1, 9, Ep. Ind., Vol. iv, pp. 329, 330, under MANDEPA.


(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.’


ĀSYA—A facia.

1

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

(M., xxiv, 55, see under PRASĀDA.)

INDRA-KANTA—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.

Phalaka bhājanordhve tu tad-urdhve chendrakilakam

Tatah pratimā-samyuktam sthāpayet sthapatir budhaḥ

(M., xii, 125–126.)

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

(Kauṭiliya-Arthaśāstra, Chap. xxiv, p. 53.)

67
INDRA-KOŠA— A projection of the roof of a house forming
INDRA-KOSHĪTHA—a kind of balcony, holes or jali work in
arches, cornelle, an opening in a parapet for shooting through.

Aṭṭālaka-pratoli-madhye tri-dhānushkādhiṣṭhānāṁ sāpī-dhānach-
chhīdra-phalaka-saṁhatam itiṇḍrakośam kārayet ā
(Kauṭiliya-Artha-sāstra, Chap. xxiv, p. 52.)

ISHTAKA—Brick, a building material, burnt (pakva, Sūt. Brā.,
vI, 1, 2, 22; vii, 2, 1, 7), naturally perforated (svayamātṛinnā, Taitt.
Sam., IV, 2, 9; 3, 2; etc., v, 2, 3), of all colours (Taitt. Sam., v, 7, 8),
circular (mandalā, Taitt. Sam., IV, 4, 5; v, 3, 9), cornerless (vīkāni,
Taitt. Sam., iv, 4, 3), gold-head or enamelled (vāmabhīt, Taitt. Sam.,
v, 2, 9; v, 5, 3), pot-shaped (kumbhā, Taitt. Sam., v, 6, 1). Thus the brick-
laying was already a developed art in the age of the Yajurveda
(1000 B.C.). But in 3000 B.C. burnt bricks were in use in Mohen-
jodaro, etc.

(1) Šilābhīś chesṭākair vāpi dārubhīḥ . . . (M., xxx, 95.)
Eka-dvā-daśā-bhūmyantaṁ chesṭāke dvā-daśāntataḥ ā
Harmyāṁ nirmāṇato vakshye prathamesṭaka-lakṣaṇam ā
(M., xii, 188-189.)

(2) Triṇādi-nirmitaṁ yo dadyāt paramēśvari ā
Varṣa-koṭi-sahasrāṇi sa vasēd deva-veśmani ā
Iṣṭākā-griha-dāne tu tasmāch chhāta-γuṇam phalam ā
Tato'yuta-γuṇam puṇyaṁ śīlā-geha-pradānataḥ ā
(Mahānīrāṉa-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
Yajñēṣvara (temple).'- (Velurpalaiyam plates, lines 47 to 63 ; no. 98, K. S.

(4) 'Mansions and large edifices may be built of burnt bricks.'
(Tandantottam Plates, no. 99, lines 26-38:

(5) 'The walls of the temple . . . are in great preservation, the
bricks, which compose them, are of well-burnt red earth, each measur-
ing 12 inches by 7 and 1 ½ thick, disposed with about one-eighth of an
inch of chunam between them, and the layers, being quite even, look
as if the plaster had just been stripped off.'
THE SITE PLANS
UGRAPITHA PLAN OF 36 PLOTS

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**NOTE:**

THIS IS AN AMPLIFICATION OF THE UPA PITHA TYPE
HINDU ARCHITECTURE

UGHCHHRAYA

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

(M., xxix, 10-11, see under Prāśāda.)

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

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

. . . chaika trimśat-vidhāne tu
Eka-shaśti-saṁādhiyaṁ padaṁ nava-saṁta-yutam
Evam īśvara-kāntaṁ syāt . . .

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

A class of the four-storeyed buildings.

(M., xxii, 44-46, see under Prāśāda.)

U

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

(M., xi, 138.)

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

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

UCHCHHRAYA—A kind of pillar, pillars of victory.

Giri-sīkha-ra-taru-taḷāṭṭāla-kopatalpa-dvāra-śaraṇopchchhraya (raised places of shelter) Kielhorn quotes also Drs. Indraji and Bühler who translate 'śaraṇa' by 'shelter' and 'uchchhraya' by 'pillars of victory'.

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

69
UNHISA—A headline running along the top of the banisters, a figure-head at the lower end of such a head line.

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

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

For details, see M., lix, 14-64, under TĀLA.

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

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

UTTAMBHA—A kind of rectangular building.

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

UTTARA—A rectangular moulding, a fillet. (For its synonyms, see M., xvi, 56-58 below.) It is used sometimes to signify the whole architrave or the beam, i.e. the lowest division of the entablature, which extends from column to column; also applied to the moulded frame which bounds the sides and head of a door or window opening. It also denotes a particular member of the pedestal and entablature and resembles the corona or the square projection of the upper part of the cornice, having a broad and vertical face generally plain.

(Cf. Rām Rāz, Ess. Arch. Hind., p. 25.)

(1) Mānasāra :
A crowning moulding of the pedestal :
Uttaraṁ chāmsākām chordhve kshepaṇārddhādhiṃbujam 1
Uttaraṁ chārdha-kampāṁ syāt tad-ūrdhve cha saro-ruham 1

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

A similar moulding of the column :
Adhishṭhānoparīṣṭ[hi]t tu chottarāḍho'vasānakam 1
Upāpiṭhoparīṣṭ[hi]t tu jannādau chottarāṇtakām 1
Pāḍāyāmāvāsānakāṁ cha adhishṭhānodayena cha 1

(M., xv, 7-9.)
UPA TULĀ.

TULĀ.

BHARA TULĀ

UPA TULĀ.
HINDU ARCHITECTURE

A similar moulding of the entablature:
Uttarordhve chatush-paṅcha-shat-saptāḥṣṭakaṁ bhavet
Pūrva-bhāgika-māṇena chottarocchhan guṇāṁśakam

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

Its synonyms (or terms of similar signification):
Uttaraṁ bājanam ādhāraṁ ādheyam śayanaṁ tathā
Uddhṛitaṁ cha mūrdhakaṁ chaiva mahātauli svavāṁśakam
Prachchhādanasyādhāram etat paryāyam īritam

(\textit{M.}, xvi, 56–58.)

(2) \textit{Vāstu-vidyā}, ed. Ganapati Sāstrī, IX, 1:
Atha vakshyāmi saṁkshepāt pāda-māṇam yathāvidhi
Uttaropānayor madhyā-gatam etat prakīrtitam

(3) \textit{Kānikāgama}, \textit{(liv}, see under \textit{Stambha}): The moulding at the top of the entablature.

(4) \textit{Suprabhedāgama} (\textit{xxxi}, 107, see \textit{Stambha}): A crowning moulding of a column.

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

\begin{quote}
Stambhaṁ vibhajya navadhā vahanaṁ bhāgo ghaṭo'sya bhāgo'nyah
Padmaṁ tathottaroshṭham kuryād bhāgena
\end{quote}

(\textit{Brihat-Samhitā}, \textit{LIII}, 29.)

\textbf{UTTĀNA-PAṬṬA}—A pavement.

Vyāḍhaṁ chottāna-paṭṭaṁ sakala-kanakhale . . . yaś chakāra—‘who made a broad pavement of (stone) slabs in the whole of Kanakhala.’

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

\textbf{UTSAVA} (\textit{see} \textit{Utṣedha})—The height of a draught animal (vāhana) in comparison with that of the idol of whom the former is the vehicle.

(1) Mūla-bera-vaśāṁ mānaṁ utsavodayaṁ īritam—(\textit{M.}, lv, 34.)
Brahmā vishṇu(ś cha)-rudrāṇāṁ buddhasya ja(ji)nakasya cha
Anyāś cha . . . mānaṁ tu saṁgraham
Evaṁ tu chotsavādināṁ sthāvaraṁ(m)-jaṁgamādināṁ

(\textit{M.} lxiv, 91–93.)

71
Vihaṅga-rāja-mānaṁ cha lakṣaṇaṁ vakṣhyate’dhunā 
mūla-bera-samottuniga(m) tat-trī-pāḍārdham eva vā ā
Utsavochcha-samaṁ vāpi dvi-guṇam tri-guṇam tu vā ā
Tri-guṇam vādhiṅkaṁ vāpi tach-chatur-guṇam eva vā ā
Evam navodayam proktam uttamādi trayam ārayam ā
(M., LXI, 1–5.)

Vṛiṣhasya lakṣaṇaṁ samyag vakṣhyate’dhunā ā
Vāyor abhimukhaṁ sthāpyaṁ pīṭhe vā chotsave’pi vā ā
Vimāne māndape vāpi chāropāri parinyaset ā—(M., LXII, 1–3.) ā

Three types :
Mūla-berodayam śreshṭha(m) tri-pādaṁ madhyamaṁ bhavet ā
Tuṅgārdham kanyasaṁ proktam tri-vidhaṁ chotsavodayam ā
(M., LV, 35–36.)
Berotsedha-samaṁ śreshṭhaṁ karnāntaṁ madhyamaṁ bhavet ā
Bāhvantaṁ kanyasaṁ proktam utsavam vṛiṣabhodayam ā
(M., LXII, 10–11.)

Nine kinds :
Evam liṅga-vaśat proktam vishṇu-bera-vaśo(ad u)chyate ā
Mūla-bera-samaṁ vāpi netrāntaṁ vā puṭāntakam ā
Hanvantam bāhu-simāntaṁ stanāntaṁ hṛidayāntakam ā
Nābhyaṁtaṁ meḍhra-simāntaṁ nava-mānaṁ chotsavodayam ā
Tad-ardham kautukotsedhaṁ kanyasādi trayam ārayam ā
(M., LXIV, 2 4–28.)

Athavā tena māṇena shoḍaśaṁsaṁ vibhājite ā
Ekaikāṁśakaṁ tasmāt paṁcha-viṁśaṁśakāntakam ā
Kanyasaṁ uttamāntaṁ syaṁ nava-mānaṁ utsavodayam ā
Athavā mūla-berasya keśaṁtaṁ tu bhruvaṁtaṁ ā
Netrāntaṁ nāśikāgrāntaṁ hanvantam bāhu-simākam ā
Stanāntaṁ hṛidayāntaṁ cha navyaṁtaṁ cha navodayam ā
Kanyasaṁ uttamāntaṁ syaṁ nava tad utsavodayam ā
Utsave chārdha-māṇena kautukodayam īrītam ā
Tan-mānaṁ chāṣhṭha-bhāgaikam nava-bhāgāvasānakaṁ ā
Kanyasaṁ uttamāntaṁ syaṁ nava-mānaṁ kautukodayam ā
(M., LV, 37–46.)

It is measured in the idol’s finger :
Mūla-berāṅgulaṁ chaiva māṇayed utsavodayam ā—(M., LV, 55.)
Athavā tena māṇena shoḍaśaṁsaṁ vibhājite ā
Ekaikāṁśakaṁ tasmāt paṁcha-viṁśaṁśakāntakam ā
Kanyasaṁ uttamāntaṁ syaṁ nava-mānaṁ utsavodayam ā
(M., LXI, 21–22.)
HINDU ARCHITECTURE

UTSAVA-MANDAPA—A festive hall.

See under MANDAPA and cf.:

Gopura-präkarotsava-maṅṭapair upachitaṁ śrīrāmaḥbhadrāya 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 adbhuṭa: they are respectively equal to the breadth, $\frac{1}{2}$, $\frac{1}{2}$, $\frac{1}{3}$, 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 $\frac{1}{2}$ 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 $\frac{1}{3}$ 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 $\frac{1}{4}$ of the breadth (ibid., line 23); and according to the literal meaning of the term 'sarvakāmika' this would make the building strong as well as beautiful. The fifth or last one is called 'adbhuṭa' 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 GAÑYA-MĀNA.

Six kinds of measurements are prescribed for an image: māna (full height of the image), pramāṇa (breadth), parimāṇa (width...
UDAPĀNA

or circumference), lambamāna (length by the plumb-lines), unmāna (thickness) and upamāna (measurement of the interspace, e.g. between the two feet, M., lv, 3–9, see under MĀNA). Of these, māna or height is stated to be compared with nine objects such as the adytum, door, basement, and the height of the worshipper, etc. (ibid., lines 11–14, see under MĀNA). In each case, the height of the idol admits of nine kinds as it is made equal to nine successive parts of the object (ibid., lines 15–33). When compared with the worshipper, it is equal to his full height, reaches his hair-limit (on the forehead), nose-tip, chin, arm-limit (to the shoulder), breast, heart, navel and sex-organ:

Kanyasād uttamaṁtaṁ syād yajamāṁdayaṁ param i
Keśāntaṁ nāśikāgrāntaṁ hanvantāṁ bāhu-sīmakam i
Stanāntaṁ ṕṛdayāntaṁ cha nābhyaṁtaṁ meḍhra-sīmakam i
Navadhā kanyasāntaṁ syāt sthāvaram jaṅgamodayaṁ i

(M., lv, 30–33.)

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

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

Ima-kshāyamada-pushkaraṇīṁ paśchima-pushkaraṇīṁ udapāna-
ārāma-stambhaḥ i—(Mathura inscriptions, no. 1, line 2, Cunningham, Arch.
Surv. Reports., Vol. iii, p. 30.)

See Bhāgavadgītā, ii, 46.

UDUMBARA—The threshold of a house, a door.

(1) Uchchhrayat pāda-vistirṇā sākha tad-vad udumbaraḥ—‘the side-frame of the door has a breadth of 1/4 of the altitude; likewise the threshold.’ Sākha-dvaye’pi kāryaṁ sārdhaṁ tat syād udumbara-yoh—‘the thickness of the two side-frames of a door is as many digits (aṅgulas) as the altitude numbers cubits, one and a half that measure gives the thickness of the threshold and upper timber.’

(Brihad-Saṁhitā, liii, 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’—(Prāśādamaṅḍana-Vāstu-śāstra of Sūtra-dhāra Maṅḍana, iii, MSS., Egg. 3147, 2253 fol. 15a.)
HINDU ARCHITECTURE

UDYĀNA

(3) Plaksha-dvāram bhavet pūrvaṃ 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-vistiṛṇa-mukhas tad-vad udumbaraḥ

(Ibid., Chap. cclxx, v. 20.)

(4) Vistarād dvi-guṇaṃ dvāraṃ kartavyaṃ tu suśobhanam

Udumbarau tad-ūrdhdhaṃ cha nyasech chhāśāṃ (?) sumāṅ

galaiḥ II

Dvārasya tu chaturthāmśe kāryau chaṇḍa-prachandakau II

Viśvak senāvat sadantau śikhārdhdhumbara-sriyāṁ II

(Agni-Purāṇa, Chap. xlii, vv. 19-20.)

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


UDDHrita—A synonym of uttara or a crowning fillet.

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

UDBHUTa—A kind of phallus.

(M., lii, 226, 233, 236, 238, 241, see under Linoa.)

UDYĀNA (cf. Ārāma)—A pleasure-garden.

(1) Rāmāyaṇa (Cock) II, 71, 21:

Eshā nātipratiṣṭā me punyodyānā yāsaśvini I

Ayodhyā dṛśyate dūrāt ... II

Ibid., 22-26:

Udyānaḥi hi sāyāhne krīḍitvoparáta ēr naraṁ II

Samantād vipraḍhāvadbhiḥ prakāśante mamānyathā I

Tāṇyadyānurudanta vyāktyakātmā kāmbhiḥ II

Aranyā-bhūṭeva purā sārthe pratibhātī mām I

Nahyatra yānair dṛśyante na gajair na cha vājibhiḥ II

Nirāṇo vābhīyānto vā nara-mukhyā yathā purā I

Udyānāni purā bhānti matta-pramudītāṃ cha I

Janānāṁ ratī-saṁyogeshvatyaṇa-guṇavanti cha I

Tāṇyetānyadya paśyāmi nirānandāṁ sarvasāḥ II

Ibid. II, 67, 19:

Nārāyaṇe jana-pade vāhanaiḥ śīghra-vāśibhiḥ I

Nārā niryāntyaraṇyāṁ nāribhiḥ saha kāmināḥ II
(2) Lilodyāna or pramadodyāna—pleasure-garden, on the Dhārāgiri hill, the scene of the second Art.

(Dhar Prāśasti 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., lv, 3–9, see under MĀNA.)

Ataḥ-paramā pravakṣyami mānōnmaṇam viśeṣataḥ I
(Matsya-Purāṇa, Chap. ccclvi, v. 16.)

Mānaṁ tad-vistaraṁ praktaṁ unmānam nāham eva cha II
Pramāṇaṁ dirghaṁ ityuktam mānōnmaṇa-pramāṇataḥ II
(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 viśhnu-dhiṣṇaṁ tu paschime I
(M., ix, 109.)

Chatur-dikshu chatur dvāram upadvāram antarālaka I
(M., xxxi, 77.)

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

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

Upapādāni sarveshāṁ pūrva (? mūla)-pāde tu yojayaṁ I
Ekopapāda-saṁyuktam dvi-tri-upapādena saṁyutam I
Vedopapāda-saṁyuktaṁ brahma-kāntam īritam I
(M., xv, 239, 242, 244, see also 245, 247.)

UPAPĪTHA (cf. PĪTHA)—The pedestal, the upper pedestal, the outer surface, a site-plan. The pedestal is the lowest division in an order of columns, called also stylobates and stereobates. It consists of three principal parts—the die, the cornice, and the base.

(1) 'The pedestal is not only placed under the base of a column or pilaster, but frequently employed, both singly and together with the
# THE SITE PLANS
UPA-पिठा PLAN OF 25 PLOTS

<table>
<thead>
<tr>
<th>MARUT</th>
<th>MUKHYA</th>
<th>SOMA</th>
<th>ADITI</th>
<th>ĪŚA</th>
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<tbody>
<tr>
<td>ŚOSHA</td>
<td>RUDRA</td>
<td>BHŪDHARA</td>
<td>APAVATSA</td>
<td>JAYANTA</td>
</tr>
<tr>
<td>VARUNA</td>
<td>MITRA</td>
<td>BRAHMA</td>
<td>ĀRYAKA</td>
<td>ĀDITYA</td>
</tr>
<tr>
<td>SUGRĪVA</td>
<td>INDRA</td>
<td>VIVASVAT</td>
<td>SAVITRA</td>
<td>BHĪṢA</td>
</tr>
<tr>
<td>PITRI</td>
<td>BHŘINGA-RĀJA</td>
<td>YAMA</td>
<td>VITATHA</td>
<td>AGNI</td>
</tr>
</tbody>
</table>

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latter, as a pavement for temples and porticoes, over cornices of edifices consisting of several storeys in height, and also as a platform for thrones, and as seats for statues.

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

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

(2) Kānikāgama, xxxv:

Tad-varddhitapāpiṭhaṁ vā tad-varddhita-maśūraṁ āṁ (115).

Adhishṭhānādī-shad-vargāṁ tan-māṇaṁ upāpiṭhaṁ āṁ (122).

(3) Suprabhedgāma, xxxi, 12:

Pithasya tri-guṇaṁ garbhāṁ ta(t)-tri-bhāgaika-bhittikāṁ āṁ
Samvīkṣhya sama-bhūmīś ched upāpiṭhaṁ prakalpayet āṁ

(4) Mānasāra:

A site-plan in which the whole area is divided into 25 equal squares (see under Padavīṅga):

Pāṇchamaṁ paṇcha-paṇchāṁśaṁ upāpiṭhaṁ iti sṁritam āṁ

(M., vii, 6.)

Evam śūtra-sthitāṁ devān padasthāṁśaṁ chopāpiṭhaṁ āṁ—(ibid., 70.)

In connexion with foundations:

Ekāṁśaṁ koshṭha-bhīttyauchchhra(ya)ṁ ghanāṁ prāg-uktavan-

nayet āṁ

Upāpiṭhaṁ pade devān koshṭhaṁ chokta-kramaṁ nyaset āṁ

(M., xii, 38-39.)

In connexion with the 'piṭa' or yoni part of the liṅga:

Athavā kumbha-dīg-bhāgaṁ padma-tunga(m) yugāṁśaṁ āṁ

Seshaṁ prāg-ukta-vat kuryād upāpiṭhaṁ prakalpayet āṁ

The pedestal of the column (M., xiii, 2-156):

Its situation:

Adhishṭhānānne deṣe chopāpiṭhaṁ hi saṁsritam āṁ (2)

Its heights (cf. also Māyamata, quoted above):

Ete tattvam adhishṭhānaṁ tach-chatur-amāṁśaṁ āṁ

Vibhājet tvādmatrīṁśena ekaikāṁśaṁ vivardhanāt āṁ

Tad ashtāṁśaṁvasānaṁ syāj janmādi-paṭṭikāntikāṁ āṁ

77
The general description:
Bhāga-pādādi-sarveshāṁ udgrivaṁ vāstu-vasāṁ nyaset
Pādānāṁ api sarveshāṁ patrajavaṁībhīṁ alaṅkritam
Antre naṭakair yuktāṁ padmānāṁ tu dalair yutam
Chatur-aṣrākṛitiṁ chaiva prathamaṁ kampa-vājanaṁ
Athavā ratna-pushapaś cha patrādyair alaṅkritam syāṁ
Anyair yuktāṁ svalaṅkṛitya prativājana-desake
Prativājanakāṁ teshāṁ kṛite karkarikṛitam
Anyena vāntaraṁ chaiva vyāla-simhādi-rūpakaiḥ
Khaḍgeva śrōṇi-samyuktāṁ vṛittāśraṁ pushpakair yutam
Anyānyamuktaṁ cha sarveshāṁ yuktyā taṭraiva yojayet

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>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Upāna (plinth)</td>
<td>5</td>
</tr>
<tr>
<td>(2)</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(3)</td>
<td>Griva (dado)</td>
<td>12</td>
</tr>
<tr>
<td>(4)</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(5)</td>
<td>Vājana (fillet with greater projection)</td>
<td>4</td>
</tr>
<tr>
<td>(6)</td>
<td>Kampa (fillet)</td>
<td>1</td>
</tr>
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</table>

(b) 12 parts:

<table>
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<tbody>
<tr>
<td>(1)</td>
<td>Janman (plinth)</td>
<td>2</td>
</tr>
<tr>
<td>(2)</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>(3)</td>
<td>Kampa (fillet)</td>
<td>5/6</td>
</tr>
<tr>
<td>(4)</td>
<td>Kāṭha (dado)</td>
<td>5</td>
</tr>
<tr>
<td>(5)</td>
<td>Kshepana (projection)</td>
<td>1 1/3</td>
</tr>
<tr>
<td>(6)</td>
<td>Padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>(7)</td>
<td>Paṭṭikā (fillet)</td>
<td>1 1/3</td>
</tr>
<tr>
<td>(8)</td>
<td>Kampa (fillet)</td>
<td>1</td>
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</table>

(c) 12 parts:

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<tbody>
<tr>
<td>(1)</td>
<td>Pāduka (plinth)</td>
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<tr>
<td>(2)</td>
<td>Abja (cyma)</td>
<td>1 1/3</td>
</tr>
<tr>
<td>(3)</td>
<td>Kampa (fillet)</td>
<td>1 1/3</td>
</tr>
<tr>
<td>(4)</td>
<td>Grīva (dado)</td>
<td>5 1/3</td>
</tr>
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</table>
HINDU ARCHITECTURE

UPAPĪTHA

<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>(5) Kshepaṇa (projection)</td>
</tr>
<tr>
<td>(6) Padma (cyma)</td>
</tr>
<tr>
<td>(7) Vājana (fillet)</td>
</tr>
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<td>(8) Kampa (fillet)</td>
</tr>
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</table>

(d) 12 parts:

<table>
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<tbody>
<tr>
<td>(1) Upāna (plinth)</td>
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<tr>
<td>(2) Abja (cyma)</td>
</tr>
<tr>
<td>(3) Kampa (fillet)</td>
</tr>
<tr>
<td>(4) Karna (ear)</td>
</tr>
<tr>
<td>(5) Paṭṭika (fillet)</td>
</tr>
<tr>
<td>(6) Kandhara (dado)</td>
</tr>
<tr>
<td>(7) Kampa (fillet)</td>
</tr>
<tr>
<td>(8) Vājana (fillet)</td>
</tr>
<tr>
<td>(9) Kampa (fillet)</td>
</tr>
</tbody>
</table>

These are suitable for all kinds of buildings:

Sarva-hāmyeshu yogam syād vediḥadram chaturvidham (52)

II. Pratibhadra (lines 53-89):

(a) 26 parts:

<table>
<thead>
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<tbody>
<tr>
<td>(1) Janman (plinth)</td>
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<td>(2) Kampa (fillet)</td>
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<td>(3) Abja (cyma)</td>
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<tr>
<td>(4) Kampa (fillet)</td>
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<tr>
<td>(5) Griva (dado)</td>
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<tr>
<td>(6) Kampa (fillet)</td>
</tr>
<tr>
<td>(7) Ambuja (cyma)</td>
</tr>
<tr>
<td>(8) Kampa (fillet)</td>
</tr>
<tr>
<td>(9) Antarita (fillet)</td>
</tr>
<tr>
<td>(10) Prati-vājana (cavetto)</td>
</tr>
</tbody>
</table>

(b) 32 parts:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Janman (plinth)</td>
</tr>
<tr>
<td>(2) Kshepaṇa (projection)</td>
</tr>
<tr>
<td>(3) Padma (cyma)</td>
</tr>
<tr>
<td>(4) Kshudrābja (small cyma)</td>
</tr>
<tr>
<td>(5) Kampa (fillet)</td>
</tr>
<tr>
<td>(6) Kandhara (dado)</td>
</tr>
<tr>
<td>(7) Kampa (fillet)</td>
</tr>
<tr>
<td>(8) Abja (cyma)</td>
</tr>
<tr>
<td>(9) Paṭṭika (fillet)</td>
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<tr>
<td>(10) Padma (cyma)</td>
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### Parts

<table>
<thead>
<tr>
<th>Number</th>
<th>Part Description</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>(11)</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>(12)</td>
<td>Kandhara (dado)</td>
<td></td>
</tr>
<tr>
<td>(13)</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>(14)</td>
<td>Padma (cyma)</td>
<td></td>
</tr>
<tr>
<td>(15)</td>
<td>Kampa (fillet)</td>
<td></td>
</tr>
<tr>
<td>(16)</td>
<td>Kandhara (dado)</td>
<td></td>
</tr>
<tr>
<td>(17)</td>
<td>Uttara (fillet)</td>
<td></td>
</tr>
<tr>
<td>(18)</td>
<td>Kshepaṇa (projection)</td>
<td></td>
</tr>
<tr>
<td>(19)</td>
<td>Ambuja (cyma)</td>
<td></td>
</tr>
<tr>
<td>(20)</td>
<td>Kapota (corona)</td>
<td></td>
</tr>
<tr>
<td>(21)</td>
<td>Aliṅga (fillet)</td>
<td></td>
</tr>
<tr>
<td>(22)</td>
<td>Antarita (fillet)</td>
<td></td>
</tr>
<tr>
<td>(23)</td>
<td>Prati-vājana (cavetto)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(c) 33 parts:</td>
<td></td>
</tr>
<tr>
<td>(1)</td>
<td>Janman (plinth)</td>
<td>3½</td>
</tr>
<tr>
<td>(2)</td>
<td>Kampa (fillet)</td>
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</tr>
<tr>
<td>(3)</td>
<td>Padma (cyma)</td>
<td>3</td>
</tr>
<tr>
<td>(4)</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>(5)</td>
<td>Kandhara (dado)</td>
<td>1½</td>
</tr>
<tr>
<td>(6)</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>(7)</td>
<td>Ambuja (cyma)</td>
<td>1½</td>
</tr>
<tr>
<td>(8)</td>
<td>Vajrakumbha (round pitcher)</td>
<td>2</td>
</tr>
<tr>
<td>(9)</td>
<td>Dala (petal)</td>
<td>1½</td>
</tr>
<tr>
<td>(10)</td>
<td>Gala (dado)</td>
<td>5</td>
</tr>
<tr>
<td>(11)</td>
<td>Uttara (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>(12)</td>
<td>Ardha-kampa (half-fillet)</td>
<td>7</td>
</tr>
<tr>
<td>(13)</td>
<td>Saroruha (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>(14)</td>
<td>Kapota (corona)</td>
<td>3</td>
</tr>
<tr>
<td>(15)</td>
<td>Aliṅga (fillet)</td>
<td>3/3</td>
</tr>
<tr>
<td>(16)</td>
<td>Antarita (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>(17)</td>
<td>Prati-vājana (cavetto)</td>
<td>1½</td>
</tr>
<tr>
<td>(d)</td>
<td>33 parts:</td>
<td></td>
</tr>
<tr>
<td>(1)</td>
<td>Janman (plinth)</td>
<td>2½</td>
</tr>
<tr>
<td>(2)</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>(3)</td>
<td>Padma (cyma)</td>
<td>3</td>
</tr>
<tr>
<td>(4)</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>(5)</td>
<td>Karnṇa (car)</td>
<td>1½</td>
</tr>
<tr>
<td>(6)</td>
<td>Kampa (fillet)</td>
<td>1½</td>
</tr>
<tr>
<td>(7)</td>
<td>Ambuja (cyma)</td>
<td>1</td>
</tr>
</tbody>
</table>
HINDU ARCHITECTURE

UPAPITHA

(8) Rātna-paṭṭa (jewelled fillet) .. .. 1\ 4
(9) Dalā (petal) .. .. 1\ 4
(10) Kshepāna (projection) .. .. 1\ 4
(11) Karṇa (ear) .. .. 1
(12) Kshepāna (projection) .. .. 1\ 4
(13) Ambuja (cyma) .. .. 1
(14) Kshepāna (projection) .. .. 1\ 2
(15) Kāṇṭha (dado) .. .. 11
(16) Uttara (fillet) .. .. 1\ 4
(17) Ardha-kampa (half-fillet) .. .. 1\ 4
(18) Ambuja (cyma) .. .. 2
(19) Kapota (corona) .. .. 1\ 2
(20) Āliṅga (fillet) .. .. 1\ 2
(21) Antarīta (fillet) .. .. 1
(22) Prati-vājana (cavetto) .. .. 1
(23) Vājana (fillet) .. .. 1\ 2

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

III. Mañchahbadra (lines 90-124) :

(a) 30 parts :

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

and the remaining parts are distributed among the following members :

(12) Kshepāna (projection).
(13) Padma (cyma).
(14) Gopānaka (beam).
(15) Āliṅga (fillet).
(16) Antarīta (fillet).
(17) Prati-vājana (cavetto).
### Parts (b)

<table>
<thead>
<tr>
<th>Number</th>
<th>Part</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Upāna (plinth)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{3})</td>
</tr>
<tr>
<td>3</td>
<td>Saroruha (cyma)</td>
<td>(3\frac{1}{2})</td>
</tr>
<tr>
<td>4</td>
<td>Kshepaṇa (projection)</td>
<td>(1\frac{1}{2})</td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>6</td>
<td>Karṇa (ear)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>7</td>
<td>Ambuja (cyma)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>8</td>
<td>Gopāṇa (beam)</td>
<td>(2\frac{1}{2})</td>
</tr>
<tr>
<td>9</td>
<td>Prati-vājana (cavetto)</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>Gala (dado)</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>Uttara (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>13</td>
<td>Abja (cyma)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>14</td>
<td>Kapota (corona)</td>
<td>3</td>
</tr>
<tr>
<td>15</td>
<td>Ālīṇga (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>16</td>
<td>Antarita (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>17</td>
<td>Prati-vājana (cavetto)</td>
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</tr>
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</table>

### Parts (c)

<table>
<thead>
<tr>
<th>Number</th>
<th>Part</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Upāna (plinth)</td>
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</tr>
<tr>
<td>2</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>3</td>
<td>Mahāmbuja (large cyma)</td>
<td>(2\frac{1}{2})</td>
</tr>
<tr>
<td>4</td>
<td>Kshudrābja (small cyma)</td>
<td>(1\frac{1}{2})</td>
</tr>
<tr>
<td>5</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>6</td>
<td>Antarita (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>8</td>
<td>Padma (cyma)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>9</td>
<td>Paṭṭika (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Padma (cyma)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>11</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>12</td>
<td>Gala (dado)</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>Uttara (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>14</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>15</td>
<td>Ambuja (cyma)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>16</td>
<td>Ardha-kampa (half-fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>17</td>
<td>Prati-vājana (cavetto)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>18</td>
<td>Antarita (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>19</td>
<td>Karṇa (ear)</td>
<td>3</td>
</tr>
<tr>
<td>20</td>
<td>Uttara (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Kampa (fillet)</td>
<td>(\frac{1}{2})</td>
</tr>
<tr>
<td>22</td>
<td>Padma (cyma)</td>
<td>(\frac{1}{2})</td>
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### HINDU ARCHITECTURE

#### UPAPİTHA

<table>
<thead>
<tr>
<th>Parts</th>
<th>23</th>
<th>Kapota (corona)</th>
<th>3</th>
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<tbody>
<tr>
<td></td>
<td>24</td>
<td>Āliṅga (fillet)</td>
<td>1 1/2</td>
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<tr>
<td></td>
<td>25</td>
<td>Antarita (fillet)</td>
<td>1 1/2</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>Gala (dado)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Uttara (fillet)</td>
<td>1</td>
</tr>
</tbody>
</table>

**(d) 34 parts:**

1. Janman (plinth) | 3
2. Kampa (fillet) | 1 1/2
3. Abja (cyma) | 3 1/2
4. Kshudra-padma (small cyma) | 1 1/2
5. Kampa (fillet) | 1 1/2
6. Gala (dado) | 7
7. Antara (fillet) | 1
8. Kampa (fillet) | 1 1/2
9. Padma (cyma) | 1 3/4
10. Amśuka (filament) | 2 1/2
11. Kapota (corona) | 1 1/2
12. Antara (fillet) | 6
13. Karna (ear) and
14. Uttara (fillet) | 1
15. Kampa (fillet) | 1 1/2
16. Abja (cyma) | 1 1/2
17. Gopana (beam) | 3
18. Vajana (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-āntāni sarvēḥāṃ upānādi-tathākramam 1
- Tat-saṃāṃ nirgamāṃ vāpi tat pāḍādhikam eva cha 1
- Tad ardhādhika-bhāgaṃ vāpi tat-tri-bhāgādhikāṃ tataḥ 1
- Tat samādhikaṁ evaṁ vā pāḍād upāna-nirgamāṁ 1 (128–131).
- Janma-nirgamam evoktaṁ padma nirgamam ishyate 1 (138).

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

- Tuṅgaṁ tāt-saṃāṁ evaṅ vā pāḍādhikyārdham adhikam 1
- Padona-dvi-guṇam vāpi padmam evaṁ tu nirgamāṁ 1 (139–140).
- Upamānasya māṇena yuktyā padmasya tu nirgamāṁ 1 (142).

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

- Kshudra-padmāṇi kampāṇi tat-saṃāṁ vātha nirgamam 1
- Pāṭṭikādīni sarvāṇi tat-saṃāṁ nirgamāṁ bhavet 1 (143–144).
The projection of the (whole) pedestal (lines 20–35):

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

Pūrvaṁ nirgamaṁ proktāṁ yan-mānoramyam ānayet 1 (26).

The extent of projection:

Nirgamaṁ chopapitham (thasya) syat pāda-bāhyāvasānakam 1 (34).

These pedestals of the Indian architecture may be compared, in the following pages, with those of the early European orders, for a general knowledge of the subject.

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, Encyl., Art. 2601.)

The height of the podium, or pedestal, with its cornice and base, from the level of the pulpitum, is one-twelfth part of the diameter of the orchestra (in a theatre). The columns on the podium, with their capitals and bases, are to be one-fourth of its diameter high. The architraves and cornices of those columns are one-fifth of their height. The upper pedestal, including the base and cornice, is half the height of the lower pedestal. The columns on this pedestal are one fourth less in height than the lower columns.  

The architrave and its cornice are one-fifth of the columns. If there is to be a third order, the upper pedestal is to be half the height of that under the middle order and the architrave and cornice one-fifth of the columns.  (Vitruvius, Book V, Chap. vii.)

Tables showing the height of pedestals in ancient and modern works

<table>
<thead>
<tr>
<th></th>
<th>Plinth (base) in minutes</th>
<th>Mouldings above plinths</th>
<th>Die</th>
<th>Cornice</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Doric:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palladio</td>
<td>26</td>
<td>14</td>
<td>80</td>
<td>20</td>
<td>140</td>
</tr>
<tr>
<td>Scamozzi</td>
<td>30</td>
<td>15</td>
<td>$88\frac{4}{7}$</td>
<td>$22\frac{1}{2}$</td>
<td>$156\frac{1}{14}$</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>84</td>
</tr>
</tbody>
</table>
HINDU ARCHITECTURE

UPAPITHA

<table>
<thead>
<tr>
<th>Plinth (base)</th>
<th>Mouldings above plinths</th>
<th>Cornice</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>in minutes</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ionic:
- Temple of Fortune
  - Virilis: 44 minutes, 19\(^\frac{3}{4}\) in. 93\(^\frac{1}{2}\) in. 23\(^\frac{1}{4}\) in. = 180\(^\frac{3}{4}\) in.
- Coliseum: 33\(^\frac{1}{4}\) minutes, 9\(^\frac{1}{2}\) in. 81\(^\frac{5}{6}\) in. 17\(^\frac{1}{2}\) in. = 141\(^\frac{7}{12}\) in.
- Palladio: 28\(^\frac{3}{4}\) minutes, 14\(^\frac{1}{2}\) in. 97\(^\frac{1}{4}\) in. 21\(^\frac{3}{4}\) in. = 162\(^\frac{1}{4}\) in.
- Scamozzi: 30 minutes, 15 in. 82\(^\frac{1}{2}\) in. 22\(^\frac{3}{4}\) in. = 150 in.

Corinthian:
- Arch of Constantine
  - 17\(^\frac{1}{2}\) minutes, 29 in. 153 in. 29\(^\frac{1}{2}\) in. = 229 in.
- Coliseum: 23 minutes, 11\(^\frac{1}{2}\) in. 78 in. 19\(^\frac{1}{2}\) in. = 131\(^\frac{1}{2}\) in.
- Palladio: 23\(^\frac{1}{2}\) minutes, 14\(^\frac{1}{2}\) in. 93 in. 19 in. = 150 in.
- Scamozzi: 30 minutes, 15 in. 132\(^\frac{1}{2}\) in. 22\(^\frac{3}{4}\) in. = 200 in.

Composite:
- Arch of Titus: 55 minutes, 30 in. 141 in. 29 in. = 255 in.
- Arch of the Goldsmiths: 46 minutes, 25\(^\frac{1}{2}\) in. 144\(^\frac{1}{2}\) in. 25\(^\frac{1}{2}\) in. = 241 in.
- Arch of Septimus Severus: 30 minutes, 39\(^\frac{1}{2}\) in. 140\(^\frac{1}{2}\) in. 29\(^\frac{1}{2}\) in. = 231\(^\frac{1}{2}\) in.
- Palladio: 33 minutes, 17 in. 133 in. 17 in. = 200 in.
- Scamozzi: 30 minutes, 15 in. 112\(^\frac{1}{2}\) in. 22\(^\frac{3}{4}\) in. = 180 in.

‘The minutes used in the above table are each equal to 1 60 of the diameter of the shaft.’ (Gwilt, Encyc., Art. 2600).

PEDESTALS

<table>
<thead>
<tr>
<th>Height in parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. In the Tuscan order (Art. 2555):</td>
<td></td>
</tr>
<tr>
<td>Cornice cymatium, 6 parts</td>
<td></td>
</tr>
<tr>
<td>1. (Listel) 2</td>
<td></td>
</tr>
<tr>
<td>2. Ogée 4</td>
<td></td>
</tr>
<tr>
<td>3. Die or dado 3 modules 4 16(^\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>and 4. Congé or apophyge 2 16(^\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>Die, 44 parts</td>
<td></td>
</tr>
<tr>
<td>5. Fillet 1 18(^\frac{1}{2})</td>
<td></td>
</tr>
<tr>
<td>Base, 6 parts</td>
<td></td>
</tr>
<tr>
<td>6. Plinth 5 20(^\frac{1}{2})</td>
<td></td>
</tr>
</tbody>
</table>

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

1. Listel ... \( \frac{1}{3} \) \( 23 \)
2. Echinus ... \( 1 \) \( 22\frac{3}{4} \)
3. Fillet ... \( \frac{1}{3} \) \( 21\frac{3}{4} \)
4. Corona ... \( 2\frac{1}{3} \) \( 21 \)
5. Cyma reversa ... \( 1\frac{1}{2} \) \( 18\frac{1}{2} \)
6. Die, 4 modules.
   7. Congé ... \( 1 \) \( 17 \)
   8. Fillet ... \( 1 \) \( 18 \)
   9. Astragal ... \( 1 \) \( 18\frac{3}{4} \)

Base...

10. Cyma (inverted) ... \( 2 \) \( 19 \)
11. Second plinth ... \( 2\frac{1}{3} \) \( 21 \)
12. First plinth ... \( 4 \) \( 21\frac{1}{2} \)

III. In the Ionic order:

1. Fillet ... \( \frac{3}{8} \) \( 35 \)
2. Cyma reversa ... \( 1\frac{1}{3} \) \( 34\frac{3}{4} \)
3. Corona ... \( 3 \) \( 33\frac{5}{8} \)
4. Fillet of the drip ... \( \frac{1}{8} \) \( 30 \)
5. Ovolo ... \( 3 \) \( 29\frac{1}{2} \)
6. Bead ... \( 1 \) \( 27 \)
7. Fillet ... \( 1 \) \( 26\frac{1}{8} \)
8. Congé ... \( 1\frac{1}{3} \) \( 25 \)
9. Die ... \( 12\frac{1}{3} \) 1 mod. 7
10. Congé ... \( 2 \) \( 25 \)
11. Fillet ... \( 1 \) \( 27 \)
12. Bead ... \( 1\frac{1}{3} \) \( 28 \)
13. Cyma reversa ... \( 3 \) \( 27\frac{1}{2} \)
14. Fillet ... \( \frac{3}{8} \) \( 31\frac{5}{8} \)
15. Plinth ... \( 4 \) \( 33 \)

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

1. Fillet ... \( \frac{3}{8} \) \( 33\frac{3}{8} \)
2. Cyma reversa ... \( 1\frac{1}{3} \) \( 33\frac{3}{4} \)
3. Corona ... \( 3 \) \( 32 \)
4. Throat ... \( 1\frac{1}{3} \) \( 30\frac{1}{2} \)
5. Bead ... \( 1 \) \( 26\frac{1}{2} \)
6. Fillet ... \( \frac{3}{8} \) \( 25\frac{5}{8} \)
7. Frieze ... \( 5 \) \( 25 \)
8. Bead ... \( 1\frac{1}{8} \) \( 26\frac{7}{8} \)
### UPAPITHA

<table>
<thead>
<tr>
<th>Height in parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
</tr>
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<tbody>
<tr>
<td>Fillet</td>
<td>26½</td>
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<tr>
<td>Congé</td>
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<tr>
<td>Die</td>
<td>25</td>
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<tr>
<td>Fillet</td>
<td>1½</td>
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<tr>
<td>Congé</td>
<td>25</td>
</tr>
<tr>
<td>Bead</td>
<td>1½</td>
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<tr>
<td>Inverted cyma reversa</td>
<td>26½</td>
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<tr>
<td>Fillet</td>
<td>1</td>
</tr>
<tr>
<td>Torus</td>
<td>32½</td>
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<tr>
<td>Plinth</td>
<td>32½</td>
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</tbody>
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### Composite Order (Art. 2591)

<table>
<thead>
<tr>
<th>Height in parts of a module</th>
<th>Projection from the axis of column in parts of a module</th>
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<tbody>
<tr>
<td>Fillet</td>
<td>33</td>
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<tr>
<td>Cyma reversa</td>
<td>32½</td>
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<tr>
<td>Corona</td>
<td>31½</td>
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<tr>
<td>Cyma recta</td>
<td>28½</td>
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<td>Fillet</td>
<td>26½</td>
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<tr>
<td>Cavetto</td>
<td>25½</td>
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<tr>
<td>Frieze</td>
<td>25</td>
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<tr>
<td>Bead</td>
<td>27</td>
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<td>Fillet</td>
<td>27½</td>
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<td>Congé</td>
<td>25</td>
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<tr>
<td>Die</td>
<td>25</td>
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<tr>
<td>Apophye</td>
<td>27</td>
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<tr>
<td>Fillet</td>
<td>27</td>
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<tr>
<td>Bead</td>
<td>27½</td>
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<tr>
<td>Inverted cyma reversa</td>
<td>30½</td>
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<tr>
<td>Fillet</td>
<td>31½</td>
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<td>Torus</td>
<td>33</td>
</tr>
<tr>
<td>Plinth</td>
<td>33</td>
</tr>
</tbody>
</table>

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

(6) See Raṅganātha inscription of Sundarapāṇḍya.—(Verse 19, Ep. Ind., Vol. iii, pp. 13, 16.)

87
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. 1, Plate v, p. 6, ibid., Vol. IX, Plate III (plan and section of pedestal for statues).

UPABHAVA—A sub-temple.
'Caused to be erected a sub-temple (upabhavana) adorned with the images of Hari and Ganesā'.—(Ep. Carnat., Vol. v, Part 1, 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.
Deva-ghriham karāpya punas tasya upalepana I—(Buchkala Inscr. of Nāga Bhaṭṭa, lines 17–18, Ep. Ind., Vol. IX, p. 200.)

UPAVANA—A pleasure-garden, a planted forest.
Upavanam atha chakre tena meghesvarasya sphurita-kusumareṇu-sreṇi-chandrātapa-śri I

UPAVĀŚANA—A coverlet, an upper garment.

UPAVEDI—The upper or the smaller pedestal, a seat or dāis.
Suddha-toyena sampūrya vedikopari vinyet S
Upavedyopari sthāpya choktavach chāṣṭha-maṅgalam S
(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. Āsthana-maṇḍapa)—A reception-room.

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

UPASTHĀNA-BHŪMI—A hall of audience.

Yasyopasthāna-bhūmi . . . ‘whose hall of audience.’—(Kahaun Stone Pillar 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 vakṣhyāmī saṃkṣhepāt pāda-mānaṁ yathā-vidhi l
Uttaropānah(-y)or madhya-gatam etat prakīrtitam ll
Apparently ‘upānaha’ is used in the sense of ‘upāna.’

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

The bottom of the foundation-pit:
Tat-pāda-mule deśe vā tathopāna-pradesake l
Kuḍya-stambhe griha-stambhe harmya-garbham vinikshipet l
(M., xii, 130-131.)

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

Utesedhe tu chatur-vimśat pañcchāṃśām upānam īritam l
Ekena kampam ityuktāṃ grivochchaṁ dvā-dasāṃśakam l
Kampam ekaṁ tu vedāṃśām vājanaṁ kampam anāśakam l
Vedibhadram iti proktam athavā dvā-dasāṃśakam l
Janma dvayāṃśakāṁ padaṁ kampam ardhaṁ kārayet l
(M., xiii, 36-40, see the lists of mouldings under Upaṭhā.)

The similar moulding of the base is also called ‘janman’:
Eka-vimśāṃśakāṁ tuṅge kshudropānaṁ śivāṃśakam l
Janmādi-vājanāntaṁ cha sapta-vimśāṃśām uchchhrayet l
Dvi-bhāgarjanma tuṅgaṁ syāt tat-samaṁ chāmbujodayam l
(M., xiv, 44, 65-66.)

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

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

(M. vii, 15–16, cf. PADA-VINYĀSA.)

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

It is shaped like the face of a snake (urage) 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 sālākūṭe cha niḍe cha sikhare chordhva-kūṭake !
Lupā-yukta-bhamākāre tat-tad-ushnīsha-deṣike !

... Stūpikāvāhanāṁ bhavet !

(M., xviii, 333–334.)

The top knot on the crown of a Buddhist image:

Bauddhasya lakṣaṇaṁ vakshya samyak cha vidhinādhunā !
Dvi-bhujāṁ cha dvi-netraṁ cha choshnīshoijjvala-maulikam !

(M., lvi, 1, 10.)

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

Ushnīṣhāt pāda-paryantaṁ bhāvottara-satāṁśakam !
Ushnīṣham tu chatur-māṭram netrāntam tu yugāṅgulam !

(M., lx, 14–15.)

Referring to the situation of the plumb-lines:

Ushnīṣha-madhyame chaiva lalāṭaṁ(ya) chaiva madhyame !
Ushnīṣhāt tu yathā pārśve lalāṭasya tu pārśvake !
Ushnīṣhāt pūrva-pārśve tu yathoktaṁ netra-madhyame !

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

(2) The word ‘ushnīsha ’ usually means a turban, but is used by the Buddhists as a technical term for the top knot on Buddha’s head, by which all figures of him are distinguished : ‘ he is never represented in Indian sculpture with any sort of covering on his head.’ Dr. Burgess.—(Ind. Ant., Vol. ix, p. 195, note 3.)

USHNISHI—A type of round buildings.

(1) Agni-Purāṇa, Chap. civ, vv. 17–18 (see under PRĀSĀDA).

(2) Garuḍa-Purāṇa, Chap. xlvii, vv. 21, 23, 28–29 (see under PRĀSĀDA).
HINDU ARCHITECTURE

Ú

ÚHÁPOHA—Philosophically ‘úha’ 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 ‘pratyúha’ 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) Mánasára:
In connexion with the ground-plan:
Ajñañád utág-hínaṁ cha kartá chaéra vinaśyati ।
Tasmá tu śilpibhiḥ prājñair úhápohān na yojayet ।
(M., vii, 268-269.)

Referring to two-storeyed buildings:
Sarveshám devátā-harmye pūrvavad devatāḥ nyaset ।
Ukta-vach chhāstra-mārgeṇa úhápohena yojayet ।
(M., xx, 105-106.)

In connexion with penalties for defects in important members:
Uhápohádi-kértibhyāṁ śāstrokte tu yad(th)ā tathā ।
Uhi(úha)-hínā chokta-hínā tvadhikartri(tā) vinaśyati ।
Tasmá tu śilpa-vidvadbhiḥ parigrahkanakvavat kuru ।
(M., lxix, 66-68.)

(2) Kāmikagama, XLI:
Sabhyāvad vihitā bāhye prāśādavad alaṅkṛitā ।
Úha-pratyúha-samyuktā yā sabhā sā cha mālikā ॥ (3).
Antara-prastaropetam ūhā-pratyūhā-samñutam ॥ (13).

Ibid, XLI:
Úha-pratyūhā-samyuktam yathā-yukti yathā-ruchi ॥ (37).

(3) Suprabhedagama, XXXI, 71:
A quadrangular moulding of an arch:
Vṛtter ṝrdhve u(ū)hāṁ kṛtvā chatur-āyatam eva tu ॥
(For the context, see vv. 68-70, under TORĀṇA.)

(4) Mahābhārata, 1, 3, 133:
Nāgalokam . . . aneka-viḍha-prāśāda-har mya-valabhī-
niryūha-ṣata-saṁkulum ।
URDHVA-DHĀRAṆA—A kind of phallus and pedestal combined.

In connexion with the phallus:
Berasyaika-śilā proktarīṃ liṅgānāṃ tach-chatuḥ-śilā!
Nandīyavarta(ā)-kritih sthāpyā tathā chaikāśmanā bhavet!
Atho(dhaḥ) pāśāṇa-kūrmākhyāṃ chordhva-dhāranām iti smṛ- 
tam!
(M., LI, 176-178.)

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

Referring to two-storeyed buildings:
Nānā-gopāna-saṁyuktāṁ kṣudra-nāśyair vibhūṣitām!
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.

Rāmadattasya deya-dhamāś cha bhikṣu-grīham uyarakakṣa 
cha bharyāyāḥ sa velidattāyā deyadharma uyarakakṣ
ti yoking his name, the husband is alive.

‘Uyaraka apparently corresponds with āvaraka of Nāśik no. 24. 
Transactions of Congr. 1874, p. 347, which Professor Bhāndārkar renders 
by apartment. Childers’ Pali Dict. gives ovanaka 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 ŚIMHA)—A kind of round buildings.
(Agni-Purāṇa, Chap. civ, vv. 19-20, see under Prāśāda.)

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

Āhatyam (vibhajya) ashīṭadhā harmyaṃ gaṇya-mānam ihocytam!
Utsedhe cāśaṭha-bhāge tu cāṁśena maṣurakaṃ!
Dvi-bhāgaṃ cāṁghrikottuṅgaṃ maṣchant ekena kārayet!
Kandhamaṃ tat-samaṁ kuryāt tad-dvayaṃ śīkharodayam!
Tad-arthaṃ stupikottuṅgam vaktāṃ shād-vidham īritam!
(M., xix, 20-24.)
HINDU ARCHITECTURE

EKA-PAKSHA

Athavā manu-bhāgāṁ tu harmya-tuṅga(r̥) vibhājite
Sa-tri-pādam adhīṣṭhānaṁ tad-dvayaṁ chāṅghri-bhājite(-kon-

Tad-ardham prastarotṣedaṁ yugāṁśaṁ grīva-tuṅgakam
Tad-ardham śikharottuṅgaṁ tad-ūrdhve stutpikāṁśakam
Grīva-maṇḍyordhvaṁ anuśena yatheshtādhishṭāna-saṁyutam
Ūrdhve pādodaye bandhaṁ(=4)bhāgām ekāṁśa(r̥)-vedikāṁ

Śeshāṁ purvaṁ kuryād ashta-varga-vido viduḥ 1—(Ibid., 80-86.)
Evaṁ proktāṁ harmyake madhyā-bhadram

Sālā-kosṭhāṁ dig-vidike kūṭa-yuktam
Hārā-śrāntā-nāśikā-paṇjaraṅghyam

Kuryāt sarvaṁ vedikā-bhadra-yuktam
Harmya-tāra-saṁaṅ chatur-aśrakaṁ tat-tri-pādam ardham athāpi

cha
Kuḍya-tāra-saṁādi (?) yathā-kramam

Kanyasaṁ tri-vidhaṁ mukha-maṇḍapam
Tan-mukha-maṇḍapaṁ mukhya-vimāne

Madhyā-vimānasya maṇḍapa-pārśve
Ambaraṁ daṇḍam atha dvayaṁ

Harmya-vaśād upavesana-yuktam

Yat tat kshudra-vimāne tan-mukhe maṇḍapam syāt 1—(Ibid.

192-203.)

Anyā-maṇḍapa-deśe yan-mānoramyaṁ alaṅkṛitam
Maṇḍape prastarasyordhve karṇa-harmyādi-maṇḍitam

Yat tan nāmaṁtalaralāṁ chordhve nāsikā jāla-paṇjaraṁ vāpi

Tat-tan-maṇḍapa-madhye prāśāda-vaśād dvāraṁ(s)-sahkalpyam
Pūrvvat kavāṭa-yuktam maṇḍapasyāntaḥ sa-kīla-yuktam

(Ibid., 213-217.)

Eka-bhūmiṁ kuryād adhikāṁ chopapiṭha(r̥) ruchirārtha(r̥)-

sam-yuktam
Sopapiṭha-bhavanair yutaṁ tu vā kārayet tu kathitam purātanaṁ
dhvāṁ sarva-harmyālaṅkārā-yuktyā nānā-pādaṁ vedikā-tāra-maṅ,

cham (kuryāt) 1—(Ibid., 258-261.)

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

EKA-PAKSHA (cf. DVIPAKSHA)—One side, a road or wall having

the footpath on one side only.

Antar-viṁi chaika-paṅkṣhayā bāhya-viṁi dvi-paṅkṣhayā

(M., ix, 396.)

Anyat śālam tu sarveshāṁ chaika-paṅkṣhalya-kramat

Anyat śālam tu sarveshāṁ ālayārthaṁ dvi-paṅkṣhayā

(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.
Sarvēśaṁ chaika-harmye tu ekaika-liṅge tu saṁmatam ।
Bahudhā sarva-liṅgeshu tat-trī-karṇaṁ na kārayet ।
Dvi-karṇaṁ bahu-liṅge tu tri-karṇaṁ-chaika-liṅgake ।
Evāṁ tu chaika-liṅgaṁ syād vistārāṁ parikṛtām ।
(M., LV, 71-73, 82.)

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

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

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

Śeṣa-bhāgaṁ tu sarvēśaṁ yuṅtya tatraiva yojañeyat ।
Evāṁ vistāra-gaṇyam syāt tuṅga-gaṇyam ihohyate ।
Janmādi-stūpi-paryantāṁ uktvata samgraham viduḥ ।
Eka daśāṁśa-bhāgena daśa-talodayādhikham ।
Tad eva sārdha-bandh(v)aṁśaṁ masūrakottangam ishyate ।
Saptāṁśaṁ pāda-dirghaṁ syāt tad-arḍaṁ pratarodayam ।
Śeṣaṁ prāg-uktavaḍ gaṇyam ekā daśa-talodayaḥ ।
Talordhvordhvata-tale sarve karṇa-harmyādi-mañḍitam ।
Eka-bhāga-dvi-bhāgaṁ vā parito’lindam ishyate ।
Nānādhisṭhāna-saṁyuktaṁ nānā-pādair alanākṛitam ।
Śālā-kūṭaṁ cha uktavat samalanākṛitam ।
Hārāntare kūṭa-śālā cha griva-deśoka-devatāṁ(ḥ) ।
Anu-śālāśta-dik-pālās tat-tad-vāhana-saṁyutam ।
Yaksha-vidyādharādiṁ gāruḍādīṁ vinyaset ।
Gaṇetyādi gaṇaśa chaiva sarva-harmyeshu nikshipet ।
(M., XXIX, 35-49.)

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

EVAMKĀNTA—A column connected with one, two or three minor pillars, and having a lotus-shaped base.
Ekopapāda-saṁyuktavāṁ dvi-try-upapādaṁ saṁyutam ।
Evāṁ-kāntam iti proktāṁ mūle padmaśanānvidatam ।
(M., XV, 242–243.)
HINDU ARCHITECTURE

KATÅKA

AIRÅVATA—The great elephant, the riding animal (vāhana) of the god Īśa (? Indra).

Īśa-mūrtim iti dhyātvā rakta-varṇam cha śishpatam (Śachipatim)।
Dvi-bhujaṁ dvi-netram cha rathairāvata-vāhanam।

(M., vii, 190-191.)

A class of the five-storeyed buildings.

(M., xxiii, 3-12, see under Prāśāda.)

K

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

Kakshayor antaraṁ tāraṁ viṁśa-mātraṁ praśasyate।

(M., lxix, 29.)

Eka-viṁśāṅgulaṁ chordhve kakshayor antara-sthale।

(M., lxv, 52, etc.)

KAKSHA-BANDHA—A class of bases.

See the four types, the component mouldings and other details under Adhisṭhāna.—(M., xiv, 320-358.)

KAṬA—A mat of split cane or bamboo.

(Taitt. Sam., v, 3, 12, 2: Śat. Brā., xiii, 3, 1, 3.)

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

Madhye paṭṭair viśeṣaṁ tu pushpa-ratnaṁ cha śobhitam।
Kāṭākāvṛitam eva vā suddha-vṛttam athāpi vā।—(M., xiv, 75-76.)

Compare also the list of mouldings under Adhisṭhāna.

Vṛttam vidhiṁ tri-paṭṭair vā dhāraya-kaṭākānviṁ ।
Etat tu chitra-kalpaṁ (=an ornament) tu nāṭākābhī(ka)ṁr alaṁkṛitam।—(Ibid., 238.)

Keyūra-kaṭākair yuktaṁ prakoshṭha-valayāṁ tathā।—(M., lvi, 13.)

See also M. li, 57, udder Kâṭi-sūtra.

In connexion with the plumb lines:

Saktināṁ pushpa-hastaṁ tu stanaṁtaṁ kaṭākāgrakam।
Tad-aṅgushṭha-vasāṇāntam cha dvyaṁtaṁ chatur-aṅgulam।

(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.)

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KATAKAKARA

'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-nayaka gained unlimited fame and the greatest reputation for energy and readiness.'—(Ep. Carnat., Vol. v, Part I, Channarayapatna Taluq, no. 210; Transl., p. 216, line 9 of no. 210.)

KATAKAKARA—An ornament shaped like a bracelet or ring.

Referring to lupā or a pent-roof:

Evam cha lakṣaṇaṁ proktaṁ kaṭakākāraṁ tu yojayet ।

(M., xviii, 249.)

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

(1) Yo vistāro bhaved yasya dvi-guṇā-śat-saṃnnatīḥ ।

Uchchhrayād yas triṇyo'mśa tena tulyā kaṭir bhavet ।

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

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

(2) Chatuḥ-shaṣṭi-padaṁ kṛtva madhya dvāraṁ prakalpayet ।

Vistārād dvi-guṇoḥhrāyaṁ tat-tri-bhāgaḥ kaṭir bhavet ।

(Matsya-Purāṇa, Chap. cclxx, v, 18.)

(3) Bhavishya-Puṛāṇa (Chap. cxx, v. 18) has the same verse as (1), except 'tasya' in place of 'yasya' in the first line, and 'atha' for 'ānśa' in the second line. Bṛhat-Saṃhitā seems to have improved the lines.
In the sense of the hip or buttocks:
Κατί(σ) χορού-νησάλιοι συάν μαδhya-κᾶνchina-lambavat

(M., LIV, 91.)

Κατί-όραμ bhāskarakāṁśaṃ syād χορον-νησάλιοι κατον-νησάλιοι-νησάλιοι
Mukhaṁ vakshaś cha kukshiś cha κατि-δύνge dhvādaśāṁśaṅkam

(M., LVII, 32, 55.)

Vimśāṁśaṃ cha κατι-όραμ उर्ध्वे श्रोिन-νησालकम ।—(M., LXV, 48.)

KAṬI-SŪTRA—The (plumb) line by the hip or buttocks, a girdle.
Κατि-σुत्रαवसानां, syāt pura-सुत्रां iti śrṣiṣam
Kaṭi-sūtraṁ tu saṁyuktam καति-प्रांं te sa-paṭṭiṅkā ।—(M., L, 21, 27.)
Tasmāt κατि-σूत्रांतां sapta-vimśāṅgulaṁ bhavet ।
Trayodaśaṁśamas chaiva κατि-σूत्रαं tu vistṛtam ।

(M., LXV, 150, 164.)

A girdle.

Kaṭakaṁ κατि-σूत्रαं cha keyūraṁ ratna-pūritam ।—(M., LI, 57.)

KAṆṬHA—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 Upāpītha), 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-
duction 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 Stamba).

Tuiigare trimśatī-bhāgena ।
Tad-उर्ध्वे kaṇṭhaṁ ashtāṁśaṁ ।—(M., XIII, 90, 94.)
Utsedhe tu chatur-विम्सत ।
Grīvocchāya dvā-daśāṁśakam ।—(Ibid., 36–37.)
Tad-evāṁśena ।
Paṅchāṁśaṁ(ki) kandharani proktam ।—(Ibid., 48, 50.)
Tad-evāṁśa (of 30 parts) ।
Tad-उर्ध्वे galam ashtāṁśaṁ ।—(Ibid., 97, 101.)

For further examples, see the lists of mouldings under Upāpītha.
Gala-tuiigarii yugāṅgulaṁ ।
Gala-०राम sārdham ashtāṁśaṅkam ।—(M., LX, 71, 81.)

For further examples, see the lists of limbs under Ṭāḷa-Māṇa.
KAḌAṆGA—A large trench, a ditch, a boundary mark.

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

'So, too, great and massive walls, 8 feet high, half as thick, and extending for long distances, are found buried in deep forest on the crest of the ghats between Kanara and Maisur, with large trees rooted in them.' (See CRĀMA and compare the above with the surrounding defensive ditches of the village as given in the *Mānasāra*.)

(Ind. Ant., Vol. iv, p. 162, c. 1, last para. line 2 f.; c. 2, line 6.)

'From this it appears to follow that the Coorg Kadangas 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-GRIHA (see DARI-GRIHA)—A cave-house.

Khyātaṁ (? syātaṁ) kanakādi-kandaragrihosmā-pratāpaṁ divi khyātaṁ naikavanīg-viśāla-bibhavo bhūtābbhisobhaṁ śubham


KANDHARA—The neck, the dado.

See KANṬHA and compare the lists of mouldings under UPAPĪṬHA.

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

Lupāṁ prāg-ukta-vistāraṁ tat-tad-vaṁśāṅghri-kāntakam Adho(ah)-pāḍasya lupādyaiś cha tatra dosho na vidyate

Karnāt kanyāvasānaṁ syān nava-sūtrāṁ prasārayet

(M., xviii, 231-233.)

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

Kapāṭa-torana-vatūṁ suvibhakāntarāpaṇāṁ (Rāmāyana, i, 5, 10.)

Dṛḍha-baddha- kapāṭāni mahāparighavanti cha (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), Adhīsthāna (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), lupa (pent-roof), gopānaka (beam), and chandra (the moon). (Also see M., xvi, 18–20.)

(1) Mānasāra:

Referring to the pedestal:

Tad-dvayaṁ chāmbujāṁ chordhve kapotochcham guṇāṁśakam 1

(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 1

(M., xiv, 357.)

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

Referring to the entablature:

Tad-ūrdhve vājanam chaikam dhātu-bhāgaṁ kapotakam 1

(M., xvi, 27.)

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

A synonym of the entablature:

Kapotaṁ prastraṁ chaiva maṁchaṁ prachchhādanam tathā 1

. . . paryāya-vāchakāḥ 1—(Ibid., 18, 20.)

Referring to the six-storeyed buildings:

Prastarādi-kapotāntam khsudra-nāsyā vibhūṣhitam 1

(M., xxiv, 39.)

(2) ‘A kapotam is a section of moulding made in the form of a pigeon’s head. It is a crowning member of cornices, pedestals and entablatures. When employed in the latter, it often connects utility with beauty, inasmuch as the beak of the bird is so placed as to serve the purpose of a spout.’—(Rām Rāz, Ess. Arch. of Hind., p. 24.)
KAPOTA-PĀLIKĀ(-PĀLI)—A pigeon-house, an aviary, 'properly dove-ridge, dove-list, may be rendered by crown-work, fillet, gable-edge, and even by cornice. A water-spout used at the roof to drain off water having the shape of pigeon's head or beak. In Tamil, kapotakam is explained as a moulding in masonry: see Winslow's Tam. Dict. i. v.' Then Dr. Kern quotes Rām Rāz's passage noticed under 'Kapota,' and adds 'the same author (Rām Rāz) notices (p. 51) that the spout may be made to spring from the head of a lion, etc.'

With this, Kern compares Utpala's definition:

Kapota-pālikā grahaṇena bahir nirgata mukhāni kāṣṭhāny uchyante—by the acceptance of Kapota-pāli, the projecting lion-face timbers (mouldings) are understood; (and also Viśvak, 6767):

Prāśādau nirgatau kāryau kapotau garbha-māṇataḥ
ūrdhvam bhity-uchchhrayat tasya maṇjaram tu prakalpayet
Maṇjaryās chārdha-bhāgena śuka-nāsaim prakalpayet
ūrdhvam tathārdha-bhāgena vedi-bandho bhaved iha

Then Kern finds fault with Colebrooke's rendering of Kapotapālikā and viṭānka (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 (āṇgulas) according to Maya but Viśva-karman pronounces it to be of 3 cubits and a half, (i.e. 84 digits). As to this, however, able architects have declared that in reality there is no discrepancy of opinion, for, if you add the height of the crown-work (kapota-pāli), the smaller number will equal (the greater).' (Bṛihat-Saṁhitā, LVI, 29, 30.)

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

is used figuratively to indicate a moulding and both the interpretations are possible.

Kapota-pālini-yukta-mato gachchhāti tulyatām

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

Koṇa-pārāvataṁ kuryāt stūpy-āchchhādanakāṇi cha
Koṇa-pārāvataṁ nyasyā koṇa-lośṭāni vinyaset

(Vāstuvīdyā, ed. Gaṇapati Śāstri, xvi, 27, 36.)

Bahil Kapaṭa-karaṇaṁ vājanopari kalpayet
Ardhā-trī-pāda-daṇḍaṁ vā Kapaṭa-lambanam bhavet

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

Chatur-guṇam (of the main temple) mukhāyāmaṁ prākārāṇāṁ viśesātāḥ
Kapotāntaṁ samutsedhāṁ hasta-vistāra-bhittikām

(Suprabhāṭadāgama, xxxi, 119.)

Kapota-pālikāyāṁ tu vītaikāṁ purī-napuṁsaṁkām

(Amarakōśa, ii, 3, 15.)

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

(1) Prāsādāu nirgatau kāryau Kapaḷau garbha-mānataḥ

(Matsya-Purāṇa, Chap. cclxix, v. 11.)

(2) Chaturdhā śik后排 bhāja(m) arḍha-bhāga-dvayasya tu
Śuka-nāśaṁ prakurvita trītiye vedikā matā
Kanṭham āmalāśāram tu chaturte parikalpayet
Kapolyas tu saṁhāro dvi-guṇo’tra vidhiyate

(Ibid., Chap. cclxix, 18-19.)

(3) Mukha-tāraṁ Kapaḷantair nava-mātram prāsasyate

(M., lxiii, 7.)

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

Adhāḥ kilena pādāṇāṁ madhye randhraṁ praveśayet
Tad-ūrdhve paṭṭikāṁ nyasya kilāgre cha kabandhanam
Chaturbhīṁ śriṅkhalā-yuktam āndolam chākataopari
Deva-bhūsa-bhūpānāṁ anyeshāṁ śayanārthakāṁ

(M., xlvi, 68-71.)

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

Garbhādhāna-kramaṇṇakāṁ kha(kha)-bhittir mukhya-dhāmanī
Kaḥ(kha)-bhittir dakṣīṇe bhāge saumyāvāsāṁ prāsasyate
KAMALA

Kah-(kha)-bhitty-agrabhitter dvāra-dvayaṁ kuryād viṣeshatāh I
Vāstu-dvāra-yutaṁ chaiva k(h)a-bhittes cha viṣeshatāh II
Vāstūnāṁ pārśvayor madhye stambha-sajūnāṁ nidhāpayet I
K(h)a-bhitt-isvīṣṭīrthaṁ tu tat-pārśvayor dvayaṁ hi (tat) II

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

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

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

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

(Rām Rāz, Ess. Arch. Hind., p. 24.)

Referring to the pedestal :
Utsedhe tu chatur-vimśat . . . I
Ekena kampam ityuktam . . . I
Kampam ardham tathā karṇam . . . I—(M., xiii, 36–37, 49.)

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

Referring to the base :
Ekena-triṁśad aṅgaṁ (=aṅśaṁ) tu tuṅgaṁ kṛtvā . . . I
Kampam ekena kartavyam . . . I—(M., xiv, 14–16.)

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

KAMPA-DVĀRA—A side-door, a private entrance.
(1) Kampa-dvāraṁ tu vā kuryān madhya-pārśva-dvayaṁ tathā I

(Kānikāgaṁa, xxxv, 49.)

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

(Ibid., lv, 32.)

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

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

KAMPA-VRITTA—The round or circular fillet.
Kampa-vṛttam cha lupā-mūle śobhārthaṁ tu balārthakāṁ I

(M., xviii, 274.)
KAMPA

1. VĀJANA WITH PRATI-VĀJANA
   BELOW

RATNA-PATTA

NIMNA OR SPLAY
SUBSIDIARY MOULDINGS BASED ON VĀJANA TYPE

VAJRA-PATTA

KAMPA-BANDHA BASE
OF 36 PARTS.
HINDU ARCHITECTURE

KARANDA—A head-gear, a basket or bee-hive-like ornament.

Karāṇḍa-mukutopctāṁ rakta-vastrottarīyakam
Karāṇḍa-mukutopctāṁ dhhyātvā . . . t—(M., vii, 164, 205.)
Devānāṁ bhūpatāṁ cha maules-lakṣāṇam uchye t
Jaṭā-maules-kirīṭāṁ cha karāṇḍāṁ cha śīrastrakam(-strāṇam) t
Kanyāsāṁ devatānāṁ cha karāṇḍa-mukūṭānvitaṁ t

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

Dvi-bhujāṁ cha dvi-netrāṁ cha karāṇḍa-mukūṭānvitaṁ t

(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:

Srotayāṁ madhya-lupāḥ sarv(e) lupā-saṅkhya yathāśītakā t
Karavira-bahu-varṇā sāmputābhāṁ vikalpayet t

(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)-yuktāṁ kuryāt
tat kshudra-pīṭhakam t—(M., xxxii, 117.)

KARIKA—A moulding of a column.

Vira-karṇa(-kaṇṭha)syodayaṁ jūātvā nava-bhāga(e) vibhājite t
Ekāṁśaṁ pādukaṁ kuryāt pañcha-bhāgaṁ tu saṅgraham t
Tad-ūrdhve karikāṁśaṁ syād abjam amṣena yojayet t

(M., xv, 176-178.)

KARUNA-VINA—A flute, a sculptural ornament.

Vadana-garuda-bhavāṁ bāhukau paksha-yuktāu t
Mukuṭa-kamala-yuktāṁ pushpa-sachchhāya-varṇam t
Parita(h) karunaviṇā kinnarasya rūpakam t—(M., lvii, 21-22.)

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

An ornament of the pent-roof:

Evam uktāṁ lupā chordhve śikharair vāmbare’pi vā t
Phalakā-kshepaṇaṁ vāpi tāmraṁ vāyasi kilayet t
Hemajena karoṭiṁ vā mṛt-karoṭiṁ vidhānayet t

(M., xviii, 269-271.)

Referring to a single-storeyed building:

Karoṭivad alaṅkṛitya lambane patra-saṁyutam t—(M., xix, 41.)

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KARKATA—A crab, a moulding, a kind of joinery resembling the crab’s leg.

Karkataçakānghrivat kṛiivā pauutra-nāśānghriin vesayet
Etat saṁkīrṇa-sandhiḥ syāt sarva-harmyeshu yogyakam

(M., xvii, 143-148.)

KARKARI-KRITA—Paved with small pieces of stone. Consolidated with kankar (nodular limestone or gravels).

(1) Mahā-mārgam tu sarveshāṁ viṇāṁ karkarī-kritam
Vither(thyāḥ) etad dvayaṁ proktaṁ tan-madhye karkari-kritam

(M., ix, 197; 333.)

Referring to the pedestal:
Prativājanakaṁ teshāṁ krite karkari-kritam

(M., xi, 151.)

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

(M., xxxiii, 561.)

(2) In connexion with the description of a Svastika (shaped)-house:
Prishtiie tu dirgha-koshtham syāt pūrva-koshtham tathā bhavet
Bāhya(-e) bāhya(-e) śāla-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 karṇaṁ tad-ūrdhve’nśena paṭṭika

(M., xiii, 49.)

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

A moulding of the base:
Karna-tuṅga(m) tr(i)yaṁśaṁ syāt tad-ūrdhve kampa(m) śivāmśa-kam

(M., xiv, 12.)
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KARNA-KUTA

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

A moulding of the column:

Kumbhāyāmam tathotkānaṁ ārdhve karna(m) samaṁ bhavet

(M., xv, 54.)

Referring to the vimāna (building in general, temple):

Padmasyopari karnaṁ syāt tat-tridhā kumbha-vistritam

(M., xviii, 129.)

Karṇāt kanyāvasānastīṁ syāṁ nava-sūtram prasārayet

(Ibid., 235.)

Referring to the door:

Ardhena kampam-saṁyuktaṁ karna(m) bandh(v)amśaṁ iti

(M., xxxix, 69.)

Referring to the tulā (balance):

Suvṛtta-nāla-dese tu patra-mūle tu karna-yuk

(M., i, 205.)

A moulding of a vedikā (altar, railing, platform):

Vedikāyāṁ vibhānam chet karti-drīṣṭi(r) dinaṁ vrajet

Tat-karṇe’dhika-hīnamched bhojancena vināśanam

(M., lxix, 26-27.)

Referring to a single-storeyed building:

Tad eva vedikāṁśena nava-bhāga(-e) vibhājite

Dvi-bhāgaṁ vājanāṁ mūle chordhve karnaṁ guṇāṁśakam

(M., xix, 64-65.)

KARṇĀSHTAKA—A site-plan of 324 square plots.

(M. vii, 213-24, see PADA-VINYASA.)

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

(1) Karṇa-harmyasya vistāram shad-bhāgaṁ(ge) tu vibhājite

Ekāṁśaṁ karna-kūṭaṁ syāṁ madhye sālā dvyāṁśakam

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

In connexion with the six-storeyed buildings:

Ekaṁ vātha dvi-bhāgaṁ vā karna-kūṭa-viśālakam

Tale tale karna-kūṭa-kosṭha-hārādi-bhūshitaṁ

Karna-kūṭa-viśālē tu tri-bhāgaīkam madhyā-bhadrakam

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

Ekaṁ vātha dvi-bhāgaṁ vā karna-kūṭa-viśālakam

(M., xxv, 17.)

In connexion with the gate-house (gopura):

Evam lalāṭa-yos chaiva dirgham vinyāṣyam uchyate

Karna-kūṭa-dvayaṁ chaiva tadbhāga-dvayam iti

Madhya-kosṭhaṁ caturthaṁ cha karna-kūṭaṁ chattuṣṭhayam

(M., xxxiii, 418-424.)
The attic is formed of different kinds of little pavilions. Those which are at the angles of the edifice are called karna-kūṭa. They have a roof of square or circular section and are surrounded by a single awn, stūpi.

Those which are placed in the middle are called śālā, they have an elongated roof and have three stūpis.'—(Cf. M., xix, 54-55.)

'Between the karna-kūṭa and śālā are found some kinds of little windows called pañjara.'—(Dravidian Architecture, by Jouveau-Dubreuil, ed. S. Krishna Swami Aiyangar, pp. 13, 5.)

KARṆA-PATRA—A leaf-like ornament for the ear, a corner leaf.

Tasyādho ratna-dāmāiś cha lalāṭordhve’rdha-chandraravat 1
Karṇa-patra-samāyuktam śrotrodhve karṇa-pushpayuk 1
Tasmāt tu lambanāṁ dāma sarva-ratnair alāṅkṛitam 1

(M., xlīx, 112-114.)
HINDU ARCHITECTURE

KARNA-PŪRĀKA—An ear ornament.
Kuryāt tri-valayopetaṁ na kuryāt tu śikhā-mañīm
Sarva-ratnaṁ vinyasya vinā cha karna-pūrakam

(M., xlIX, 138-139.)

KARNA-BANDHA—An ornament for the ear, a part of the ear.
Karna-bandhail karṇa-rudrāksha-mālā l—(M., lxII, 67.)
The lower part of the ear:
Hāvantaṁ karna-bandhāntam dvayāntaraṁ daśāūgulaṁ

(M., lxv, 102.)

KARNA-HARYMIYA—A tower, a side-tower, a minaret, a turret.
In connexion with single-storeyed buildings:
Karna-harmyasya vistāraṁ shad-bhāgaṁ tu vibhājite
Ekāṁśaṁ karna-kūṭaṁ syān madhye sālā dvayāṁśākam
Ekam vā dvi-tri-daṇḍena nīrgamaṁ bhadram eva vā
Sālā-kūṭa-dvayor madhye chaika-hārāsa-paṅjaram
Tat-tuṅgaṁ sat-paṅgāṁ syād ekāṁśaṁ vedikodayam
Tad-ūrdhve'dhyardha-bhāgena galanī tryaṁśena mastakam
Tad-arḍham stūpi-kottunigaṁ karna-harmyam iti śrītām

(M., xix, 54-60.)

Maṇḍape prastarasyordhve karna (another reading, khaṇḍa)-
harmyāḍi-manḍitam l—(Ibid., 214.)
Stūpi-tuṅgaṁ dvayāṁśaṁ syād dvi-tale tad dvitiyakam
Tad evordhvaṁ adhisṭhānaṁ vimāṁśeke(aika)-vītastikam
Tad-ūrdhve'ṅghri śārāṁśaṁ syāt karna-harmyāḍi-manḍitam

(M., xx, 14-16.)

Prachchhādanopari stambhaṁ karna-harmyāḍi-manḍitam

(M., xxxi, 10.)

Tad-ūrdhve maṇḍapāṇāṁ cha chū'ikā kathā-harmyakam

(M., xxxiv, 64.)

Harmyec chordhyva-tale pādaṁ bāhya-kūṭādi(m) vinyaset
Karna-harmyāṅkṛātim vāthā sāntara-prastaram tu vā

(M., xx, 57-58.)

Cf. 'They (tomb of the Rājās at Mahādevapura in Coorg from 1809)
are square building, much in the Muhammadan style, on well raised
basements, with a handsome dome in the centre, and minaret-like turrets
at the four corners (? karna-harmyā ) 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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KARNIKA

AN ENCYCLOPAEDIA OF

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

Vistāre pañcha-bhāge tu vedārdham padma-vistṛitaṁ
Padma-tāra-tri-bhāgaikāṁ karṇikā-vistṛitaṁ bhavet

(M., xxxii, 110-111.)

A moulding of the entablature:
Kapota-nāśikā-kshudra-nivrordhve sthita-karṇikā
Vātāhata-cha'ach-chāru-latāvat karṇikā-kriyā

(Kānikāgama, lv, 37, 40.)

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

(Matsya-Purāṇa, Chap. cclxx, v. 13;
see under MAṢṬAPA.)

Mahendrac vātha satye vā karṇikārālo yaiṁ bhavet

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

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

(1) Agni-Purāṇa (Chap. civ, vv. 17-18, see under PRASĀDA).
(2) Garuḍa-Purāṇa (Chap. xlvi, vv. 21, 23, 28-29, see under PRASĀDA).
(3) Stambhārdham kalaśād bāhye latā-vartanaṁ ishyate
Mushti-bandhopari kshaipam vyālāntāṁ kalaśavadhī

(Kānikāgama, lv, 103, 109.)

(4) Dome: Kāṇḍhanānda-kalasa
—(Khajuraho Inscrip. no. v, line 19,
Ep. Ind., Vol. i, p. 150.)
(5) Pinnacle: Vīmānopari sauvarṇāṁ kalaśā . . . pratishṭhāpitāṁ
Placed golden pinnacle on the shrine.—(Yena-Madala Inscrip. of Gana-
pamba, v. 17, Ep. Ind., Vol. iii, pp. 99, 102.)
(6) Dome or pinnacle:
Devalayais sudhā-śubhrais suvarṇa-kalaśāḥkhitaṁ
Patākā-chumbitāmbhodair yyad-dharmaṁ nīta unnatim

(Two pillar Inscrip. at Amaravati, no. A, Inscrip. of
(7) Prasādam navabhis cha hema-kalaśair atyunnataṁ gopura-
prākārotśava-māṁṭapair upachitāṁ śrī-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 Inscrip. of Krishnaraya, v, 27,
Ep. Ind., Vol. vi, pp. 237, 331.)

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(3) 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-maṇḍapa . . .
Suvarṇamaya-kalasha-ropana-pratishtāḥ 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, Jalor stone Inscrip. of Samarasimhadeva, lines 5, 6, Ep. Ind., Vol. xi, p. 55.)

(10) Uttamagatāspada-devāyatana-hema-kalaśam . . . pūrṇa-kalasam . . . '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 Viśvakarman 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 1, Sorab Taluq, no. 276; Transl., p. 47, second para. last sentence.)

(12) 'We grant to you, in addition, two five-branched torches, five kalaśas above the palanquin and so forth.'—(Ep. Carnat., Vol. viii, Part 1, Nagar Taluq, no. 68, p. 158; Transl., line 12.)

(13) Chakre jāmbo-nadyair gurutara-kalaśair bhāśvarair ekaviṁśaiḥ I Nepāla-kshonī-pālaḥ prathita-bhujai-bhūṣhānaṁ taṁmaṭhasya II
(Inscr. from Nepal, no. 17, Inscrip. of Siddhi Nrisimha of Lalita pattana, v. 17, Ind. Ant., Vol. ix, pp. 105, 107, c. i.)

(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 Saiva temple, Ind. Ant., Vol. xi, p. 118, c. 1.)

(15) 'Erected a new gopura with golden finials (suvarṇa-kalaśa) in the Chāmūndēśvarī 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 Bel-lur, 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 ।
Śūpītā kalaśī guṇḍa-dānḍa-nāthena śāśvatī ॥
Saudhāgram ujvalad anyūn a-dīvākarābho ।
Bālātapa-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 vistaraṇīṁ kalaśama nīlīsida—‘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-mani-kulas'ā-kalita-koti-ghati-apy-ittu īga-chaityalayam—‘having erected ... a lofty chaityālaya, with kalaśas (perhaps by mistake Mr. Rice has put in gopuras) or towers surmounted by rounded pinnacles set with all manner of jewels.’—(Ep. Carnat., Vol. vi, Mudgere Taluq, no. 22; Roman text, p. 148, line 12; Transl., p. 63, para. 2.)

(20) ‘Kalaśa, a term applied generally to the summit of a tower; also a pot or vessel with water and some grains in it.’—(Rea, Chālukyaṇ Architecture, Arch. Surv., New Imp. Series, Vol. xxi, p. 38.)

(21) ‘Kalasa (Kalas)—pinnacle of temple steeple.’—(Smith, Gloss., loc. cit., to Cunningham Arch. Surv. Reports.)

(22) See Maghul Arch. of Fatehpur-Sikri, Smith, Arch. Surv., New Imp. Series, Vol. xvii, Plate lix, fig. 1, 2, 3.

(23) Essay on Arch. of Hind., Rām Rāz, Plates xx to xlvii;

(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).

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

(M., xiv, 195-239; see under ADHISHTHĀNA.)

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KALĀ—Art, sciences dealing with the traditional sixty-four branches which some authorities reckon as 528.


Similar lists are also given by Śridhara in his Commentary on Śrīmad-Bhāgavata (Part x, Chap. xlv, v. 36), Jīva-gosvāmi in explaining Śridhara’s commentary refers also to the Vishnu-Purāṇa, and Hari-vamsa; in the Buddhist Lalita-vistara (Chap. x, ed. R. L. Mitra, p. 182; see also p. 186), and in the Jain Uttarādhyāyana-sūtra (text, Chap. xxii, 6, Transl., S. B. E., Vol. xlv, p. 108). See also The Kalās, by Venkaṭasubbia (pp. 25-32).

Chatuḥśashṭhitikalāh, Sārṅgadharīya kathāmīśe cha Śrīdharīya-Lakshmīpīṭhikāyāṁ cha vailakshanyena gaṇīta-stā niṣkṛishya likhyante: Then follows a list of sixty-four arts including eighteen scripts, various languages,
poetry books, Nāṭakas (dramas), alaṅkār (poetics), vedas, upa-vedas, vedāṅgas, Śāstras (without specification), Tantras, Purāṇas, Śmrītis, agriculture, witchcraft, sorcery, gambling, etc.

For fuller details see the writer's article 'Fine Arts' (Indian Historical Quarterly) and 'Fine Arts in Our System of Education' (Convocation address, Gurukula, Brindavan, 1937, The Hindustan Review, June, 1936, pp. 784-796). Vide the Introduction to the writer's Hindu Architecture in India and Abroad.

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

Prakoshtē valayām chaiva maṇi-bandha-kalāpakam

(M., l, 16, etc.)

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

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

KALPA-DRUMA—The ornamental tree, employed as a carv-

KALPA-VRIKSHA—ing (see Śrī-vṛkṣha).

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

(1) Mānasāra (Chap. xlvi, 1-77):

The name of the chapter is Kalpa-vṛkṣa, 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 manḍapa 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 expressly left to the choice and discretion of the artists:

Evāṁ tu kalpa-vṛkṣaḥ syāt śesamān yuktyā prayojayet
Tasya madhye cha raṅge tu muktikena prapānvitam
Tan-madhye sāsanādināṁ toraṇāṁ kalpa-vṛkṣhakam

(M., xxxiv, 167, 218-219.)

A carving on the car:
Kalpa-vṛkṣaḥ-yuta-chakravartibhir maṇḍitāṁ kuru sarvavedibhiḥ

(M., xliii, 169-170.)

The materials of which the tree is constructed:
Simhāsanaṁ makara-toraṇa-kalpa-vṛkṣham
Mukta-prapāngaṁ api dāru-śiśṭakādyaiḥ
Ratnair aneka-bahu-loha-viśeshakaṁcha (kuryai)

(M., xlvii, 30-33.)

Pāścāt simhāsanaṁ añāṁcha kalpa-vṛkṣham cha toraṇam

(M., xlix, 185.)

Padma-pītham mahā-pīṭham tri-mūrtiṁcha yojaṁt
Prapā cha toraṇāṁ vapi kalpa-vṛkṣham cha sarhyutam

(M., i, 86-87.)

Apare tu niryuḥaṁ kuryaiṁ makara-toraṇam
Tad-ūrdhve kalpa-vṛkṣham syāt sa-ha( ? ga)jendra-śva( ? sva) raiḥ saha i—(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
cut off fine gold, together with a kalpa (tree) of pure gold.—(Inscr. 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 11

Nānā-maṅgala-divya-vastu-nivṛtta taurya-trikollāsito hṛidyāḥ ko’pi
sa vāsaraḥ samabhaval-loka-pramodojjvalalḥ 11

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

KALYĀṆA—A class of the five-storeyed buildings (same as Gṛīha-kāṇṭa).

(M., xxiii, 30–32 ; see under Prāśāda.)

KALYĀṆA-MANDĀPA—A wedding pavilion.

(See details under मन्दापा.)

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

(1) Vāstu-vidyā (ed. Gaṇapatī Śāstri) xiv, 1 :
Kavāṭa-dvītayāṁ kuryān mātri-putry-abhidhānān budhaḥ 11

(2) Kautilīya-Artha-sāstra, Chap. xxiv, p. 53 :
Tri-pancha-bhāgikau dvau kavāṭa-yogau 1

(3) Kāmikāgama, LV :
Devā-dvīja-narendrāṇāṁ kavāṭa-yugalaṁ matam 1
Anyayor ekam uddishṭāṁ maha-dvāre chatur-yugam 11 (51)
Aneka-śrīṅkhalopetaṁ bāhu-kuṇḍāla-bhūṣitam 1
Kavāṭa-yugmāṁ kartavyaṁ kokilargala-sariiyutam 11 (2)
Bhūti-madhyād bahis tasyāḥ stambha-yoga-kavāṭa-Myuk 1
Kavāṭa-yug.1:ṁ vā-ekarṁ ghāṭanodghāṭaṁ samam 11 (166)

See also verses, 38, 49, 53.

Jālakaś cha kavāṭaś cha bāhye bāhye prakalpayet 11 (Ibid., xli, 8).

(4) Rāmāyaṇa, vi, 31, 27, etc. :
Purīṁ maha-yantra-kavāṭa-mukhyām 1

(5) Mānasāra :
Yon(g)yam kavāṭa-yugmāṁ cha śresṭhāṁ madhyāṁ cha harmyakat
(M., xix, 152.)

Dakṣiṇe cha kavāṭe tu dvārāṁ kuryāt tu mukhyake 1
Devānāṁ cha manushyāṇāṁ maha-dvārāṁ kavāṭake 1

(M., xxxviii, 9, 11.)
As compared with 'prākāra':

Dakshinasya kavātaṁ tu viśālādhitam āyataḥ
Eka-dvi-tryangulaṁ vāpi kavātaṁ syāt dvi-hastakam
Kuryāt kavāta-dirgheshu kshepaṇam vistṛito'dhitam
Prākāre cha mahā-dvāram kshudra-dvāram kavāṭake

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

(6) 'He, the emperor of the south, caused to be made of stone for Vijaya-
nārāyana temple, latticed window, secure door-frame (dṛidha-kavāṭam)
door-lintel, kitchen, ramparts, pavilion, and a pond named the Vasūdeva
tirtha.'—(Ep. Carnat., Vol. v, Part i, Belur Taluq, no. 72, Transl., p. 61;
Roman text, p. 142, line 7.)

KAŚA—
KAŚPU—

A mat, a cushion, a golden seat.

(R.-V. x, 100, 10: Taitt. Aran., vi, 9: A.-V. vi, 198, 5.)

KĀKĀSHTA—A synonym of paryaṅka or bedstead, a couch of
eight-fold crow design.

(M., iii, 11-12; see under PARYĀNKA.)

KĀCHA—A house with a southern and northern hall.

(Bṛhat-Saṁhitā, lxi, 49.)

KĀNTA—A type of pavilions.

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

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

(M., xxiv, 13-14; see under PRĀŚĀDA.)

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

Jayante bhāskaram sthāpya(m) iśe pāśupatam tathā
Athavā kāma-kosṭham syād ālayam kalpayet sudhiḥ
dvātrīṃśan mūrtir evam 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 bed-
room of deities.

Paṁcha-prākāra-harmyāṇāṁ adhunā vakṣhyate kramāṁ
Kāmyādi-bheda-harmyāṇāṁ tan-māṇena vinyaset
Nitya-naimittikākhyādikām aṁ cha sarvabhiḥ

(M., xxxi, 2-3.)

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

Karapakas tu sūnuḥ pitamahākhyasya satya-devākhyalḥ।
Goshṭhyā prasādaparayā nirupito janmanā sa vaṇīk।

'The Karapaka selected by the goshṭhi (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 Inscrip. of Varmalata, v. 9, Ep. Ind., Vol. ix, pp. 192, 189, notes 4 and 3.)

Cf. GOMANASA KARAVAKASA

'The gift of Gomāṇa the Karavaka' (=kārāpaka).

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

KARMUKA—A kind of village. It is situated on the banks of a river or sea (nadi-tīrṇaḥ dhi-tīrṇaḥ kārmukam cha vinyaset). Its plan is like a bow (tad-dyaṇor viṭhi-bāhye tu kārmukākāravat pṛthak). See further details under GRĀMA.

(M., ix, 3, 459, 463, 452-472.)

KARYA-SĀTRA—Working lines, the plumb-lines drawn for the purpose of the sculptural measurement.

(M., lxvii, 93; see under PRAŁAMBA.)

KĀLA-KUṬA—A kind of poison, the cobra represented on the neck of the image of Śiva.

Grivasya vāma-pārśve tu kāla-kūṭa-samanvitam।(M., li, 80.)

KĀLA-MUKHA—A kind of phallus.

(M., lii, 2, lxviii, 2; see under LIŅGA.)

KALIŅGA-(KĀNTA)—A class of the twelve-storeyed buildings once prevailing in the country along the Coromandel coast.

Madhya-kāṇṭam iti proktam tasya kuṭa-dvi-bhāgikena
Anu-sālā shad-aṁśaṁ syāt tasyāṅgaṁ pūrvavadvHAVET।
Evaṁ kāliṅga-kāṇṭam syān nānākāṛaṅga-samyuktam।

(M., xxxi, 14-16.)
HINDU ARCHITECTURE

KIRIȚA—A diadem, a crown, a tiara.
Devānāṁ bhū-patīnāṁ cha mauli-lakṣaṇaṁ uchya-te
Jaṭā-mauli-kirīṭaṁ cha karaṇḍaṁ cha śirastrakam 1
(M., XLIX, 12-13.)

Kirița-makuṭaṁ chaiva nāraśāṁśa-yogyaṃ 1—(Ibid., 18.)

KIMBARA(-RĪ)—A crocodile, a shark, used both as an architectural and sculptural object.
Chitra-toraṇaṁ . . . grāha-kimbara-saṁyuktam 1
(M., XLVI, 52-53.)

Śyāma-varṇaṁ mukhaṁ sarvaṁ kimbara-makaraṇaṁ 1
(M., xviii, 311.)

In connexion with the śālās or buildings :
Sarve(a)-śālā-nāśikā-toraṇādyaiḥ 1
Patraῖh chitraiḥ kimbara-vaktra-yuktaṁ 1—(M., xxxv, 401-402.)

In connexion with the single-storeyed buildings :
Nāśikāgrāntaṁ sarvaṁ kimbara-samalāṁkṛitaṁ 1—(M., xix, 36.)

KISHKU—A measure, a cubit of 24 or 42 aṅgulas.
Kishku(h) smṛito dvi-ratnī tu dvi-chatvārimsad aṅgulaḥ 1
(Brahmāṇḍa-Purāṇa, Part I, 2nd Anushāṅga-pāda,
Chap. vii, v. 99.)

But according to the Suprabhedāgama (xxx, 25 ; see under Aṅgula),
it is a cubit of 24 aṅgulas, which in the above Purāṇa (v. 99) is called ‘aratni.’

KIRTANA (also KIṚṬANA)—A temple, a shrine.
(1) S(a)mabhoro yo dvādasa(s)āpi vyarachayad achirāt kirittānāni—
‘who erected (soon) twelve temples of Sambhu.’ ‘Mr. Telang at the suggestion of Pandit Bhagwan Lal’.

(New Sīlāra copper plate grant, line 7, Ind. Ant.,
Vol. ix, pp. 34, 36, and note 13.)

(2) Kartāpi yasya khalu vismayam āpa śilpi tān-nāma-kirīṭtanam
akāryyata rājñā 1
‘This is the abode of Svayaṁbhu 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 Inscrip. no. cxxvii, line
14 f.; Ind. Ant., Vol. xii, pp. 159, 163, c. 1.)

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The word, Kirtana, has been understood in its usual and etymological sense by Dr. Fleet and the first translator (B.A.S.J., Vol. vii, p. 292 f., Mr. Prinsep); that sense is not at all appropriate here and the word must be taken to signify a temple.' He then refers to the Sūlāra grant mentioned above and quotes the following:

(a) Kirtanāni cha kārayat

'Cause temples to be constructed.'—(Agni-Purāṇa, Bib. Ind., Vol. i, p. III.)

(b) Kurvan kirtanaṁ lekhayan śāsanāṁ... prithivīṁ vichārā—'he travelled the earth,... constructing temples, causing grants to be written, etc. (Bāna’s Kādambari).

(c) Pūrta-kirtanodharaṇena tu—'by the restoration of dilapidated works of public utility (such as tanks, wells, etc.) and temple.'

(Ind. Ant., Vol. xii, pp. 228–229.)

(4) ‘In addition to the authorities quoted by Bhandarkar in support of this meaning of Kirtana (in no. 2 above), I have since found that it is used in the same sense in the five inscriptions of Devalabdi, the grandson of the Chandella king Yaśovarman and the son of Krishnapa and Asarvā, 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 sarvvaṁ 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 Devalabdi, a grandson of Yaśovarman, Ind. Ant., Vol. xvii, p. 237.)

(7) Cf. Sa dakshiṅārkkasya... chakāra kīrttim bahu-kīrttināthah—'he famous for many (good) deeds made the temple of Dakshiṅārka'.

(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-ūrdhva kīrti-vaktraṁ tu nirgamākṛiti(r) bhavet

(M., xviii, 293.)
Plan of Rampart, Kuman-Pura.

Section

Elevation

Plan - Kunjaraksha.

Fixing Knob.

Kavata.

Rear View.

Kavata.

Front View.
KIRTI-STAMBHA—A memorial or monumental pillar.

( Hmmabad Arch., Burgess, Arch. Surv., New. Imp. Series, Vol. xxxiii, p. 94; see under STAMBHA.)

KILA—A stake, pin, nail, wedge, post.

Etat tu pratinaṁ bhavet
Kila-tāra-samādy-ardham dvi-guṇaṁ vā galakā bhavet

(M., xii, 122-123.)

In connexion with joinery :

Mūlāgre kilakaṁ yuktaṁ ardha-prāṇam iti smṛtam

(M., xvi, 99.)

In connexion with a mirror or the looking-glass :

Darpanasya tri-bhāgaikaṁ mūle kilayatarṁ tathā

(M., l, 120; see also M., xxxix, 121-123.)

KILA-BHĀJANA—The pin-hold.

In connexion with the door:

Kila-bhājanam ity-uktam kilānāṁ tu pravakṣyate

(M., xxxix, 119; see also 120-131.)

KILA-ŚULAKA—The pin-point.

In connexion with the door :

Kuryat tat kavatānāṁ yuktyā tat kila-śulakam

(M., xxxix, 128.)

KUKSHI—The belly, a cavity, the middle part, the interior, the hub of the wheel.

(M., xlviii, 12.)

In connexion with the foundations :

Grāmdināṁ nagarādināṁ pura-pattana-kharvate
Koṣṭha-kolādi-sarveshāṁ garbha-sthānam ihochyate
Sthira-vāstu-kukshi-deśe tu chara-vāstu tathāpi cha
Grāma-dvārasya yoge vā garbha-śvabhām prakalpayet

(M., xiv, 168-171.)

In connexion with the pent roof (lupā) :

Tat-sūtrād adho deśe kukshiṁ jñātvā purordhvake

(M., xvii, 236.)

In connexion with the front porch or tabernacle (mukha-bhadra) :

Paṇḍhāṁśa-dvi (-ya)mśa-tāraṁ syād ardham vā kukshi-vistṛtīm
Kukshy-antarāṁ sadma-samyauktāṁ vātāyanam athāpi vā

(Ibid., 286-287.)

In connexion with the single-storyed buildings :

Nāsi-tāraṁ tri-bhāgaikāṁ kukshshī-ṭaram iti-smṛtam

(M., xix, 37.)
KUKSHI-BANDHA

In connexion with the chariot (ratha):
Vistārama cha tridhā kṛitvā madhye kukşhy(īm)-aṁśakena tu
Pañcha-daśaṁ cha vipulaṁ nālam kuksh(ās)yā veśānam 1

(M., xliv, 12, 14.)

In connexion with the arch:
Ratnakārāṅgair yuktaṁ kukshir āvṛta-lambitam 1
Toraṇasyopari deco tu bhujaṅga-pāda dvayor api 1

(M., xlvi, 59.)

Mukhaṁ vakshaḥ cha kukshiś cha kaṭi-dīṛghe dvā-daśāṁśakam 1

(M. lvii, 55.)

Kukshi-tārāśṭa-matraṁ syāt . . . 1—(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 Adhishṭhāna.)

KUCHA-BANDHANA—An ornament for the (female) breast.
Kucha-bandhana-sāmyuktam bāhu-mālā-vibhūṣiṇi

(M., liv, 12.)

KUŃJARA—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. cclxxix, vv. 36, 41, 49, 53; see under Prāsāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 32; see under Prāsāda).

KUŃJARĀKSHA (cf. Vātāyana)—A window resembling the elephant’s eye in design.
Nāga-bandham tathā vallī gavāksham kuñjarākshakam 1
. . . eshāṁ vātāyanam rūpam 1—(M., xxxiii, 581, 582, 585.)
Gavākshākārāṁ yuktyā cha paṭṭikordhve samantataḥ 1
Kuñjarāksham alaksham vā patra-pushpādy-alaṅkṛitam 1

(M., xliv, 22, 23.)

KUṬI (see Gandha-kuti)—A hall, a cottage, cornice, entablature.

HINDU ARCHITECTURE

KUTTIMA

KUTTIKA—A village under one headman.

Eko grāmaniko yatra sa-bhritya-parichārakah
Kutikaṁ tad vijāniyād eka bhogah sa eva tu

(Čāmilāgama, xx, 4.)

KUTUMBA-BHŪMI—The ground for houses, a site where a house is built.

Kutumbha-bhūmi-mānaṁ tu vāya-kṣetra-vivarjitaṁ

(Ibid., xxi, 3.)

KUTTIMA—A floor, a base, a wall, a pavement, an entablature, a cottage, a small house, the ground prepared for the site of a building, a paved ground.

It is also used as a synonym of Prastara or entablature.—(M., xvi, 2-4; see under Prastara.)

(1) Same as adhishthāna or the base of a column:

Adhishthāna-vidhiṁ vakshye sāstri saṁkṣipyate' dhunā
Trayodasaṅgulam ārabhya saṁ-shad-aṅgula-vardhanat
Chatur-hastāvasaśānaṁ syāt kuṭṭimā-dvādaśonnam tāṁ (M., xiv, 1-3.)
Janmādi-vājanāntaṁ syāt kuṭṭimodayam iṛtām (Ibid., 9.)

Vimāna-sāleshu cha maṇḍakeshu
Nidhāna-sadmeshv-api gopureshv-api
Eteshv-adho-deśa-talopapiṭhe
Tasyoparishṭhāṁ kṛita-kuṭṭimāni (Ibid., 397-400.)

Referring to the entablature:

Shaṁ-vidharma kuṭṭimottungaṁ prastarodayam iṛtām (M., xvi, 4.)

In connexion with the four-storied buildings:

Tad-ūrdhve pādaṁ-bandhimāṁ guṇo-no-cham tam ardha-kham
Tad-ūrdhve kuṭṭimāṁ chaṁ sārdha-pakṣaṅghri-tuṅgakam

(M., xxii, 36-37.)

In connexion with the gopura or gate-house:

Dvi-bhāgaṁ chopapiṭhochcham tamād ekāṁsaṁ kuṭṭimam

(M., xxxiii, 249.)

(2) As a synonym of the wall (bhittī):

. . . dvāri kuṇḍam cha kuṭṭimam
Bhitter akheyeyam akhyātaṁ . . . (Čāmilāgama, LV, 199-200.)

As a member (lit. limb) of the base:

Masūrakam adishṭhānaṁ vastvādhaṁ dharātam
Talāṁ kuṭṭimādy-aṅgam adhīṣṭhānasya kirtitam (Ibid., 202.)
(3) Prāśāda-sāta-sambādham maṇi-pravara-kuṭṭimam 1
Kārayāmāsa vidhivad dhema-ratna-vibhūshitam 11
(Mahābhārata, xiv, 25, 22.)

... prāsādaiḥ sukritoachhrayaiḥ 11
Suvarṇa-jāla-saṁvṛitair maṇi-kuṭṭimaa-bhūshaṇaiḥ 11
(Ibid., i, 185, 19-20.)

(4) Kuṭṭimo’stri nibadhā-bhūṣ chandra-śālā śirogriham 1
Commentary: Pāḍhāṇādi-nibadhā-bhūṣ sa kuṭṭimaa ity-ckam 1
(Amarakōśa, ii, 5-8.)

(5) Grihaṁ kāṅchana-kuṭṭimam 1—(Rāmāyana, vi, 37, 27, etc.)
(6) Tan ... pathi ... mamlatur na maṇi-kuṭṭimochitau 1
(Raghuvanśa, ed. Stenzler, ii, 9.)

(7) Pādāṅgushṭhālulita-kusume kuṭṭime 1
(Mālavikāgnimitra, ed. Tullberg, u, 27.)

(8) Vedikeyaṁ tu sāmānyā kuṭṭimānāṁ prakirītā 1
(Vāstū-vidyā, ed. Gaṇapati Śāstri, ix, 19.)

(9) Maṇi-kuṭṭimaa—‘jewel-paved floor.’—(Kadaba plates of Prabhutavarsha, line 29 ; Ḡp. Ind., Vol. iv, pp. 341, 342.)
(10) Vāpi-kūpa-taḍāga-kuṭṭimaa-maṭha-prāśāda-satralayan 1
Sauvarṇa-dhvaja-toranāpāna-pure-grāma-prapā-maṇḍapān 11
... vyadhāpayad ayaṁ Chaulukya-chūḍā-maṇiḥ 1
Here ‘kuṭṭima’ is evidently a detached building.
(Śrīdhara’s Devapattana Prasasti, v. 10 ; Ḡp. Ind., Vol. ii, p. 440.)

(11) Maṇi-kuṭṭimaa—‘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 Ṛṣiṇa on the hill of Etāpura, the modern Elurā.’—(Kadaba plates of Prabhutavarsha, line 34, Ḡp. Ind., Vol. iv, p. 337 and note 2 ; Ind. Ant., Vol. xi, p. 159 and p. 228 f.)
(12) Śrīkṛṣṇa-kṣhitipāla-datta-maṇiḥbhir vidvat-kavīṇāṁ grīhā nānārātna-vichitra-kuṭṭimā-bhovo ratnakarāvam gatāḥ—‘Through the precious stones presented by the glorious king Ṛṣiṇa, 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, Inscrip. v. 7, Ḡp. Ind., Vol. vi, pp. 118, 128.)

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There the girls play on roads paved with precious stones, stopping by embankments of pearl and the water poured out at donations."


The sun... under pretence of seeing his reflection in the jewelled floor.'

(Ep. Carnat., Vol. xi, 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
‘Kuḍyaṁ bhittau vilepane’ iti Medinī—(Amarakōśa, 2, 2, 4.)

In the temple, mansion, roof, phallus, image (idol), wall, and tank (the cement should be used).

(Brihat-Saṁhitā, lxxv, 4, J.R.A.S., N.S., Vol. vi, p. 322.)

Silayā cha mṛidāpy-athavā tarunā rachayed atha kuḍyam ativa-
driḍham
Tad-ihottara-vistarataḥ sadṛśaṁ bahalam kathitam talipādi-yutam
Svotsedha-darāṁśaika-hīna-mastakam eva tat
Kuḍyaṁ kuryād bahir-bhāgarṁ svāntar-bhāgarṁ bhavet samam

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

Para-kuḍyam udakenopaghnato—'cause to collect water and thereby injure the wall of a neighbouring house.'

(Kauṭilya-Artha-śāstra, Chap. lxv, p. 167.)

Pañchālindam śat-kuḍyaṁ bahir āndhārikāvṛtam
Linge śilānte cha krodhe bhittih(ḥ) pañcāśa-varjitah
Kīṁchin nyūnam alindam vā śesāṁ kuḍyeshu yojayet

(Kānikāgama, l, 83, 87.)

Jālakaṁ phalakaṁ śailam aishṭam kuḍyam cheshyate
Jālakair bahubhir yuktaṁ jālakaṁ kuḍyaṁ ishyate
Nishpādam vā sa-pādam vā kuḍyam śailam atheshtakam
Athavā mṛṇmayaṁ vāpi kuḍyam ishtaṁ dvijottamāḥ

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KUDYA-STAMBHA

An Encyclopaedia of

Kudya-stambha-latā karyā vastvādharasya chopari
Vedikordhvādharāre kūṭa-koshṭādīnāṁ tridhā tridhā smṛitaḥ

(Kāmikāgama, l.v, 94, 97, 98.)

Jālakā chā kavātaś chā bāhye bāhye prakālpayet
Sarvataḥ kudya-saṁyuktāṁ mukhya-dhāmātra kīrtitāṁ
Antā-vivṛita-pādaṁ chā bāhye kudyaṁ prakīrtitaṁ
Bahir abhyantāre mukhya-geham vidhiyate

(Ibid., xli, 8, 9, 14.)

(5) In connexion with the number of walls (sāla) in the buildings of the kings of various ranks :
Ekādikāṁ tri-sālāntaṁ paṭṭadharādibhis tribhīḥ
Prāhārakāstragrāhāḥbhyāṁ kudyaṁ etad (? ekaṁ) dvayaṁtakaṁ

(M., xl, 42-43.)

Geha-tridhaikā-parito baiḥ(ḥ) kudya-tāram
Kudya(ama)ty-adhika-hīnaṁ ched vistāre chodaye’pi vā
Dvi-jātī-sarva-varṇānāṁ sarva-nāsakaraṁ bhavet

(M. lxix, 57, 58.)

KUDYA-STAMBHA—The column of the wall, thus the pilaster or a square pillar projecting from the wall.
Silā-stambham silā-kudyaṁ nārāväśe na kārayet

(Kāmikāgama, xxxv. 161.)

In connexion with the foundations :
Kudya-stambhe griha-stambhe harmya-garbham vinikshipet

(M. xii. 132.)

Referring to the pillar :
Tri-chatush-paṁcha-shaṁ-mātram kudya-stambha-viśālakam
Tad-dvi-gunaṁ vāpi tri-gunaṁ vā chatur-gunaṁ
Etat(s) kampa(-bha)-viśālam syād athavā tuṅga-mānataḥ

(M. xv. 14-16.)

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.

KUNDA—A pool or well in or about a temple.
Sarvataḥ kunḍa-saṁyuktāṁ griha-dvāra-samanvitaṁ

(Kāmikāgama, xxxv. 64.)

‘At Kapaṭdvanaṁ ... is a large square kunḍa or reservoir in the market place. This occupies an area about a hundred feet square with a platform below the first descent, from which a series of short stairs, parallel to the sides, lead down from one narrow landing to another,
and reaching a broader one about 33 feet from the first. Between each pair of descending steps in each of five tiers is a niche—some hundred and thirty-six in all—originally occupied by images . . . In the centre is a deep well about nine and a half feet square.'


KUNḌIKĀ—A water pot on the hand of an image.

Kuṇḍikā chāksha-mālā cha vāme vāme kare kramāt t—(M. li. 31.)

Kuṇḍikā vāma-haste cha dhārayet tu sarasvati t—(M. liv. 22.)

KUNTALA—A head gear, a lock of hair.

Devānāṁ bhūpatināṁ cha maulī-lakṣaṇam ucyate i
Jaṭā-mauli-kirīṭam cha karaṇḍām cha śirastrakam i
Kuntalāṁ keśa-bandhaṁ cha dhammillālaka-chuḍakam i
Mukuṭāṁ cheti khyātam . . . t—(M. xl x 12-15).

Dukūla-vasanopetaṁ mukuṭaṁ kunu talaṁ tvā t—(M., liv, 78.)

Kechit tu kuntala-nibhaṁ tuṅgaṁ makuṭaṁ kuntalāṁ tu vā i

(Ibid., 119.)

KUBJAKA (see NAGARA)—Hump backed, crooked, a town of the similar plan (cf. KĀNYA-KUBJA), according to the Kānikāgama, it is a suburb or a place on the confines of any city or large village.

Grāmādīnāṁ samīpaṁ yat sthānāṁ kubjam iti śrītām i

(Kānikāgama, xx, 15.)

Sarveṣhāṁ nagarādīnāṁ bhedāṁ lakṣaṇāṁ ucyate i
Kubjakāṁ pattanaṁ chaiva . . . i

. . . durgam ashtā-vidham bhavet t—(M., x, 37, 40, 42.)

KUMĀRI-PURA—A gymnasium or school for higher studies, a stadium, arena or sports ground.

Sotsedha-randhra-prākāraṁ sarvataḥ khāṭākāvṛitam i
Ruchaka(h)-pratika-dvāraṁ kumāri-puram eva cha i
Dvi-hastaḥ srotasā śreshṭhaira kumāri-puram aṁchataṁ i
Hasta-sato-daśa-śreshtho navaḥasto’shṭa eva cha i

(Brahmāṇḍa-Purāṇa, Part i, 2nd Anusāmaṇ-pāda Chap. vii, vv. 103, 104.)

Prākāra-madhya krittva vāpiṁ pushkariṁnāṁ dvāraṁ chatuṣ-ṣālāṁ adhyardhāntarāniṁ kumāri-puruṁ muṇḍa-harmyam dvi-talaṁ muṇḍaka-dvāraṁ bhūmi-dravya-vaśena va tribhāgādhiṁkāyāṁhā bhāṇḍa-vāhini(h)-kulyāḥ kārayet t—(Kauṭīliya-Artha-sāstra, 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). (Râm-Râz, Arch. Hind., p. 23.) In bases it may be triangular or hexagonal.

(M., xiv, 83.)

In connexion with the foundations:

Janmântaṁ vâthava prântaṁ kumudântaṁ vâ galântakam |
Paṭṭikântaṁ kshipch châpi vinyaset prathamshâtakam |

(M., xii, 202-203.)

A moulding of the base (M., xiv, 12, etc.; see the lists of mouldings under Adhishthâna).

A moulding of the throne:

Tach-chheshâṁ dvi-bhâge tu kumudâṁ vṛttâkritus tathā |

(M., xlv, 136.)

A headgear

Eteshâṁ mahishbibhyâṁ(-shyoh) cha dhammilla(m) kumudâ-|kritis tathā |—(M., xlîx, 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 Adhishthâna.)

KUMBHA (see Kalaśa)—A pitcher, the capital, a moulding, the cupola, a plinth. (M., xiv, 33, etc., see the lists of mouldings under Adhishthâna). A kind of building (see under Ghatâ).

A part of a column (Suprabhedâgama, xxxi, 58, see under Stambha). A pinnacle:

Prâsâdam apy-amala-kañchana-kumbha-âmpâta-sambhâvaniyam-|| akarod anukarmaṁ šîlpaiḥ i—(Chebrolu Inscrip. of Jaya, postscript, lines 9-11, Ep. Ind., Vol. v, pp. 150, 151.)

Ghanâṁ prâsâdam nava-hema-kumbha-kalitam ramyâṁ māhâ-|| maṅtrapâṁ—‘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
Prottura'py-aparājītesa-bhavane sauvarṣa-kumbhā-dhvajāropī rūpyaṇa-mekhalā-vitaranaṇa tasyaiva devasva yaḥ...

'He placed a golden cupola (kumbhā) and a flagstaff (dhvaja) on the temple of (the god) Aparājītesa, to whom at the same time he gave a silver girdle.'—Pro. Kielhorn.

(The Chahamanas of Naddula, no. C, Sundha Hill Inscript. of Chāchagadeva, v. 51, Ep. Ind., Vol. ix, pp. 78, 74.)

Prasādam ūrdha-s(ṣ)ikhara-sthira-hema-kumbham— '(Into) the temple (which by the stately display of) firm golden capital, upon lofty spires.'—(Bhubaneswar Inscript., v. 15, Ep. Ind., Vol. xiii, pp. 152, 154.)

KUMBHĀKA—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.)

KUMBHĀ-PAṆJARA (cf. Paṇjara)—A niche in the wall. It consists of a vase, a pilaster and a little pavilion (paṇjara) at the top.

KUMBHĀ-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).

KUMBHĀ-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.)

KUMBHĀLAṆKĀRA—Ornaments of the column, mouldings of the pedestal, base, and entablature.

(M., xv, 201-232; see under Upapītha, Adhisṭhāna and Prastara.)

KUMBHĀ-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, 1, 2, 4; ii, 1, 4, 4; iv, 1, 14; xi, 5, 3, 11; 8, i, 3; Brihat-Upanishad, i, 5, 32; Chhāṇḍ. Upa., iii, 15, 6), a sanctuary, a temple.

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KULA-DHĀRĀṆA—A type of pavilion.
(M., xxxiv, 262; see under MAṆḍAPĀ.)

KULĀMBHA-DVĀRA—A front door, the threshold.
(M., xxxiv, 365.)

KULIKĀNGHRI(KA) (see STAMBHA)—An ornament of the entablature, the main pillar, calyx, see NĀṬAKA.
Vallikā patra-valli cha chitṛāṅgāṁ kulikāṅghrikam
Etat paryāya-vākyāṁ . . . 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 shaḍ-asrīr merur dvādaśa-bhaumo vichitra-kuharas cha
Commentary : Kuhara abhyantara-gavakshah
(Bṛhat-Saṁhitā, lvi, 20, J.R.A.S., N.S., Vol. vi, p. 318.)
Merur dvādaśa-bhaumo vividha-kuharas cha
(Bhavishya-Purāṇa, Chap. cxxx, v, 27.)

KUṬA—The peak or summit, head, top of a building.
(1) The top of a building : karna-kūṭa, śālā-kūṭa.—(M., xix, 55, 57; xv, 134; lx, 45; lxx, 20.)
(2) Ekaika-bhāgam syāt tu kūṭa-śālādikaṁ nayet
Adho bhāga-dvayenātha kūṭam ekena vā bhavet
Kūṭa-śālā (v. 92), mūla-kūṭa, vāna-kūṭa (95).
(Kāmikāgama, l, 88, 90, 92, 95.)
(3) Pinnacle : Māṭa-kūṭa-prākāra-khaṇḍa-sphuṭi-jaṁnodhārakam—'for the repairs of whatever might become broken or torn or worn out belonging to the enclosure, with beautiful pinnacles'.—(Inscrip. at Ablur, no. E, lines 59, 76, Ep. Ind., Vol. v, pp. 249, 257, 258.)
Śivāgamokta-vāge parvvata-pramāṇāda degulamāṁ 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-gaṇeshhūnṇata-kūṭa-koṭi-taṭārppitāsūjvala-dīpikāsū 1
'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.)
PART OF A THRONE.
KOKILA

SIMPLE KUTA.

KUTA.

ELEVATION.

PLAN.
KUMBHA-PAÑJARA.
(5) सांभूस चारू-सुभाईर अकारी भवानम पाश्ना-कुताईर इदाम।
'He built this temple of Sambhu with beautiful and brilliant most
excellent stones.'—Dr. Bühler. This translation of कुता does not seem
to suit the context.

(Two Skt. Inscrip. in the British Museum, no. 1,
line 12, Ind. Ant., Vol. xiii, p. 251.)

(6) अनेका-रत्ना-खचिता रुचिरा-माणि-कलासा-कालिता-कुता-कोठि-ग्हानि-
tam apy-उत्तुंगा-चायतालयम—' (having erected) a lofty chait-
yālaya, with 'कलासा' or towers surmounted by rounded pinnacles
set with all manner of jewels.' (For 'कलासा', Mr. Rice has put in
'gopura,' perhaps a slip.)

(Ep. Carnal. Vol. vi, Mūdgere Taluq, no. 22 ; Roman text,
p. 148, line 12 ; Transl., p. 63, para. 2.)

(7) स्री-विरा-सोमनाथा-देवरा त्रिकुत-देवालया—‘the three pin-
nacled temple of the god विरा-सोमनाथा’.—(Ep. Carnal., Vol. vii,
Channagiri Taluq, no. 32 ; Roman text, p. 322, line 18 ; Transl., p. 183.)

KUCHAKRA (see KRIPA)—Water-wheels for wells (R.-V., x, 102,

KUTA-KOSHTHA—A compartment on the top of a building,
an attic room.

(Kāmikagama, lv, 123-130 ; see under KARNA-KūTA.)

KUTA-SALĀ—A small room on the top of a building.

Kūṭa-śalā sabhāṁ kṛtvā bhoga-bhogyaṁ viśēshataḥ
kūṭa-śalā-yutāṁ vāpi kūṭa-śalāntam eva cha
Prākāreṇa samāyuktāṁ gopureṇa vidhiyate

(Suprabhedāgama, xxxi, 113, 120.)

KUTAGARA (see KUTA-SALĀ)—A small room at the top of a building.
Window-chambers (W. Griger: Mahāvamśa, p. 297).

Ramāyaṇa (1, 5, 15, etc.):

Kūṭāgāraiḥ cha saṁpūrṇāṁ indrasyevamanāvatāṁ

Commentary : Kūṭākhyair āgāraiḥ striṇāṁ kridā-grīhair iti yāvt
kūṭāḥ śālāgāram gṛiham anye ṭ

KUPA—A well with its mechanism of water-wheels, etc. (R.-V., x,
102, 11 ; vii, 36, 3 ; ix, 97, 4), masonry sides (Parsū, R.-V., i, 105, 8;
x, 33, 2) and metal fittings or ribbed resembling sickles (see
KUCHAKRA).

(1) Dewal Praśasti of Lalla the Chhinda (v. 20, Ep. Ind. Vol. 1,
pp. 79, 83).
KRISHNA-MANḌALA


(3) A well with flights of steps:

Śītā-svādu-viduddha-bhūri-salilāṁ sopāna-mālojjvalam ।

. । kūparā chainam akārayad ।

(Gangdhar stone Inscrip. of Visvavarman, lines 38, 39, C. I. I., Vol. iii, F. G. I., no. 17, p. 76.)

(4) Ānandaputra Śaṁgamitrea kuc (kūpa) kaṭite mata-pitae puyae save-satana hida-suhae—This well was excavated by Śaṁgamitra, 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 iii, New Kharoṣṭhī Inscrip. from the Lahore Museum, no. ii, line 2, Ind. Ant., xxxvii, p. 65.)

(5) Khane kūpe Dashaveranā—he dug well of Dashaveras.

(Inscrip. of Ara, lines 4–5, Ind. Ant., Vol. xlvii, p. 133.)

KRISHNA-MANḌALA—The iris of the eye of an image.

(M., lxv, 66, lxvi, 65, lxx, 69.)

KEYŪRA—The armlet worn on the upper arm of an image.

(M., l, 14, lvi, 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-vaśālakam ।

Hārā cha tat-tri-bhāgena cha yuktaya samalaṅkṛitam ।

Śēṣaṁ prāg-ukta-vat kuryād eva(m) kērala-kāntakam ।

(M., xxx, 28–30; see under VARĀTA, ibid. 17–27.)

KEṢA-KŪṬAKA—The tip of the hair, the top knot of an image.

(M., l, 301; see UŚHIŅSHA.)

KEṢA-BANDHA—A head-gear for the images of goddesses and queens.

(M., xlix, 14, 88; liv, 88; see details under Bhūshaṇa.)

KEṢARA—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 PRĀṢĀDA).

A class of the three-storeyed buildings (M., xx, 31–39; see under PRĀṢĀDA).
GENERAL OUTLINE OF KUBJAKATOWN

KEYURA.
KAILĀŚ(S)A—A type of building which is 28 cubits wide, has eight storeys, and turrets.

2. A class of the three-storeyed buildings.
3. Matsya-Purāṇa (Chap. cclxix vv., 32, 47, 53; see under Prāsāda).
4. Bhavishya-Purāṇa (Chap. cxxx, v, 28; see under Prāsāda).
5. A building with four sālās (compartments, halls) and four kūṭas (towers or domes):
   Chatuḥ-sālā-chatush-kūṭa-yuktāḥ kailāśa eva hi
   (Suprabhedāgama, xxxi, 42.)

A class of buildings, circular in plan and names as follows:
7. Agni-Purāṇa (Chap. civ, vv. 11, 17, 18; see under Prāsāda).

KOKILA—A moulding of the throne.
(M., xlv, 125, see under Simhāsana.)

KOKILĀRGALA—A latch, bolt or bar attached to the throne.
Aneka-śriṅkhaḷopetaṁ bahu-kuṇḍala-bhūshitam
Kavāṭa-yugmaṁ kartavyaṁ kokilārgala-saṁyutam
(Kāmikāgama, lv, 52.)

KOCHCHHA—A cane-bottomed chair.
(Mahāvagga, v, 10, 2.)

KOṬA—A fort, a hut, a shed.
Atyuchair bhitti-bhāgair divi divasa-pati-syandanaṁ vā vigṛihnan
eyākāri koṭaḥ! '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 Bhimadeva, II, v. 9, Ind. Ant., Vol. xi, pp. 221, 222.)

KOṆA—A class of buildings.
(Kāmikāgama, xlv, 55–58; see under Mālika.)
KONA-PARAVATA

KONA-PARAVATA (see KAPOTA-PALIKA)—A dove-cot or dove-ridge.

(Vāstu-vidyā, xvi, 27, 36; see under KAPOTA-PALIKA.)

KONA-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-krishṇagiri-mahārāja-mahā-vihāre upaśama-kolhiveśmikāḥ sachi-varikāḥ sametā akshainitiḥ drāmmā-satakṣīna 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.'

Śrimāt-krishṇa-giri-mahā-vihāre bhadra-śrī-visṇu-bhikṣuṇāṁ tatra-sthārya-(saṁghasya) drāmmānāṁ śatamekṣāṁ (datvā) paśamana-saḍiśāṁ chivārikādi-lābha-samanvītāṁ kolhiveśmikāṁ 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 Kanheri, 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.)
KOSHTHA—A store-room, a granary, a chamber, a wall; the mezzanine room.

(M., xxxv, 210, etc.)

Eka-nāsikayā yuktāṁ pañjāram samudāḥrīțam I
Kuṭeshu nāsikā-yuktāṁ kosṭham etat prakīrtītaṁ II

(Suprabhedāgama, xxxi, 80.)

KOSHTHAKA—A part of the pillar, a granary, a surrounding wall.

Koḥṭhakāsv-ihā chатьvāraś chatush-kोṇeshu chaiva hi I

(Suprabhedāgama, xxxi, 50.)

Kosṭhakam tad-dvi-pārśve tu janma-pādākritī(ḥ) tathā I

(M., xv, 85.)

Āstäṁ tāvat pratoli tad-upavirachitaṁ kosṭhaka-dvāṁ-dvām getat prauchchair ālāna-yugmam vijaya-(vara)-kareḥ(-kariṇaḥ) śatru-lakshmīyāś cha sadma— near the gate-way were constructed two granaries.'

(Hānsī Stone Inscrip. 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, Ferguson, History of Indian and Eastern Architecture, Vol. i, p. 280.)

KOSHTHA-ŚALA—A kind of closed hall.

(M., xxvi, 37 ; see under ŚĀLĀ.)

KOSHTHA-STAMBHA—A kind of pillar, a pilaster.

(M., xv, 84-87 ; see under STAMBHA.)

KOSHTHĀGĀRA—A store-house, a class of Buddhist chaityas in Nepal where there is a four-faced liṅga of Śiva with a corresponding emblem.

Sravastiyaṁ mahā-mātrāṁṁ śāsanam mānavasiti-kaṭāt I
Śrīmati vāṃsa-grāme evaite dve kosṭhāgāre (duve kōṭagalani),
trigarbhe . . . I (Translated into Sanskrit by Dr. Büh’er.)

'The order of the great officials of Śrāvasti (issued) from their camp at Mānavasitikaṭā.'

'These two store-houses with three partitions (which are situated even in famous Varṇāśgrāma), require the storage of loads (bhāraka) of black Pāncium.'

(Sohgaura copper plate Inscrip. 1-2, Ind. Ant., Vol. xxy, pp. 265, 262; see B. A. Society Proceedings of 1894, p. 84 f.)

133
KAUTUKODAYA

Nārāyaṇa-deva kottāravan ākalpam age yaksheṣaṇa bhandāram enalu mādisidan udāram ballāla-deva dharaṇi-nāthāṁ

'Erected a kottāra (kōṣṭhāgāra) giving it the name of Yaksheṣa-bhāndāra (=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.

Utsave(-savasya) chārdha-māṇena kautukodyam īritam

(M., lx, 22 ; see context under UTSAVA.)

Nābhyanantam meḍhra-simāntam nava-māṇam chotsavodayam

Tad-ardhām kautukotedham kanyasadā trayaṁ trayam

(M., lxiv, 27-28 ; see context under UTSAVA.)

KAUSALYA—A pavilion with fifty-six pillars.

(Matsya-Purāṇa, Chap. cclxx, v, 8 ; see under MANḍAPA.)

KAUSIKA—A type of pavilion.

(M., xxxiv, 249 ; see under MANḍAPA.)

KRĪḌA-KETANA—A pleasure-house.

Tirthottumga-sarasvati-krita-parishvanagasya sārasvatam

Kā-ketanam etad atra vidadhe vārāṇnīdhe rodhasi

'(The poet Nānāka erected here) this Sarasvata pleasure-house on the banks of the sea that has been embraced by the high tirtha (sacred banks) of the Sarasvati.'

(Sanskrit Grants and Inscr. Prāṣasti no. iv, 33, Ind. Ant., Vol. xi, pp. 103, 106.)

KSHANIKIBERA—An idol for temporary use, as is carved generally with mud by the worshipper himself.

(M. lxviii, 26, etc.)

KSHANIKALAYA—A temple where temporary idols are worshipped.

(M., lx, 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.)
KSHUDRA-NĀSĀ(-I)—The small nose, a moulding resembling the nose, a vestibule (prāti, pratimukha) side pillar, lower pillars.

It terminates by the beam in entablatures; all the kshudra-nāsās correspond to lower pillars; and that corresponding to the karpapāda (side pillar) is half of the forepart of the column (or entablature).—

(M., xv, 92-95; xlvi, 24, etc.)

Tilaka-kshudra-nāsi-yukta-toranai cha samanvitam (vimānam)

(Kānıkāgama, l, 93.)

See Amarakosha (ii, ii, 15) under GOPĀNA.

KSHUDRA-ŚĀLĀ—A small hall, room or house.

Kshudra-śālā-pradese tu sarvālaṅkāra-saṁyutam

(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 UPAPĪTHA.)

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 UPAPĪTHA).

A moulding of the base (M., xiv, 120, etc.; see the lists of mouldings under ADHISĪṬHĀNA).

In connexion with the door:

Madhye tu kshepaṇāṁ vāme śuddha-dvārāvasānakam

(M., xxxix, 105.)

In connexion with the bedstead:

Ekaṁ vāthā dvayaṁ vāpi kshepaṇāṁ bahudhānvitam

(M., xliv, 20.)
A moulding of the pitha or pedestal of the phallus:
Utsedhe shoḍaśaṁśe tu prathamochchaṁ dvi-bhāgikam
Padmochchaṁ tu tri-bhāgaṁ syāt tat-urdhve kshepaṁśaṁśakam

(KSHEMA—A class of buildings.
(Kāmikāgama, xxxv, 32-34; see under Mālika.)

KSHONI—A kind of pent-roof, stated to be employed in residential buildings.
(M., xviii, 177-178.)

KH

KHAṬṬAKA(-ṬṬĀ)—A bedstead, a seat, a pedestal or throne.
Mūrītānam iha prishṭhataḥ kari-vadhū-prishṭha-pratishtāh-jushāṁ
tau-mūrtār vāme āśmā-khaṭṭaka-gataḥ kāmā-t-sametā dasā

‘Behind the statues placed on the backs of female elephants, . . .
(he) caused to be made here ten images of those persons mentioned
above) together with their wives on khaṭṭaka of spotless stones.’
‘The word, khattaka, judging from the context, seems to have
the meaning of pedestal or throne.’ Dr. Luders.
(Mount Abu Inscirp. no. 1, v. 64, Ep. Ind., Vol. viii, pp. 212, 218, 209.)

KHAṬVĀ—A long couch, a bedstead.

KHAḌGA—A type of octagonal building.

(Karuḍa-Purāṇa, Chap. xlvii, vv. 21, 23, 31-32; see under Prāṣāda.)

KHAṆḌA-HARMYA—A sectional tower, a tower with open verandas or balconies.

Adho-bhāga-dvayenātha kūṭam ekenā vā bhavet
Talam ekaṁ bhaved grāsaṁ (?) khaṇḍa-harmyāṁ tri-bhūmike
Āndhārāndhāri-hārokta-khaṇḍa-harmya-viśeshtam (vimānam) 11
(Kāmikāgama, l, 80, 91.)

KHAṆḌOTTARA—A kind of entablature (prastara).
Paṇḍa-vistāra-vistaraṁ samodaya-samanvitaṁ
Khaṇḍottaram iti jñeyāṁ pādenotesedhaṁ saṁyutam

(Ibid., liv, 5.)

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The arc has been struck a little away from the line of superimposed moulding.

Profile of Kumuda.

Profile of Classic Torus.
HINDU ARCHITECTURE

KHARVATA

KHARVATA—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-kharvate
Koshta-kolādi-sarvēśhāṁ garbha-sthānam ihochyate

(M., xii, 168-169.)

A kind of pavilion used as the dining hall of the king:

Nṛpānāṁ bhoojanārtham syāt kharvāṭakhyāṁ 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

(Kauṭilya-Artha-sāstra, Chap. xii, p. 46.)

(3) Kshullaka-prākāra-vesṭitāṁ kharvāṭam

(Rāyapasepi-sūtra-vyākhyāne, ibid., p. 206.)

(4) Karvāṭāṁi kunnagarāṇī

(Praṣna-vaṭkaraṇa-sūtra-vyākhyāne, ibid., p. 306.)

(5) Dhanuḥ-satam pariṇāho grāma-kṣetrāntaraṁ bhavet

Dve śate kharvaṭasya syān nagarasya chaṭuḥ-satam

(Yājñavalka, ii, 167.)

(6) Vanijāṁ api bhogyam tu tad-vad e.a (like nagara) samirītam

Yat sthānaṁ brāhmaṇāṁ tu kharvaṭāṁ puravāsīnāṁ

Nāgarāvaṁtarāṁ yat kharvaṭāṁ tad udāḥṛitam

(Kāmikāgama, xx, 7, 9.)

(7) Iya-khavadamhi—′ (By means of his vase Vagra Marėga’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 Prakrit expression can easily be rendered into Sanskrit by atra kharvāṭe (in this city or town).

(The Inscrip. on the Wardak vase, line 1, Ep. Ind., Vol. xi, pp. 210, 211, 212, last para.)

(8) ′An ornament to the Kuntala-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-nāda Kāntapuri, otherwise named Vira-Mārapapuri, belonging to Kamaṭṭampuri, situated on the bank of the Varadā-river, the king, in order that his government might
continue as long as sun and moon, as an offering to Kṛishṇa (with all the usual rights), gave, free of all imposts.'—(Ep. Carnat., Vol. viii, Part i, Sorab Taluq, no. 375. Transl., pp. 66, last para.)


'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, ghāṭīkā-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-karvvaḍa-maḍamiba-droṇamukha-pura-pattana-rājadhāni), on whatever side one looked, in these nine forms did the Kuntala-desa shine.'—(Ep. Carnat., Vol. viii, Shikārpur Taluq, no. 197; Transl., p. 124, para. 1, last seven lines; Roman text, p. 214, line 27, f.)

KHALURAKA(-RIKĀ)—Waffenübungen bestimter Platz (Pet. Dict.), a parade, a place for military exercise (M. Williams, Dict.), a parlour, a reception-hall or a drawing-room round a house; an enclosure-building round a house, village, city or fort.

(Kāmiṅgāma, lv, 20; see below.)

(1) Etad droṇaṁ cha bhūpānāṁ āyuḥābhhyāsa-maṇḍapaṁ
Sarvaṁ dāśāṁsakaṁ dīrgaṁ netra-trī-bhāga-maṇḍapaṁ
Tat-pūreṁindam ekāṁśaṁ navāṁśena yutāṁkāṇāṁ
Tat-pāṛśve purataṁ chaiva te yugmāṁśe khalurikāḥ
Droṇākhyā-maṇḍapaṁ chaivam esha yuddhārtha-yogyakāṁ

(M., xxxiv, 434-439.)

Ashīṭāṣṭāṁśa-vistaṛam āyāmam tatra kalpayet
Tan-madhya dvi-dvi-bhāgena kalpayet vivṛttāṅkaṇāṁ
Tad-bahiś chávṛttāṁśena kuryāḥ chaikā khalurikā

(Ibid., 440-442.)

138
GENERAL OUTLINE OF KHRVATA TOWN

GENERAL OUTLINE OF KHERA TOWN
THERE SHOULD BE NO RESIDENCE OF KINGS OR UPPER
CASTE PEOPLE IN THIS VILLAGE.

Page 138
See also lines 433-453, and then compare:
Nripanāṁ bhojanārtham syāt kharvaṭākhyaṁ tu maṇḍapam 1
(M., xxxiv, 455.)

Then ‘khalūrika’ is stated (lines 446, 450) to be built round a dining-
hall and hence not for any military purpose; it appears like a parlour.

Compare also:

Tan-madhya pañcha-bhāgena sapta-bhāgāṅkaṇaṁ tathā 1
Tad-bāhye paritāṁṣena kuryād antar alindakam 1
Kalūrikāpi tad-bāhye tri-tri-bhāgena maṇḍapam 1

(Ibid., 284-286.)

Evāṁ vasanta-yogyaṁ syāt devānāṁ kshatriyaṁ dināṁ 1

(Ibid., 296.)

Tad-vibhāga-dvi-bhāgena vistāram maṇḍapam bhavet 1
Dvi-tri-bhāgāṅkaṇaṁ pūrve eka bhāgam khalūrakam 1

(Ibid., 351-352.)

(2) Evāṁbhūtasya vāsasya samantāṁ syāt khalūrika 1
Vāsa-vyāsaṁ chatur-bhāgaṁ kṛitvā chaikādi-bhāgataḥ 11
Vṛiddhiyāṁ vāsasya bāhye tu shoḍaśa-vadhi-bhāgakāṁ 1
Vyapohya paritāḥ kuryāt prathāmāvarṇāditaḥ 11
Kalūrikāṁ(sc) tu chaikādi-sapta-bhāgāvasānakāṁ 1
Mukhe cha pāṛśvayaḥ prishthhe pattayaḥ syur yatheshtaḥ 11
Oja-yugma-pramāṇena nyūnā vāpy-adhikā tu vā 1
Sabhadṛā vā vibhadṛā vā khalūri syād yatheshtaḥ 11
Etāsāṁ antaraṁ tu samaṁ vā vishamaṁ tu vā 1
Kalūri-dhāma-madhyaṁ tu tad-vad eva vīdhīyate 11

(Kāmikāgama, xxxv, 103-107; see also 108-116.)

Etāṁ hkalūrikāṁ kuryāt prāsāddāishu buddimāṁ 11
Devānāṁ manujānāṁ cha viśeṣād rāja-dhāmanī 11
Gopuraṁ cha khalūri cha mūla-vāstu nirikshitam 11

(Ibid., 107a, 118, 128.)

Samāvṛtā khalūrikā tāṃ-evtātaṁ paṇḍitaḥ 1
Nagara-grāma-durgāṇāṁ seshāṇy-uktāṁ veṣmānāṁ 11

(Ibid., lv, 20.)

KHEṬAKA—A village (M., ix, 456), a fortified town (M., x, 36, 39).

(1) Tatas tan-nirmayāṁsauḥ kheṭāni cha purāṇī cha 11
Grāmāṁ chaiva yathābhāgam tathaiva nagaraṁ cha 11
Kheṭanāṁ cha purāṇāṁ cha grāmāṅgaṁ chaiva sarvaśaḥ 11
Tri-vidhāṅgaṁ cha durgāṅgaṁ parvatadaka-dhanvināṁ 11
Nagarad ardha-vishkambala khetanam para' tad-urdhavatah I
Nagarad yojanam khetan gramo'rdha-yojanam II

(Brahmanda-Purâna, Part I, 2nd Anushaṅga-pāda,
Chap. vii, vv. 93, 94, 105, 111.)

(2) Pāmsu-prakāra-nibaddha-khetam I

(Rāyapaseṇī—sūtra-vyākhyaṇe, p. 206.)

(3) Khetāni dhūli-prakāropetāni I

(Prāśna-vyākarana-sūtra-vyākhyaṇe, p. 306.)
(See Kauṭiliya-Artha-sāstra, Chap. xxii, p. 46, footnote.)

(4) Vane jana-pade chaiva kevale śūdra-sevitaḥ I
Kaṇṭakah khetako grāmaḥ kramāt tri-vidham śrītaḥ I

(Kāmikāgama, xx, 10.)

(5) Nagarāṇi khetān jana-padāms tathā I

(Mahābhārata, iii, 13, 220, etc.)

(6) Pura-grāmākāra-khetā-vāṭa-śibira-vraja-ghosha . . .

(Bhāgavata-Purāṇa, 5, 30.)

(7) One of the 750 villages 'which are designated by (their chief town) Śrī-Harsapura.'—Rāṣṭrākuta Grant of Kṛṣṇa II, Ep. Ind., Vol. I, pp. 55, 57, line 33, p. 53, footnote 3.)

(8) 'The modern kheḍā (khaira).'- (Ind. Ant., Vol. x, p. 378 ; Vol. xiv, p. 198.)

(9) Lāṭa-deśantar vartti kheṭaka-maṇḍalāntarggataḥ Kevāncha-
nāmā grāmaḥ I—(Cambay Plates of Govinda IV, line 52, Ep. Ind., Vol. vii, pp. 49, 45.)

(10) Śrī-khetakāhare-uppalaheṭa-pathake mahilābali-nāma-grāmaḥ I
'The village, named Mohībābali, in the Uppalahetāpathaka in the famous Kheṭaka (? city) āhāra.'—(Ind. Ant., Vol. vii, p. 72, Plate ii, lines 5-6.)

(11) Kheṭakāhareṁ vishaye baṇḍarijidri-pathakān turggata-asīlā-
pallika grāmaḥ I
'Kheṭaka is of course the modern Khedā or Kaira itself (lat. 22° 44' N.; long. 72° 45' E.).'

(Alina Copper Plate Inscript. of Silāditya viii, lines 66-67, C. I. I., Vol. iii, F. G. I., no. 39, pp. 179, 189, 173, and notes 2, 3.)

(12) Grāma-nagara-kheḍa-karvvaṭa - maḍamba - droṇamukha - patta
nanigalimdam aneka-māta-kūṭa-prāsaḍa-devāyatanaṁ galidam
oppuva-agrahāra-paṭṭanaṅgaliṁdam atisāyavappa I
'At Teridala, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious, Kundi.

140
HINDU ARCHITECTURE

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 agrahara-towns in the country of Kuntala.

(Old Kanarese Inscr. at Terdal, line 58, *Ind. Ant.*, Vol. xiv, pp. 19, 25.)

(13) 'With myriads of people, practices of virtue, agreeable occupations, streams of the nine sentiments, pleasure-gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, ghāṭikā-sthānas (religious centres), the supports of dharmma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara - kheḍa - kharvāṇa - māḍaṁba - dronamukha-pura-pattana-rāja dhāṇīṁ) on whatever side one looked, in these nine forms did the Kuntala-desā shine.' (It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 12 above.)

*(Ep. Carnat.,* Vol. ii, Shikarpur Taluq, no. 197, Transl., p. 134; para. i, last seven lines; Roman text, p. 214, line 27 f.)

G

GAGANA—A kind of pent-roof.

*(M., xviii, 174-180; see under LUPĀ.)*

GAJA (cf. HASTI-PRISHṬHA)—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-prīṣṭḥīkāriti building.— *(Ind. Ant.,* Vol. xi, between pages 104-5.)

GANṆYA-MĀṆA—The comparative height of the component members of an architectural structure. In the sculptural measurement, the similar height is generally called 'tāla-māṇa.'

Implying the comparative height of the component members of the buildings of one to twelve storeys:

Janmādi-stūpi-parāntaṁ ganva-mānam ihochyate ī
Harmye chāṣṭha-tale tuṅge sāṣṭha-bhāgaďhikaṁ tathā ī
Sārdha-dvayaṁśam adhitihānaṁ tad-dvayaṁ pāda-tūṅgakam
Tad-arthaṁ prastarotscdharii sesham ashta-taloktavat
Evam nava-talotsedhaih saivālaṅkāra-saṁyutam

(M., xxvii, 35-39.)

Evam vistāra-ganyāṁ syāt tuṅga-ganyāṁ ihochyate
Janmādi-stūpi-paryantam uktavat saṁgrahāṁ 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, Pāṇcha-tala, Saṭ-tala, Sapta-tala, Ashta-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-vimśad bhāgaṁ evam vibhājite
Ekā-daśopapithaṁ cha chatur-bhāgaṁ masūrakam
Vasu-bhāgāṅghri-tūṅgaṁ syāt shad-bhāgaṁ tu vibhājite
Tri-bhāgaṁ chopaṁpaṁcha tu siva-bhāgaṁ masūrakam
Dvi-bhāgaṁ pāda-tūṅgaṁ syāt tad-ūrdhve prastarād(h)ikam
Sikhāṁśaṁ chordhva-māne tu talānāṁ adhunochyate
Adhīṣṭhāna-samaṁ māṅchaṁ tat-samaṁ gala-tūṅgaṁ
Galochha-dvi-gūṇaṁ proktaṁ śikharasyodayaṁ nyaset
Śikharordhvaṁ śikhattuṅgaṁ stūpiṁ-traya-sam(m)eva cha
Evam eka-talāṁ proktaṁ dvi-talāţi-tala(m) eva cha
Kshudra-madhyaṁ cha mukhyānāṁ gopure tu viśeṣhataḥ
Prastarādi ( ? upānādi)-śikhāntaṁ syāt gāṇya-mānaṁ pravakshyate

(M., xxxiii, 133-144.)

Pūrvavat prastarādy-antaṁ chordhve stupikāntakam
Gāṇya-mānaṁ cha sarveshāṁ bhāga-mānaṁ vaśochohyate

(Ibid., 215-216.)

Bhāga-māna-vaśād gāṇya-mānaṁ yat prochhyate budhailḥ

(Ibid., 247.)

The similar comparative measurement referring to the componet parts of throne:

Sarveshāṁ mānaṁ ity-uktaiṁ gāṇya-mānaṁ ihochyate
Āsanasayodayārdhaṁ vā tri-bhāgaṁkonam eva vā
Upapīṭhodayaiṁ hy-eva(m) chokta-tuṅge’dhikāṁ tu vā
Seshaṁ masūrakāṁ vāpi samādhishānaṁ-tūṅgaṁ
Utsedha-ravi-bhāge tu janma-tūṅgaṁ śivaṁśakam
Tad-ūrdhve chārdha-kampīṁ syāt pāda-bhāgena yojaiṁ

(M., xlvi, 85, 96-100.)
GANITA—A site plan of 369 square plots.

(M. VII, 25–26; see PADA-VINYASA.)

The similar measurement referring to the component mouldings of the Pīṭha (yoni or the pedestal of the phallus):

Pīṭha-tuṅgāṁ ītī praktaṁ gāṇya-māṇam ihochyate
Utsedhe shodaśaṁśe tu prathamoḥcchaṁ dvi-bhāgīkāṁ
Padmochchaṁ tu tri-bhāgaṁ syāt tad-ūrdhve kshepaṇāṁśakāṁ
Kandharaṁ cha tri-bhāgaṁ syāt tad-ūrdhve kampam āṁśakāṁ
Ürdhva-padmarāṁ tr(i)yaṁśaṁ syād vājanaṁ cha tri-bhāgīkāṁ
Ekāṁśaṁ gṛiṇa-tārī vārī syād bhadra-pīṭhaṁ ītī śṛṅgitaṁ

(M., LIH, 29–34.)

The similar measurement referring to the component mouldings of the upa-pīṭha or pedestal of the column:

Eṭat tu nirgamaṁ prktaṁ gāṇya-māṇam ihochyate
Utsedhe tu chatur-virāṁ pāṁchāṁśopānāṁ īrītāṁ
Ekena kampam ity-uktāṁ grīvoḥcchaṁ dvā-daśāṁśakāṁ
Kampam ekarā tu vcdāṁśaṁ vājanaṁ kampam āṁśakāṁ
Vesi-bhadrāṁ ītī prktaṁ athavā dvā-daśāṁśakāṁ

(M., XIII, 35–39.)

GANḌA-BHERANḌA-(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) Punyoddeṣa-vaśāḥ chakāra ruciraṁ śauddhodaneḥ śṛaddhayā śrīmad-gandha-kuṭīṁ īmāṁ īva kuṭīṁ mokṣhāya sauḥhyasya cha

‘—has constructed this gandha-kuṭī 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
GANDHA-MĀDANA

AN ENCYCLOPAEDIA OF

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) Kṛтavanta cha n vinām ashta-mahā-sthāna-śaila-gandha-kuṭīm—
‘they constructed this new gandha-kuṭī (made) of stone: (coming from)
eight holy places.’

Gandhakuṭī—‘perfumed chamber, any private chamber devoted to
Buddha’s use.’ Childers (s. v.).

The gandha-kuṭī at Jetavana near Sravasti is represented on a Bharhut
bas-relief.

See also Cunningham’s Bharhut Stūpa (Plate LVII).

See Sarnath inscription of Mahipālala (line 2, Ind. Ant., Vol. xiv, p. 140,
note 7).

(3) ‘ Gāndha-kuṭī ’—‘ the hall of perfumes,’ i.e., ‘ the Buddhist temple.’ (Bharaut Inscrip. no. 40, Ind. Ant., Vol. xxi, p. 230, note 34 refers to Arch.
Surv. of W. India, Vol. v, p. 77 and to Ind. Ant., Vol. xiv, p. 140, already
quoted above.)

(4) ‘ On the other side of his (Buddha’s) body, towards the west, he caused
to be built a beautiful gandha-kuṭī, pleasing to the eye.’—(Ajanta Inscrip.
no. 4, line 27, Arch. Surv., New Imp. Series, Vol. iv, pp. 130, 132.)

GANDHAMAĐANA—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 san-
cuary 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.)

GARUDA—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
which is shaped like the sun-eagle (garuḍa), has wings and tail, and seven storeys, twenty cupolas (ānda) and 24 cubits wide.

Nandi tadākṛiti jñeyaḥ paksha-dariḥ-punaḥ II
Garuḍākṛitiḥ cha garuḍaḥ I

Commentary quotes clearer description from Kāśyapa:
Garuḍo garuḍākāraḥ paksha-puchchha-vibhūshitaḥ I

Cf. Karāṇāṁ shaṭ-chatushkāṁś cha vistirṇau sapta-bhūmikau I
Dasābhīr dviguṇair anḍair bhūshatau kārayet tu tau II

(2) Matsya-Purāṇa (Chap. cCLXIX, vv. 41-43, 51; see under Prāsāda).
(3) Bhavishya-Purāṇa (Chap. cXXX, v. 31; see under Prāsāda).

A type of oval building:

(4) Garuḍa-Purāṇa (Chap. XLVII, vv. 29-30; see under Prāsāda).

In connexion with the temples of the attendant deities:

(5) Yan-mūla-harmye vṛishabhādi-viṣṇur-ādi
diverse-garuḍādi cha gopurādīn I
Tan-mūla-harmya-pariṭaḥ sthitā paśyate’smin (?)

Kuryāt tu sarva-parivaram idāṁ 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 Vaishnāvas.

‘Had the temple built, and setting up this śāśana erected a garuḍa-stambha in front.’— (Ep. Carnat., Vol. XII, Pavugada Taluq, no. 76; Transl. p. 130.)

GARUTMAN (see GARUḍA) — A type of oval buildings.

(Agni-Purāṇa, Chap. cv, 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) Vistārārdham bhaved garbho bhitty-anyah samantataḥ I
Garbha-pādena vistirnaṁ dvāraṁ dvi-guṇam uchchhrītam II
'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-Samhitā, Lxi, 12, J.R.A.S., N. S., Vol. vi, p. 318.)

(2) Rājā prāśāda-garbham gavā

(Hilopadesa, ed. Botlingk, p. 157, etc.)

(3) The foundations of the village (M., ix, 7).

The adytum:
Garbhe nanda-vibhāge tu cekaikāṁ liṅga-tuṅgakam l
Garbha-tāra-saṁaṁ śreshṭhaṁ tri-viḍhaṁ liṅga-tuṅgakam l

(M., lxi, 16, 21.)

(4) Śravastiyaṁmāṁ mahā-mātrāṇāṁ śāsanaṁ mānavasiti-kaṭāt l
Śrīmati vaṁśāgrāma evaite dve kosṭhāgāre tri-garbhe . . . l

'The order of the great officials of Śravasti (issued from their camp at) Mānavasiti-katha; these two store-houses with three partitions (which are situated) even in famous Varṇaśāgrāma require the storage of black loads of panica.'

(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 GARBHAGĀRA).

(1) Harmya-tāre tu bhūtāṁśaṁ tr(i)yamśaṁ garbha-gehakam l

(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 l

(M., xxxiii, 164; see also 161.)

Garbha-gehe tu mānaṁ syāt liṅga-tuṅgaṁ prakalpayet l

(M., lii, 22; see also lii, 4.)

(2) 'And the balance he will apply to building the garbha-grīha and enclosure of the goddess’s temple.'—(Ep. Carnat., Vol. viii, Part I, Sagar Taluq, no. 135; Roman text, p. 225; Transl., p. 119, last para., last line.)

(3) 'His wife (with various praises) Kallard-Siyamma had the shrine (garbha-grīhada) of the god Sidda-Mallikārjuna renewed.'—(Ep. Carnat., Vol. xii, Gubbi Taluq, no. 29; Roman text, p. 41; Transl., p. 23, line 8.)

(4) Garbha-grīha-maṇṭapa-śikhara— the ruined tower over the shrine (of the god Arkanātha).'—(Ep. Carnat., Vol. iii, Mālavaḷi Taluq, no. 64; Roman text, p. 127, line 3; Transl., p. 63.)
SMALL SIZE BRICKS

INTERMEDIATE SIZE BRICKS

LARGE SIZE BRICKS

GARBHA
(5) 'Garbha-griha—sanctum of a temple.'

(6) Vincent Smith's Gloss. (loc. cit.) to Cunningham's Arch. Surv. Reports.

GARBHA-NYĀSA—Laying the foundation, the foundations.

Mānasāra (Chap. xii, 1–128, named Garbha-nyāsa):

The foundation is classed under three heads—for buildings (lines 4–169) for villages, etc. (lines 172–186) and for tanks, etc. (lines 188–216).

The last-named foundation, which is meant for a tank, well or pool is said to be as high as the joint palm of man (narāñjali, line 188).

The foundation of buildings is first divided into two classes, as it belongs to temples (lines 4–149) and to human dwellings (lines 155–169). Of temples, those of Vishnu (lines 4–137) and Brahman (lines 139–149) are illustrated and the others are said to be like these (cf. line 132).

Of the human dwellings, there are four classes according to the four castes—Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra.

The depth of the foundation-pit is stated to be equal to the basement:

Garbhāvataśya nimnaṁ syād adhishṭhāna(m)-samonnatam
Ishṭakair api pāśāṇaiś chatur-āraṇī samam 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-MAṆJŪṢHA(-IKĀ)—The basket-shaped roof upon the foundation-pit, the vault.

(Ibid, 47.)
GARBHA-VINYASA (see GARBHA-NYASA)—The arrangement of the foundation, the foundations.

(M., xii, 2.)

Garbha-nyāsa-vidhiṁ vakshye gṛāmādīnāṁ cha sadmanāṁ ī
Sa-garbham sarva-saṁpattyaṁ vigarbhāṁ nāśanāṁ bhavet ī

(Kāmikāgama, xxxi, 2-104.)

GARBHA-SŪTRA—The line in the interior or middle, the inner or central line of a foundation.

Garbha-sūtrasya karṇaṁ cha dvi-dvi-śaṅkuṁ nikhānayet ī

(M., vi, 105.)

GARBHĀVATA—The foundation-pit, the excavation.

(M., xii, 5; see under GARBHA-NYASA.)

GALA (see KĀṬHA)—The neck, a moulding called dado, the frieze of the entablature.

See the lists of mouldings under ADHISHTĀNA, UPAPĪTHA and PRAS-TARA.

See Kāmikāgama (līv, 47) under PRASTARA.

GALA-KŪṬA (see KŪṬA)—A side-tower, a dome at the neck-part of a building.

GALĀNGA—Literally neck portion, the middle member, the frieze of the entablature which lies between the architrave and the cornice.

(See Kāmikāgama, līv, 47, under PRASTARA.)

GAVĀKSHA (see VĀṬAYANA)—Windows resembling the cow’s eye, a latticed window.

Sārdha-gavākshakopeto nirgavāksho’thavā bhavet ī

(Garudā-Purāṇa, Chap. xlvii, v. 36.)

Cf. M., xviii, 290; xx, 81; xxxiii, 582, etc.

‘The chief adornment of the temple at Gaṅgai-konḍa-puram is the repetition everywhere on the cells and cornices of the fanlike window ornament resembling a spread peacock’s tail.’—(Ind. Ant., Vol. ix, p. 118, c. 1, para. 3, last sentence.)


See the pierced window in Bhoganandiśvara shrine (Mysore Arch. Report, 1913-14, Plate v, fig. 2, p. 14).
WITH SHUTTER WITH STONE LATTICE GAVĀKSHA

PLAN
GURU-DVARA.
HINDU ARCHITECTURE

GUHA-RĀJA

GAVĀKSHĀKĀRA—Resembling the cow’s eye, a moulding or structure shaped like a cow’s eye.

In connexion with the bedsteads:
Vṛttakṛitiśta-pādānāṁ yuyā varṇena lepayet 1
Gavākshākāra-yuytyā cha paṭṭikordhve samantataḥ 1
Kuñjarākham alaksham vā patra-pushpādy-alankṛitam 1

(M., xliv, 21-23.)

GĀTRA—Literally the body, the columns of a pavilion.

(Suprabhedāgama, xxxi, 102-103; see under Maṇḍapa.)

GĀṆAVA—A kind of phallus.

(Kāmikāgama, l, 35, 37; see under Laṅga.)

GIRI-DURGA (see DURGA)—A fort, a hill-fort.

Cf. ‘In the reign of Chikka-Deva-Rāya-vodeya-raiya the servant of the lord of this village, Bīługeli Kempar-ājayya’s son Dasarajayya began to build the stone fort of Nijagal, which has received another name of Suarez-giri-durgga.’

‘In 1698 to 1700 the bastions of the fort and the town-gate on the east were completed. In 1701 to 1702 the town-gate on the south was made. In Pārthiva (1705) the elephant-gate on the east, this hall and the chāvaḍi with the tiger-face gate, and the Vighnēśvara temple at the town-gate on the south’ (were built).—(Ep. Carnat., Vol. ix, Nelamangala Taluq, no. 65; Roman text, p. 54; Transl., p. 45.)

GURU-DVĀRA—A Sikh monastery, the Sikh temple where the Grantha Saheb is worshipped. Literally, same as the Jain Tīrthaṅkara or path-maker.

See Vincent Smith’s Gloss (loc. cit.) to Cunningham’s Arch. Surv. Reports.

GUVA-VRIKSHA—A type of round buildings.

(Garuḍa-Purāṇa, Chap. xlvii, vv. 21, 23, 28-29; see under Prāśāda.)

GUHA-RĀJA—A type of building which is 16 cubits wide and has a roof with three dormer-windows.

(1) Brihat-Saṁhitā (lvi, 25, J.R.A.S., N. S., Vol. vi, p. 319; see under Prāśāda.)

(2) Bhavishya-Purāṇa (Chap. cxxx, v. 32; see under Prāśāda).

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GRIHA—The house, a building, a room, a hall, a family home.  

\[(R.-V., x, 91-92.)\]

Grihāṁ gehodavāśitaṁ veśma sadma niketanam  
Niśānta-vastya-sadanaṁ bhavanāgāra-mandiram  
Grihāḥ puṁsi cha bhūmny-eva nikāyya-nilayālayāḥ  

\[(Amarakāśa, ii, ii, 4, 5.)\]

Cf. Sudipika-griham—‘a house of beautiful lamps’.  

See M., ix, 7, 8; xxxvi, 2; xxxvii, 1; 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 proktam grāma-garbham ihochyate  
Griha-garbham antar-mukham syād grāma-garbham bahir- 
mukham  

\[(M., xii, 167, 216.)\]

GRIHA-CHULLI—A building with an eastern and western hall, ‘a house with two rooms contiguous to each other, but one facing west and the other east.’  
\[(Bṛhat-Saṁhitā, liii, 40.)\]

GRIHA-PINĐI \((see\ Piṇḍika)\)—The basement of a building.

. . . griha-pinḍir athocyate  
Madhye chāsvṛtaitāṁ vāsāvāsa-piṇḍikāndhāriketi cha  
Samjñeyāṁ griha-piṇḍeḥ 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 Brāhmins 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-MAṅGALA—An auspicious ceremony in connexion with a newly-built house.

Sarva-maṅgala-ghoshaiś cha svasti-vāchana-pūrvakam!
Paśchātd Griha-maṅgalaṁ 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) Mānasāra (Chap. xxxvi, 1-96, named Griha-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 dāṇḍas (4 or 6 yards) to ten or eleven dāṇḍas (20 or 22 yards). The length may be equal to, 1 ½, 1 ⅔, 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-jātīnāṁ cha sarvēṣhāṁ varṇānāṁ vāṣa-yogyakam!
Gṛihāṁ māna-vinyāsāṁ sthānaṁ cha vakṣhyate'cdhunā!
Grāme cha nagare vāpi pattane kheṭake'pi vā!
Vane vā chāśrame vāpi nadyādri(c)'ś cha pārśvake!
Teshāṁ tu veśmanāḥ sthānaṁ kalpayech chhilpavit-tamah!

In the chapter on pavilions (māṅdapas) 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) Kautilya-Artha-sāstra (Chap. xxvi, p. 53):


′ Of the first floor, five parts (are to be taken) for the formation of a hall, a well, and a boundary house; two-tenths of it for the formation of two platforms opposite to each other; and upper storey twice as high as its width, carvings of images, an uppermost storey half or three-fourths as broad as the first floor; side-walls built of bricks; on the left side, a staircase circumambulating from left to right; on the right a secret staircase hidden in the wall, a top-support of ornamental arches projecting as far as 2 cubits, two door-panels (each) occupying three-fourths of the space, two and two cross-bar (to fasten the door); an iron bolt (indrakila) as long as an aratni (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-ghriha); in the east (2) the room for all things (sarva-vastu-ghriha), (3) the bathroom (snāna-ghriha), and (4) the room for churning milk (dadhi-maṇthana); in the south-east corner (5) the kitchen; in the south (6) the bṛi(vṛi)tasagriha (?), (7) the sāina-ghriha, (? sayana=bedroom), and (8) the lavatory (purīśha-ghriha); in the south-west corner (9) the library (sāstra-ghriha); in the west (10) the study (vidyābhyāsa-ghriha), (11) the dining-hall (bhojana-ghriha), and (12) the weeping (reception-)room (rodana-ghriha); in the north-west corner (13) the granary (dhānya-ghriha); in the north (14) the bedroom or drawing-room (saṁbhoga-ghriha, 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)nāgāram diśi prāchymā āagneyyāṁ pachānālayam
   Yāmyāyāṁ sayanāgāraṁ nairṛtyāṁ śāstra-mandiram
   Pratīchyāṁ bhōjanāgāraṁ vāyavyāṁ paśu-mandiram
   Bhāṅḍa-kośaṁ chottarsyāṁ aśīṇyāṁ 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-saṅgraha (IX, 24-28):
   Īśāṇyāṁ devatā-gehaṁ pūrvasyāṁ snāna-mandiram
   Āgneyyāṁ pāka-sadanāṁ dravyāgāraṁ tathottare
   Āgneya-pūrvayor madhye dadhi-manthana-mandiram
   Agni-prateṣayor madhye ājya-gehaṁ praśasyate
   Yāmya-nairṛtyayo(r) madhye purīṣha-tyāga-mandiram
   Nairṛtyāṁ-bu(?)payor madhye vidyābhāṣasya-mandiram
   Paśchimānīlayor madhye rodanārtham grihaṁ smṛitam
   Vāyavottarayo(r) madhye rati-gehaṁ praśasyate
   Uttareśānayor madhye aushadhartham tu kārayet
   Nairṛtyāṁ sūthikā-gehaṁ nṛpāṇāṁ bhūtīm ichchhatāṁ

(6) Matsya-Purāṇa (Chap. cClvi, vv. 33-36):
   Īśāne devatā-gāraṁ tathā śānti-geham bhavet
   Mahānasāṁ tathāāgniye tat-pārśve chottare jalam
   Gṛhasyopaskarāṁ sarvāṁ nairṛtye sṛhatpayed budhaḥ
   Ba(n)dhā-sthānāṁ bahiḥ kuryāt snāna-manḍapam eva cha
   Dhana-dhānyaṁ cha vāyavye karmma-śālāṁ tato bahiḥ
   Evāṁ vāstu-viśeshaṁ syād griha-bharttuḥ subhāvahāḥ

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-śālā) are directed to be built outside the (residential building proper). Both these are nine-roomed houses facing the north-east. In this house, rooms are all built in the corner, the four main directions being left entirely vacant. This is stated to bring peace, prosperity and health to householders.
(7) *Agni-Purāṇa* (Chap. cvi, vv. 18–20):
Pūrvvāyāṁ śrī-гривам proketam āgneyyāṁ vai maḥānasam
Śāyanāṁ daksināsyaṁ tu nairṛityāṁ āyudhāsrayam
Bhojanaṁ paschimāyāṁ tu vāyavyāṁ dhānya-samgrahaḥ
Uttare dravya-samsthānaṁ āisānyāṁ devatā-гривam
Chatuḥ-sālāṁ tri-sālāṁ vā dvi-sālāṁ chaika-sālākam
Chatauh-sālā-grihāṇāṁ tu sālālindaka-bhedataḥ
This plan is specially meant for houses in towns, etc. (cf. vv. 1–12). It recommends the four typical arrangement of houses, namely, rooms being built covering the four sides with the courtyard in the middle; rooms being on three sides and the fourth side in continuation of the courtyard being left free for light and air; rooms being built on two sides only; and rooms being built on one side only, apparently without any courtyard. This is an eight-roomed plan.

(8) *Griha-vāstu-pradīpa* (Lucknow, 1901) quotes from some authority without mentioning his the name the following:

Atha nṛitpāṇāṁ shoḍaśa-grīha-rachanopayah
Snāna-pāka-śayanātra-bhujesva(ḥ)-dhanya-bhāmaṇḍa-raiva-divata-grīhāṇi
cha pūrvvataḥ(ḥ) syuḥ
Tan-madhyaṁ tu mathana-ājya-pūrḷṣa-vidyābhīṣṭa-sākhyā-rodana-
ratuṣhadha-sarva-dhāma

(9) *Kānikāgama* (xxxv, 177–191):
Aiśānyāṁ pachana-sthānaṁ brāhmaṇaṁ vidhiyate
(And of the Kṣatriyas to the south-east, of the Vaiśyas to the south-west, and of the Śūdras to the north-west, vv. 177–178).
Pūrvvāyāṁ bhojana-sthānam āgneyyāṁ tu maḥānasam
Yāmyāyāṁ śayana-sthānaṁ nairṛityāṁ āyudhālayaḥ
Maitra-sthānaṁ tu tatra tatra vārūnyāṁ udakālayaḥ
Gosṭhāgāraṁ cha vāyavyāṁ uttarasyāṁ dhanālayaḥ
Nitya-naimittikārtham syād āisānyāṁ yāga-maṇḍapatam
Kāṇji-lavaṇayaḥ pātraṁ prāg-udag-diśi vinyaset
Antarikṣeḥ pī vā chullulukhalī savita api
Anna-prāśanaṁ āryāṁśe chendrāṅgīyāṁ cha savitrake
Vivasvad-arīśe śravaṇāṁ vivādo maitra-desake
Kṣauḥdram indrajaye vidyād vāyuḥ some cha vā bhavet
Vitatopanayaḥ chaiva pick-duauvārika pade
Sugrīve pushpa-dante cha prasūti-grīham ishyete
Apavatse tu kośah syāt kuoḍam āpe vidhiyate
Aṅkṣaṇāṁ tu mahendrāṅśe peshapī cha mahīdhare
Arisṭāgāram isṭaṁ syāt tattropākāra-bhūmikam
Vāhanāṁ dvāra-yāme syāt snāṇa-sālā cha vāruṇe

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Asure dhānya-vāsah śyād āyudhād (?) indra-rañake II (187)
Mitrayvāsas tathā mitre roge vījukhalāṁ matam t
Bhūdare kośa-geham syān nāgāṁśe gṛhitam aushadham II (188)
Jayante chāpavatse cha parjanye cha śive kramāt t
Visha-pratyushadham chaiva kūpe deva-grīhaṁ bhavet II (189)
Rīksha-bhallāṭa-someshu bhaved āsthāna-maṇḍapam II (191)

This is a plan with the southern aspect. It comprises thirty rooms and the arrangement is much like in the Mānasāra.

Compare the Mānasāra (XL, 71–111, antañ-śālā, or houses in the inner court; 112–153, bhāhiś-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 (antarmanḍāla, 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-prāśāda) 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 Brahmapiśha, and the public audience hall in the quarter of Yama, Soma, Vāyu, or Nairītī in accordance with the situation of the palace in a particular province or city, and so forth.

For fuller details vide the writer's article A Peep into the Early Hindu Architecture,—The Modern Review, September, 1934, pp. 282–287.

GRIHA-MUKHA—A door, a façade, the exterior, front or face of a building.

Dānam gharā-mukha

(Karle Cave Inscrip. nos. 4, 6, Ep. Ind., Vol. vii, pp. 52–53.)

'A façade implies also the architrave and sculpture round the door with the arc over it.' Dr. Burgess.—(Karle Inscrip. 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) Garuḍa-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-garbham vinikshipet

(M., xii, 132.)

See more details under Stambha.

GEHA(-KA)—A hall or room, a house, a habitation.

Gopuraṁ tri-talāṁ nyāsaṁ lakṣaṇaṁ vakṣya-te’dhunaṁ
Dvi-bhāgaṁ bhitti-vistāram paritaḥ śeṣaṁ tu gehakaṁ

(M., xxxiii, 489, 492.)

GOKARNA—A measure, the distance between the tips of the fully stretched thumb and the ring-finger.

(1) Tālaḥ śrīnto madhyamayā gokarnāṁ chāpy-anāmayā
(Brahmāṇḍa-Purāṇa, Part i, 2nd anushaṅga-pāda, Chap. vii, v. 97.)

(2) Aṅgushṭhānāmikā-yuktāṁ gokarmāṁ iti saṁjñikāṁ
(Suprabhedāgama, xxx, 22.)

GOKHLA—The niche, a recess in a wall.

'In the east wall of the maṇḍapa on each side, is a gokhla or niche for images, and in that on the south side is a defaced Gaṇeśa.'

'In the vestibule to the shrine are also small recesses one on each hand.'

(The Temple at Amarnath, Ind. Ant., Vol. iii, p. 318, c. 1, para. 2, middle.)
HINDU ARCHITECTURE

GOPURA

GOJI—The septum of the nose, the bridge-like part between the two nostrils connecting the tip of the nose with the surface of the upper lip of an image.

(M., lxv, 105, etc., see the lists of limb under Tāla-māna.)

GOTRA—A cowstall (Roth. St. Petersburg Dictionary).

GOPĀNA—(GOPĀNAKA)—A moulding, the entablature, the beam.

A moulding of the pedestal generally placed between a cyma and cavetto or a cyma and fillet (M., xiii, 95, 100, etc.; see the list of mouldings under Upāpitha).

A moulding of the base (M., xiv, 32, etc.; see the lists of mouldings under Adhisthāna).

A synonym of the entablature (M., xvi, 19, see under 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:

Daṇḍikordha valayaṁ gopānaṁ syāt tad-ūrdhvataḥ ।

(Kāmikāgama, liv, 34.)

Cf. Gopānaśī tu valabhi-chhādane vakra-dāruṇī ।

(Amarakosha ii, ii, 15.)

GOPURA—Probably originated from Vedic Gomati-pur and epic Go-grihar, the fortified extensive cowstalls, and connected with the divine bull, thus a gate-house, doors in general, the colossal buildings over or near the gate giving entrance to a city, temple, monastery, etc.

Pura-dvāraṁ tu gopuram ।

Dvāra-mātre tu gopuram ।

(Ibid, ii, 16: iii, iii, 182.)

(1) P āsādāt pāda-hīnaṁ tu gopurasyoḥchhāryaḥ bhavet ।

(Agni-Puruṣa, Chap. xlii, v. 22.)

(2) Prākāra-samanī mukham avasthāpya tri-bhāgagodhā-mukhāṁ gopurāṁ kārayet—‘A turret above the gate and starting from the top of the parapet shall be constructed, its front resembling an alligator up to three-fourths of its height.’—(Kauṭiliya-Artha-śāstra, Chap. xxiv, p. 53.)

(3) Sala-gopurayos tuṁgas tv-adhikaś chāpi mūlataḥ ।

Gopurasyāpya-laṅkāraṁ sālāṅkāravanaṁ nayet ॥

Sabhākāra-sīro-yuktāṁ sālāṅkāra-sīrah-kriyam ॥

Maṇḍapākara-samyuktāṁ chūli-harmya-vibhūshitam ॥

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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) Rāmayaṇa: vi, 75, 6, etc.: Gopurāṭṭa-pratoliṣṭa chaṛāyaṣu.

(5) Mahābhārata:
   iii, 173, 3: Puram gopurāṭṭalakopetam.
   iii, 207, 7: Mithilām gopurāṭṭalakavatīm.

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 nrīpāṇāṁ sālā-gopura (e)vam uttunγam (M., xi, 113.)
In connexion with the base (M., xiv, 415).
In connexion with the column:
   Prāṣāde maṇḍape vāpi prākāre gopure tāthā (M., xv, 433.)
In connexion with the windows (M., xxxiii, 594)
In connexion with images of Yakshas Vidyādharas, etc.:
   Jānv-usṛita-hastau gopurodhṛita-hastakau (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-śobhā or the beauty of the gate (line 8); that belonging to the
THE GATE HOUSES

NOTE:-

ALL THESE GATE HOUSES ARE TEMPLES AND RESIDENTIAL BUILDINGS. IN RESIDENTIAL BUILDINGS THE SIZE SHOULD ALWAYS BE LESS THAN THE MAIN BUILDING BUT NOT THAN THE MAIN BUILDING BUT NOT...

SCHEDULE

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 dvārapraśāda (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-nāśi) (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 Śrīviśāla, 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) Durgaṃ cha Tāmranagarī abhito vyadhatta prākāram urānatam udamchita-gopuraṃ saḥ—‘he surrounded Tāmranagari with a wall surmounted by towers.’—Hultzsch—(Chebralu Inscript. of Jaya, v. 27, Ep. Ind., Vol. v, pp. 147, 149.)

(10) Gate-tower:

Vapra-gopura-mayair nava-harmaiḥ—‘by erecting new buildings adorned with a wall and a gate-tower.’—(Mangalagiri Pillar Inscript., v. 29, Ep. Ind., Vol. vi, pp. 121, 131.)
(11) Vapra-gopura-yutair-nava-harmyaiḥ (verse 26).
Gopura-prākārotsava-maṇṭapair upachitaiḥ (verse 27).
Sikhara-maṇṭapa-gopurāla (line 116).
(Kondavidu Inscrip. of Krishnaraya, vv. 26, 27, line 116, Ep. Ind., Vol. vi, pp. 236, 237, 321, 322.)


(13) 'In it (Taulava) country, on the south bank of the Ambu river shining like the Śrī-puṇḍra (central sectarian mark on the forehead of Vaishnavas) is Kshemapura, like Purandara (Indra's city), with glittering gopuras (temple-towers).'—(Ep. Carnat., Vol. 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 udaiyar.'—(Ep. Carnat. Vol. ix, Bangalore Taluq, no. 1393; 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 carpenter Bevoja's son Chaja-oja, and having the door set up and the iron work done by the hand of the blacksmith, Anjala Divingoja.'—(Ep. Carnat., Vol. x, Malur Taluq, no. 3; Roman Text, p. 186; Transl., p. 154.)

(16) Gate-pyramid, gate-way tower.—(Colonel B. R. Branfill. Ind. Ant., Vol. ix, p. 117, c. 1, p. 119, c. 1.)

(17) Nutana-vagi gopuravam kaṭṭiṣi gopura-pratishṭhe suvanta-kalasa-pratishṭhe saha māḍiṣi—'erected a new gopura with golden finials in the Chāmuṇḍeśvāri hill.'—(Ep. Carnat., Vol. iii, Mysore Taluq, no. 20; Roman Text, p. 6; Transl., p. 3.)

(18) Viraś śrī-chika-deva-rāya-nṛjpati reme pure saṁvasan ।
Śrīraṅge ramaṇiya-gopuravati kṣhoṇi-vadhū-bhūṣhane ॥

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.

(19) 'With his approva' causing a gopura of seven storeys to be newly erected on the eastern side of the holy presence dedicated the gopura together with its golden kalaśas, for the services of the god, to
continue as long as sun and moon.'—(Ep. Carnat. Vol. m, Nānjangūd Taluq, no. 1 ; Transl., p. 95; Roman Text, p. 183.)

(20) Merōś sṛṅgag utāndhakāri-bhavanaṁ prāleya-prīthvi-dhṛitāṁ
kutāṁ kiṁ muravairi-nirmita-mahā-dvārāvatī-gopuram 1
Kiṁ vā kiṁ maya-sāra-sahitaṁ pāṇḍūdbhavānāṁ sabhā-
ḍvāraṁ guṇḍa-chamāṁpa-nirmita-mahāśaṭkāṁ samujjīm-
bhate 11
Sapta-dvīpa-samudra-gotra-dhara-loka-chhanda-rishyasvasaṁ
khyātāneca-jagan-nidhāna-mahanīyāśesha-vastu-sṛiyām 1
Sāraṁ gopura-niḥṭha-sapta-bhuvana-vyājena satako mahān
ekābhūtam ivāvabhāti satarāṁ śrī-guṇḍa-dvānḍādhipaḥ 11
'Rebuilt with seven storeys the gopura, over the doorway (and
its praise).'

(21) 'In front of the temple of Harihara-nātha, he made a wide
and beautiful gateway (gopura) of five storeys, adornsed 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, Kailāśa-
nātha temple.'—(Pallava Architecture, Arch. Surv., New Imp. Series,
Vol. xxxiv, Plate v.)

GOPURĀKĀRA(-KRITI)—Buildings of the gate-house shape.
Kechid vai mālikākārā kechid vai gopurākṛitiṁ 11
Māṭriṇām álayaṁ kuryād gopurākāram eva tu 11
(Suprabhedāgama, xxxi, 123, 129.)

GO-MAṬHA—Literally a monastery for cows, a cowstall.
Yo dharmma-puṁjāṁ hi vichārya v(b)uddhyā so'kārayad goma-
(th)a-nāṃdhreyam 11
V(b)atīḥādīṁ-pure ramye go-maṭ(th)āḥ kārītaḥ śubhaḥ 1
Aśrayaḥ sarvva-jaṅtūnaṁ kailāś(s)ādṛir ivāparāḥ 11
'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 Baṭhādim. (It is) a shelter to all being like another Kailāśa.'—
(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.
(Baṭhagarh Stone Inscrip., vv. 8, 9, Ep. Ind.,
Vol. xi, pp. 46–47.)

GOSHTHA—A cowstall.
GOSHTHA-PĂÑJARA (see PAŃJARA)—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 Pańch 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. Gosṭhiṇika-bhūtena idāṁ stambham gaḥitam I

(Deogad Pillar Inscrip. of Bhojadeve of Kanauj, no. A, line 9, Ep. Ind., Vol. iv, p. 310, 829, note 5.)

The managing committee of a building:
Garisṭha-guṇa-gosṭhiyadah samudaddharaḥ-dhīra-dhīru-dāram atisūndarām prathama-tūrthāṅkṛtī-manḍiram II

(Bijapur Inscrip. of Dhavala of Hastikundi, v. 34, Ep. Ind., Vol. x, p. 22.)

GEYA—A class of buildings.

(Kamikagama, xlv, 58a-59, see underMALIKA.)

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; 14, 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., Vājasānyi-Saṁhitā, i, 45, xx, 17, etc.
2 Saṭapatha-Brāhmaṇa, xiii, 2, 4, 2, Aitareya Brāhmaṇa, iii, 44.
3 Chāndogya-Upanishad, viii, 6, 2.
4 Animals: R-V., x, 90, 8, A-V., ii, 34, 4, iii, 10, 6, 31, 3, Taittiriya-Saṁhitā, vii, 2, 2, 1, Kāṭhaka-Saṁhitā, vii, 7, xī, 1, Vājasānyi-Saṁhitā, ix, 32, Paṇḍavaṇihī-Brāhmaṇa, xvi, 1, 9, Saṭapatha-Brāhmaṇa, iii, 8, 4, 16, etc. Plants: Tītiriya-Saṁhitā, v, 2, 5, 5, vii, 3, 4, 1, etc.
5 A-V., iv, 22, 2, viii, 7, 11, etc.
6 Brīhadāranyaka-Upanishad, vi, 3, 13 (Kāṇva, 22, Mādhyaṃdina).
7 R-V., x, 149, 4, Maitrīya-Saṁhitā, iv, 1, 1.

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open, though perhaps a fort (pur) might on occasion be built inside.\(^1\) Presumably they consisted of detached houses with enclosures, but no details are to be found in Vedic literature. Large villages (mahāgrāmāḥ) were known.\(^2\)

(Professors Macdonell and Keith, *Vedic Index*, Vol. 1, pp. 244-245.)

(2) \textit{Kāmikāgama} (xx, 4, the definition) :

\begin{quote}
Viprair athānyair varṇair vā bhogyo grāma udāḥritah II
The situation of the village-gods and temples (*ibid.*, xxvi, i-41).
The general arrangement (*ibid.*, xxviii, i-21).
Further details of the same (*ibid.*, ix, i-9 and xxx, i-22).
\end{quote}

\textit{Ghāmikāgama} (*ibid.*, xvi, 1-41).

(3) \textit{Brahmāṇḍa-Purāṇa} (Part i, 2nd anushāmga-pāda, Chap. vii, vv. 105, 111; see also v 94) :

\begin{quote}
Khetānāṁ cha purāṇāṁ cha grāmānāṁ chaiva sarvaśāḥ I
Tri-vidhānāṁ cha durgānāṁ parvatodaka-dhanvināṁ II
Nagarād yojanaṁ khetāṁ khetāṁ gramo’ṛddha-yojanam I
Dvi-kroṣaḥ parama-simā khetra-simā chatur-dhanuḥ II
\end{quote}

(Ibid., xxx, 9.)

(4) \textit{Kauṭiliya-Artha-śāstra} (Chap. xxii, p. 45, 46) :

\begin{quote}
Śūdra-karshaka-prāyaṁ kula-satāvaram paṁcha-sata-kulaparam grāmāṁ kroṣa-dvi-kroṣa-simānam anyonya-rakṣāṁ niveṣayet I
Nadi-śaila-vana-ghṛiṣṭi-dari-setubandha-sālmali-sām-kiśhira-vri-kshān anteshu simnāṁ sthāpayet I
Ashta-sata-grāmya madhye sthānīyaṁ chatuś-sata-grāmya drona-mukhaṁ dvi-sata-grāmya khāṭaśāyaṁ daśa-grāmī-saṁgrahaṇa saṁgrahaṇaṁ sthāpayet I
\end{quote}

Villages consisting each of not less than a hundred families and of not more than 500 families of agricultural people of Śudra caste, with boundaries extending as far as a kroṣa (2,250 yards) or two, and capable of protecting each other shall be formed. Boundaries shall be denoted by a river, a mountain, forests, bulbous plants, caves, artificial buildings (? setubandha=bridge) or by trees such as sālmali śami and milky trees.\(^3\)

There shall be set up a sthānīya (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.

\(^2\) \textit{Jaiminiya-Upanishad-Brāhmaṇa}, 11, 13, 4.

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four hundred villages, and a samgrahaṇa in the midst of a collection of ten villages.'

(5) Tājñāvalka-Saṁhitā (ii, 167, etc.):
Dhanuḥ-śataṁ pariṇāho grāma-kṣetṛāṇāṁ bhavet
Dve śate kharvaṭasya syān nagarasya chatuḥ-śatam

(6) Maṇu-Saṁhitā (viii, 237, etc.):
Dhanuḥ-śataṁ pariḥāro grāmasya syāt samantataḥ
Śamyāpātās trayo vāpi tri-guṇo nagarasya tu

(7) Mahaḥbharata (xxi, 69, 35):
Ghosān nyaseta mārgeshu grāmān utthāpayed api
Praveśayech cha tān sarvān śākha-nagaresv-api

Ibid, 2, 5, 81:
Kechid nagara-gupty-arthaṁ grāmā nagaravat kṛitāḥ

(8) Mānasāra, Chap. ix (named Grāma), 1-538:
According to shape the villages are divided into eight classes, namely, Danḍaka, Sarvatobhadra, Nandyaḥvarta, 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 xliv to xlvii, 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-mānaṁ cha dvitiyāṁ padaṁ vinyaset
Tṛitiyāṁ tad-baliṁ datvā chaturthaṁ grāmaṁ tv yinyaset
Paṇchamaṁ griha-vinyāsaṁ tatra garbhāṁ vinikshipet
Shaṭkamaṁ griha-praveśaṁ cha tan-mānaṁ adhunochyate

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 subdivided into many blocks by streets which are always straight from one end to the other of a main block. The
ground-floor of the houses on the main streets are 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 Maṇasāra 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 Rāmāyaṇa (see under NAGARA), the
proportion between its breadth and length is as one is to four. Pāṭaliputra
was about 9 miles in length and 1 ½ 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 Maṇasāra 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.'

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(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-kharvvaṇa-maḍamba-drona-mukhapura-pattana-rājadhāni)—on whatever side one looked, in these nine forms did the Kuntala-desa shine.' (It should be noticed, that the passage within brackets is almost identical with the corresponding passage in quotation no. 11 above.)

(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 197, Transl., p. 124, para. 1, last seven lines; Roman Text, p. 214, line 27 f.)

GRĀMA-GARBHA (see under GARBHA-NYĀSA)—The foundation of a village.

GRĀMA-MĀRGA—The village-road (see details under Grāma).

Vimśad-dhanur grāma-mārgaḥ simā-mārgo daṣaiva tu 1

(Brahmāṇḍa-Purāṇa, Part 1, 2nd anushaṅga-pāda, Chap. vii, v. 112.)

See further details under Grāma and Nagarā.

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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GRAHA—A crocodile, a shark, an architectural and sculptural ornament.

A kind of mukha-bhadra or front porch, hall, or tabernacle.  

An ornament of the arch:

Grāha-kinnara-saṁyuktam  
Grāha-kinnara-bhūshitam  
Grāha-puchchhādi-sarvēśaṁ svarṇa-ratnaṁ bandhayet  
Grāhāntaṁ sarvārathaiś cha puritaṁ śreṇī-saṁyutam  

(M., xviii, 302, etc.)

GRĀHA-KUNḌALA—The crocodile-shaped ear-ring for an image.

Cf. Grāha-kunḍala-bhūshaṇam  

Anyathā sarva-saktināṁ grāha-kunḍala-bhūśitaṁ  

(M., liv, 8.)

GRĪVA (see KANTIHA)—The neck, the dado; as a member of the pillar it comprises vedikā (altar), grīva (dado proper), and bhūshana (ornament).—(M., xv, 105-107)

GRĪVA-BHŪSHAṆA—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-kalitaṁ graiveyakaṁ kantimāt—'charming necklace made of seven nishkas of gold.'—(Four Inscrip. at Śrīkurram, no. D, line 6, Ep. Ind., Vol. v, p. 37.)

GHATA

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 vibhajya navadhā vahanaṁ bhāgo ghaṭo'syā bhāgo'nyaḥ  

(Brihat-Samhitā, lxi, 29.)


(1) A type of building which is shaped like a water jar (kalaśa) and is 8 cubits wide.—(Brihat-Samhitā, lvi, 26, J.R.A.S., N.S., Vol. vi, p. 319, see under PRASĀDA.)

A jar-shaped carving (on the doorframe):

Śeṣaṁ maṅgalya-vihagaiḥ śrī-vriksa-svastika-ghaṭaiḥ  
Mithunaḥ patra-vallīhīṁ pramathaiś chopaśobhayet  

(Ibid., lvi, 15.)
A type of building:

(2) Matsu-Purāṇa (Chap. cclxix, vv. 37, 49, 53; see under Prāśāda.)

(3) Bhavishya-Purāṇa (Chap. cxxx, v. 33; see under Prāśāda.)

(4) Mānasāra (xlii, 15-18):

Shat-saptāśtāṅgulaṁ väpi śilā-stambham viśālakam ।
Vṛttaṁ vā chatur-āraṇaṁ vā ashṭāraṇaṁ shoḍaśāraṇakam ।
Pāda-tūṅge‘śṭa-bhāge tu triṇāsenordhvaṁ alaṅkṛitam ।
Bodhikāṁ mushti-bandhaṁ cha phalakā-tātikā-ghaṭaṁ ।

(GHATTA see SOPĀNA) A flight of steps.

Śri-vatśa-raja-ghaṭṭo’yāṁ nūṇāṁ tenātra kāritaḥ ।
Brahmāṇḍam ujjvalaṁ kirttim ārohayitum 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. ‘Ghāt—(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.]

GHATIKĀLAYA—The building where the water-clock is placed.

(Cintra Prasasti of the reign of Sarangadeva,
v. 40, Ep. Ind., Vol. i, pp. 284, 276.)

GHATIKA-STHĀNA—The place or building where a clock is placed, a religious centre, an institution, a hermitage, a temple.

(1) Uṭṭāṅkakotyā sāma-veda vyādhattam ghaṭikāśramam—‘in accordance with Uṭṭāṅka’s saying in the Sāma-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 Janārdana-svāmi temple.)


(2) ‘Possessor of thirty-two velama, eighteen cities, sixty-four yoga-pīṭhas, and sixty-four ghaṭikā-sṭhānas(?)’—(Ep. Carnat., Vol. v, Shikāpur 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 Vīrasarmma, 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, pracīces of virtue, agreeable occup-
pations, 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 34). Dr. Kielhorn has published an article on the subject (Gottingen Nachrichten for 1900, Heft 3) with special reference to the use of the word in this inscription (quotation no. 3 above) and gives quotations in support of his view that it means something like brāhma-puri.' It is to be noted that Mr. Rice's reference to Ind. Ant. is not accurate, see below.

(Ep. Carnat., Vol. vn, Introduct., p. 8, note 2.)

(6) Dvā-trimsat tu velāvurumum ashtādaśa-patṭanumum bāsa saṭi-
yoga-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-samaṁ dirghaṁ tad-ekāṅgula-viṣṭritam 1
Ghanam ardhāṅgulaṁ proktam hasta-niśchitya yojayet 1

(M., II, 64-65; see also xxxiii, 311-313, 593-595,
LX, 17-18; LXII, 17, under AGHANA.)

GHANA-MĀNA (see AGHANA-MĀNA)—The measurement by the exterior of a structure.

(M., xxxiii, 291-330, and 331-335, see under AOHANA-MĀNA.)

Gf. Yogādi-ghanā-mānaṁ cha kṛtvā bāhye navāṁsakam 1

(M., xxxix, 64.)

GHĀṬ (-ṬA) (cf. TIRTHA)—A landing, a flight of steps leading to water, a mountain pass, a ferry.

(See Vincent Smith's Gloss. to Cunningham's
Arch. Surv. Reports, loc. cit.)
GHĀṬANA—A bolt.

Yogyaṁ kavāṭa-yugmaṁ śre-ḥṭaṁ madhyam cha harmyake
   Antar vāpi bahir vāpi ghāṭamaṁ kila-saṁyutam
(M., xix, 152-153.)

GHRITA-VĀRĪ (cf. Pītha)—The water-pot, a part of the Pītha or the pedestal of the Phallus.

Pīthasyordhvc viśāle tu chatus-pancha-aṁśaṁake
   Ekāṁśena cha śemaṁ tu ghrīta-vāri-viśālakam
(M., liii, 24-52.)

CH

CHAKRA—The disc of Vishnu, a type of buildings.

(See Mānasāra lxv, 145; liv, 147; xxxii, 125, etc.)
A class of octangular buildings:

(1) Agni-Purāṇa (Chap. xlvii, vv. 20-21; see under Prāśāda).
(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 31-32; see under Prāśāda).

In connexion with the foundations:

Madhye chakraṁ tu bhaumena bhājanāntarṁ viṇikshiptaṁ
(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 Chatushkōna)—A type of building which is quadrangular in plan, has one storey and five cupolas.

(2) Matsya-Purāṇa (Chap. cclxxix, vv. 28, 53; see under Prāśāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under Prāśāda).

CHATUR-MUKHA (see under Grāma and Śāla)—Literally four-faced, a class of villages, a type of building, a kind of hall.

A class of the four-storeyed buildings (M., xxi, 12-23; see under Prāśāda).

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A class of villages (M., ix, 3, cf. the description in detail, 490-507; see also xix, 212).

A class of śālaś (hall, mansion, pavilion, etc. M., xxxv, 3-4; see under ŚĀLĀ).

Cf. Sarvatobhādra-chatur-mukha-ratna-traya-rūpa-tri-bhuvana tilaka-Jina-chaitīlayavanu—the Tribhuvana-tilaka-Jina-chaitīlaya (temple, which is) auspicious on every side (sarvatobhādra), 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 Tirtharākaras 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 vedīka (platform), pāda (pillar), śirāḥ (spire) and śikhā (finial).

(M., xxxix, 154-156, see also xxxix, 591.)

CHATUR-VARGA-KĀNTAKA—A set of four architectural members.

(M., xxxiii, 531.)

CHATUSH-KOṆA—Literally four-cornered, a type of quadrangular buildings (see under CHATUR-ĀSRA).

(1) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under Prāsāda).
(2) Brīhat-Saṁhitā (Chap. lvi, 18, 28; see under Prāsāda).

CHATUḤ-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.)

Evaṁ chatur-grīham proktam śālayāṁ kalpayen na vā II
Chatuš-śālā-pradēse tu tad-adho-bhūmīr uchyate II
Madhya-mañḍapa-saṁyuktam chatur-grīham udāḥhitam II

(Kānikāgama, xxxv, 5-7, 70, 93.)

Chatuḥ-śāla-gra(gri) haṁ śreṣṭhāṁ tri-śālaṁ madhyamaṁ bhavet I
Dvi-śālam adhamaṁ proktam hīnam syād eka-śālakam II

(Ibid., xxv, 13, 14.)

Śālāikā daṇḍa khaṇḍābhā dvi-śālā tad-dvayena tu I
Tat-trayena tri-śālā syāt chatuḥ-śālā chatuṣṭhayī II
Saptabhiḥ sapta-śālā syād evam anyāṁ tva kīrātah(-m) II

(Ibid., xxxv, 34, 35.)
CHATUH-SILĀ

Literally four pieces of stone, a pedestal.

CHATUH-SILĀ—(Amarakōśa, ii, ii, 6).

CHATUH-ŚTALĀ—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 Padavinyāśa), a class of ten-storeyed buildings (M., xxviii, 6–8; see under Prāśāda), one of the five Indian orders (Suprabhedagaṇa, xxxi, 65, 66; see under Stambha).

CHANDRA-ŚALĀ (-LIKA)—A room at the top of a house, a kind of windows, sky-lights, dormer-windows.

(1) Tri-chandra-śāla bhaved valabhī—the roof must have three dormer-windows.—(Bṛihat-Saṁhitā, lvi, 25, 27, J.R.A.S., N. S., Vol. vi, pp. 319, 320.)

(2) Pārśvayoś chandra-sāleśya uchchhrayo bhumi-ḍvayam (Matsya-Purāṇa, Chap. cclxix, v. 38; see also vv. 40, 41, 42, 46.)

(3) Chandra-śālānvitā kāryyā bheri-śikharā-saṁyutā (Garuda-Purāṇa, Chap. xlvii, v. 44.)

(4) Tri-chandra-śāla bhaved valabhī (Bhavishya-Purāṇa, Chap. cxxx, vv. 32, 34.)

(5) Hasti-prishṭha-yuktam chandra-śalābhīṣ cha samanvitam (vīmaṇam) (Kāmikāgama, 1, 92.)

(6) Kuṭṭimo'stri nibaddha bhūṣ chandra-śalā śirogriham Commentary: chandradi-ḍvayaṁ griharpitana-grihasya uparam adi-aṭṭāl ityādi prasiddasya (Amarakōśa, ii, 5, 8.)

CHAKĀNA—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.
Grämādināṁ nagarādināṁ pura-pattana-khaṭvaṇe
koshṭha-kolādi-sarveshāṁ garbhā-sthānam ihoçhayate
Sthira-vāstu-kukshi-deśe tu chara-vāstu tathāpi cha

(M., xii, 168-170.)

CHARUKA (see RUCHAKA)—A type of building.
Nispaṭaṁ charukaṁ vidyāt sarvatraiva viśeshataḥ

(Kānikāgama, xxxv, 91; see also 88-90,
under NANDVĀVARTA.)

CHALA-DANDA—The movable lamp-post.
Chatur-aśrama vā tad aṣṭāgrama vṛttāṁ vā chala-danda-kāṁ
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.

Vṛṣabhasya lakṣaṇam samyag vakhyate dhunā
Vimāne maṇḍape vāpi chāropari parinyaset

(M., lxii, 1, 3.)

CHĀRU-BANDHA—A type of base of the pillar.
Tato jāṅgala-bhumiś ched adhishṭhānaṁ prakalpayet
Tach chātur-vidham ākhyātam iha śāstre viśeṣataḥ
padma-bandham chāru-bandham pāda-bandham pratikramam

(Suprabhedāgama, xxxi, 16-17.)

CHĀRYĀ—A road which is 8 cubits broad.
Ashta-hasta-pramāṇa-mārgaḥ

(See Kauṭiliya-Artha-sāstra, under Patha.)

CHITRA—An image, a painting, a marble, glass, high or full relief.
A painting (M., xxxv, 402, etc.).
A kind of marble or glass (M., lvi, 15, etc.).
A kind of octagonal building (Agni-Purāṇa, Chap. civ vv. 20-21;
see under PRĀSĀDA).
A full relief or image whose whole body is fully shown:
Sarvāṅgaṁ dṛṣṭyamānaṁ yat chitram evaṁ prakathyate

(M., l, 1-9.)

See Suprabhedāgama (xxxiv, 3) under Ābhāsa.

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CHITRA-KALPA—A head-gear, an ornament for an image.
Patra-kalpañ chitra-kalpañ ratna-ka'parin cha miśritam i
Eśāṁ chatur-vidham proktam kuryād ābharaṇaṁ budhah i
(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, leoglyphs, and geese.

Tad eva (like the Makara-torana) pārśvayor madhyaṁ pūritam
cha dvayor (makarayor) api i
Nakra-tuṇḍa-prāg-grahaiś cha tayor āṣya-vinirgataiḥ II
Vidyādharaṁ cha bhūtaṁ cha simhe(-hairi)va vyāla-ḥamsakair api i
Bālē srag-daṇḍakaiṁ anīyaiṁ maṇi-bandhaiṁ vichiritam II
Chitra-toranaṁ etat syād devānāṁ bhū-bhītāṁ varam I
Ihāsu pratimādyāṁ pādāḥ sarvāṅga-śobhītaṁ II
Chatur-āśrāṣṭa-vṛttabhā kumbha-maṇḍyaṁ saṁyutāṁ I
Pottikā-sahitā vā syur viyuktā vā prakīrtitaṁ II
Utsandhād avalambaṁ tu kuryān makara-prīṣṭhaṁ kham II
(Kāmikagama, LV, 66-70.)

CHITRA-PATTA—A moulding of the pillar, an ornamented band.
(M., xv, 34 ; see the lists of mouldings under ĀDHIŚTATHA and UPAPĪTHA.)

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.)

Silodhavaṁ vi(bi)mbarīṁ chitrābhāsasya vā punaḥ I
Jalādhivāsanāṁ proktāṁ vṛṣhendrasya prakīrtitam II
(Liṅga-Purāṇa, Part II, Uttara-bhāga, Chap. XLVIII, v. 43.)
An image painted on a paṭa (a piece of cloth, a tablet, a plate) or wall (Suprabhedāgama, xxxiv, 4 ; see under ĀBHĀSA).
CHITRÄRDHA—A half relief or an image half of whose body is shown.

(Suprabhedāgama, xxxiv, 4, see under Ābhāsa.)

CHULLI—A building lacking a southern hall, an apartment of three divisions, one looking north, another east, and the third west.

Yāmyā-hīnām chullī tri-sālakaṁ vitta-nāśa-karam etat

(Bṛihat-Saṁhitā, lxxi, 38, J. R. A. S., N. S., Vol. vi, p. 282.)

CHULIKA (CHULI)—A tower, a head ornament, the capital, the top.

(1) Antar vapra(ḥ) bahir bhittiś cheshṭam dirghām cha chūlikā

In connexion with the joinery:

Etat suvṛitta-pādānāṁ tri-karṇaṁ vakṣhyate’dhunā
tad eva cha tri-karṇaṁ syāt tri-chūlikam eva cha

(M., xvii, 104–105.)

In connexion with the gopura or gate-house.—(M., xxxiii, 313.)
In connexion with the maṇḍapa (pavilion):

Tad (prastara)-ūrdhve maṇḍapānāṁ cha chūlikā-karṇa-

harmyakam

(M., xxxiv, 4.)

An ornament for the head:

Lamba-hāram api chūlikādibhiḥ

(M., l, 301.)

(2) Stambhasya parikshepaḥ saḍ-āyāṁ dvi-guṇo nikhaṭaḥ chūli-

kāyaś chatur-bhāgaḥ—'in fixing a pillar 6 parts are to form its

height on the floor, twice as much (12 parts) to be entered into

the ground, and one-fourth for its capital.'—(Kautiliya-Artha-śastra, Chap. xxiv

p. 53.)

(3) Trichūli vaiśya-sūdrāṇāṁ pañcha sapta mahībhirītām

Brāhmaṇāṇāṁ tathaiva syur ekādaśa tu vedikāḥ

Pāśaṇḍāśramināṁ yugma-saṁkhyā chaūli vidhiyate

(Kāmikāgama, xxxv, 160, 161.)

The synonyms of chūlikā:

St(h)ūpikā cha ghaṭaḥ kilo sūlakaḥ st(h)ūpir ity-api
Sikhā st(h)ūpir 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) Prastarordhve viśesho’stī chūli-harmyādi-maṇḍitam

(M., xxxiv, 499.)
(2) Ekāneka-talaṁtaṁ syāt chūli-harmya-di-maṇḍitaṁ

(M., xxxv, 37, etc.)

(3) Chūli-harmya-yutaṁ chorddhve chāgra-dvāra-sāmanvitam
Sorddhva-vāstavya-saṁyuktaṁ chūli-harmya-yutaṁ tu vā
Sā bhūmir maṇḍapāgāra-chūli-harmya-vibhūṣhitā
Athavā maṇḍaporddhve tu chūli-harmya-vibhūṣhitam
Talādhisthāna-pādebhyaṁ kiṁcida-ūna-pramāṇakam

(Kāṇikāgama, xxxv, 63, 65, 71, 114.)

(4) Prakāra-madhye kṛītvā vāpiṁ pushkariṁṁ dvāraṁ chautuś-sālam
adhyārthāntarāṇiṁ kumāri-puraṁ muṇḍa-harmyaṁ dvi-talaṁ muṇḍaka-
dvāraṁ bhūmi-dravya-vaśena vā tri-bhāgādhikāyāmāṁ bhāṇḍa-vāhiniḥ
kulyāḥ kārayet

In the centre of the parapets, there shall be constructed a deep lotus
pool; a rectangular building of four compartments, one within the other,
an abode of the goddess Kumārī (?) 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 Śāma Sastri’s translation, as given above, does not seem to have
resulted from a happy construction of the text. ‘Kumari-pura,’ ‘muṇḍa-
harmya’ and ‘dvi-tala’ (two-storied) ‘muṇḍaka-dvāra’ bear apparently
some technical meanings which are not well expressed in the translation.

‘Muṇḍa-harmya’ might be identical with ‘chūli-harmiya’ inasmuch as
‘muṇḍa’ and ‘chūli’ are almost synonyms, both meaning top or summit
(see Kumārī-pura).

(Kauṭiliya-Artha-śāstra, Chap. xxiv, p. 54.)

CHAITYA (CHAITYĀLAYA)—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-daṇḍesa-pure chārū-śilāmayam
Śri-Kumthu-Jinānāthasya chaityālayaṁ achārikarat

In this city the general Iruga caused to be built of fine stones a temple
(chaityālaya) of the blessed Kumthu, the Lord of Jinas.

(2) Pārśvanāthasya Arhataḥ śilāmayaṁ chaityālayaṁ achikarat ā. 'Caused a temple (chaityālaya) of stone to be built to the Arhat Pārśvanātha.'


(3) Śrī-yogasvāmināḥ. . . esha 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 chatiyaṁ—'The chaitya on (Mount) Arbuda.'

Miga-sakadakam cchetaṁ— The chaitya which gladdens the an.telopes.'—(Bharaut Inscr. nos. 5, 11, Ind. Ant., Vol. xxx, pp. 227, 228.)

(5) Ḫāyastha Palhadeva (or Palhaja) . . . built a tank and a temple (chaitya) of Śambhu (Śiva), and also laid out a garden.'—(Narawar Stone Inscrip. of Ganapati of Nalapura, vv. 22-25, Ind. Ant., Vol. xxi, p. 81.)

(6) 'Vesāli is beautiful and beautiful are the Udenta, Gotamaka, Sat. tambaka, Bahuputta, Sārandada, and Chāpala chetiyaś.' (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) Boppañāpara-nāmāṅkaś chaityālayaṁ achikarat ā. 'He, having another name Boppana, had the Jaina temple made.'—(Ep. Carnat., Vol. ii, no. 66; Roman Text, p. 60; Transl., p. 149.)

(8) 'They caused to be erected the lofty chaityālaya called Trijagan- maṅgalam, and set up (the god) Māṇikya-deva; also caused to be repaired the Parameśvara-chaityālaya which the blessed ones (Jains) had formerly erected in hutanañjī and granted lands to provide for the offerings at the two chaityālayas.'—(Ep. Carnat., Vol. iii, Nangángūd Taluq, no. 64; Transl., pp. 101, 102; Roman Text, p. 193.)

(9) 'Caused to be set up afresh the image of the Tīrtha(ā)-kara Chandraprabha, the god Vijaya and the goddess Jvālinī, in the chaityālaya at Kelasūr, 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-rucchira-maṇi-kalasa-kalita-kūṭa-koṭi-ghaṭitam apy-uttuṅga-chaityālayamaṇ—'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:

Plan of Chaity Hall at Sanchi (p. 105, fig. 41).
Lomas Rishi Cave (p. 109, figs. 43, 44).
Plan and Elevation of Chaitya Cave at Bhaja (pp 110-111, figs. 45-47).
Plan of Cave at Nasik (p. 115, fig. 49).
Plan, section, elevation and views of Cave at Karle (pp. 117-118, 120, figs. 54, 53, 55, 56).
Cross Section and View of Caves at Ajunta (pp. 123-125, figs. 57, 58, 59 and 60).
Cave at Ellora (p. 128, fig. 63).
Plan of Cave at Dhumnar (p. 131, fig. 65).

(12) See Buddhist cave-temples (Arch. Surv., New Imp. Series, Vol. iv, the chaitya-cave at Kondane, photo, facing the title page).

(13) 'The word, chaitya, is derived from the root, chin, chayane, to collect, and the commentary on Amara, called the Gurubālaprabodhikā, says that it denotes a building, because it is the result of the collection, or putting together of stones (chīyate pāşhānādinā 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 Rāmāyana alludes to the Brāhmaṇical and not to the Baudhā 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 Daśārna country in his Meghadūta. Mallinātha quotes
Viśva (chaityam āyatane Buddhavandye choddesapādape).'

'The ceremony performed after the burning of dead bodies is
sārīchayana, in which, after collecting the bones, a portion of the ashes
is grouped into a human form and bāśāli or food offered to it. I take
the smaśāna-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 chaṭṭya 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 Brāhmaṇas
came scarce owing to the opposition made by the Baudhānas
to animal sacrifices, and the Brāhmaṇas themselves having prohibited the
aśvamedha 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. vii, p. 1001, cf
Alwis' Buddhism, pp. 22, 23). Dr. Burgess.—(Ibid., pp. 20, 21, notes 1, 2.)

CHAITYA-GRIHA (see STU-PA-GRIHA)—A dome-like construction in
tope, supported by pillars.

(W. Geiger: Mahāvastu, p. 295.)
CHERIKĀ (cf. Pandi-cheri)—A village, a town, a fortified capital city on the hill top and on the banks of a river or sea, flourishing and well inhabited by people of Brāhmaṇ and other castes and containing royal residence and king’s palace.

A suburb town inhabited by the weavers:

Grāmādināṁ samāpam yat sthānaṁ kubjam iti smṛitam
Tadd 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-kānanopetam bahu-tīra-janālayam
Rāja-mandira-saṁyuktaṁ skandhāvāra-samanvitam
Pārśve chānya-dvi-jātiśāṁ grihāntaś cherikoditaḥ

(M., x, 85-88.)

CHAUChALĀ(-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 Brāhmaṇas 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 matha, providing for 1 yati, 4 Brāhmaṇ pilgrims, and 2 cooks, altogether 7 persons, from the proceeds of cultivating the land.’

From this passage it is clear beyond doubt that ‘chhatra’ and ‘sattra’ point to the same object, namely, a building or buildings constructed in
connexion with a temple, maṭha, or chaityālaya to provide lodgings and food gratis to deserving persons.

*(Ep. Carnat., Vol. vi, Koppa Taluq, no. 27; Transl., p. 80, Roman Text, p. 274, para. 2, line 5 f.)*

**CHHANDA (see VIMĀNA-CHHANDA)—**A building, a door, a phallus.

The temple (prasāda) named vimāna belonging to the chhanda class.

*(Brihat-Saṅhitā, LVI, 17, 22.)*

A class of buildings *(Kāmikāgama, xlv, 20).*

Karṇe śālā madhye chhandarṁ syāch chhandam eva tat

*Ibid., L, 13 and 7.*

A type of kūṭa-kosṭha or top-room *(ibid., LV, 129, 123-127).*

A class of buildings or top-rooms *(M., xi, 104–107; xix, 1–5; xxx, 175–177; xxxiv, 549–552; see under Ābhāsa.)*

A class of doors *(M., xxxix, 28–35; see under Ābhāsa.)*

A type of the phallus *(M., lvii, 49; see under Ābhāsa.)*

**CHHANDA-PRĀKĀRA—**The court or the enclosure of the chhanda-class of buildings.

*(M., xxxi, 24.)*

**CHHANNA-VIRA—**A sculptural ornament. It passes over shoulders and hips, crossing and fastening in the middle of the breasts and the back of an image.


Urdhva-kāye cha hārādi pāśvayor bāla-lambanam
Madhye dāma cha lambaṁ syāch chhanna-vīram iti smṛitam

*M., L,35–36.*

**CHHELĀ (PHELĀ) (see GARBHA-MAṆJŪSHA)—**The vault of the foundation-pit.

Hemākāreṇa tāmreṇa chhelāṁ vā kārayed budhaḥ
Chhelotsedhaṁ tri-pādāṁ syād apidhānasya samuchchhrayaḥ
Chhelā pāṅchāṅgula proktā grihānm nādhikā bhavet

Phelā is perhaps the same as 'chhelā'

Shaḍ-āṅgulaṁ pramāṇam tu chatur-viṁśāṅgulāntakam
Bhājanasya samantāṁ tu sāvakāsa-samanvitam
Tathāsmanā chheṣṭakayā phelākārāṁ tu garttakam

*(Kāmikāgama, xxxi, named Garbha-nyāsa-vidhi, 6, 7, 12, 74, 75.)*
JAGATA (-TI) (cf. Jātri)—A moulding of the base, or of the pedestal of an idol or phallus, a class of buildings, platform over a well.

(1) Piṭhikā-lakṣaṇam vakshye yathāvad anupūrvasāḥ II
Piṭhochechhrāyaṁ yathāvach cha bhāgaṁ shoḍa'a kārayet 1
Bhūmāvekaḥ pravīshṭāḥ syāḥ chaturbhir jagati matā 11

(Matsya-Purāṇa, Chap. cclxxi, vv. 1-2, see also 4-5.)

(2) Śikhareṇa sāmaṁ kāryam agre jagati(ti)-vistaram 1
Dvi-guṇenāpi karttvyaṁ yathā-sobhanurūpataḥ 11

(Agni-Purāṇa, Chap. xlii, v. 5.)

Jagati-vistarārddhena tri-bhāgena kvachid bhavet 11

(Ibid., Chap. cix, v. 6.)

(3) Pravṛtā jagati kāryyā phala-pushpa-jalānvitā 11

(Garuda-Purāṇa, Chap. xlvii, v. 47.)

(4) Pāda-bandha-vimāne tu geha-garbhopari nyaset 1
Pratibandha-vimāne tu vṛīte upari vinyaset 11
Vṛīte upari viprāṇāṁ kumudopari bhūbhritam 1
Jagaty-upari vaisyānāṁ sūdrānāṁ padukopari 11

(Kāmkāgama, xxx, 91, 92.)

(5) A moulding of the base (adhishṭhāna):
Jagati tu shaḍ-amśa syād dvi-bhāgārtha-dalī kramāt 11
Shad-bhāgā agati proktā kumudāṁ pañcha-bhāgikām 11

(Suprabhedāgama, xxxi, 19, 24.)


JĀNGAMA-(BERA)—The movable idol.
Sthāvaram jaṅgamāṁ chaiva dvi-vidham beram uchyate 1
Jaṅgamaṁ chotsavaṁ bhavet sarvāṁ sthāvaram ishyate 1

(M., li, 17-18.)

Evam tu chotsavādīnāṁ sthāvaram jaṅgamādīnāḥ(-nām) 1

(M., lxiv, 93.)

JÅNGHĀ—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-tāraṁ śaraṁśaṁ syāj jāngha-tāraṁ yugāṁśakam 1

(M., lvii, 33, etc.)
HINDU ARCHITECTURE

JANMA-NIRGAMA

(2) Jaṅghochchhrāyam tu karttavyaṁ chatur-bhāgena chāyaṁ 
Jaṅghāyāṁ(-yāḥ) dvi-guṇochchhrāyam mañjaryyāḥ kalpayed 
budhaḥ II

(Agni-Purāṇa, Chap. v, 423.)

(3) Urddhva-kṣetra-sama-jaṅghārdha-dvi-guṇain bhavet II 
Tad-dvidhā cha bhaved dhitir jaṅghā tad vistārārdhdagā II 
Tad-vistāra-samā jaṅghā sikharam dvi-guṇain bhavet II

(Garuḍa-Purāṇa, Chap. xlvii, vv. 3, 12, 17; see also v. 13.)

JAṄGHĀ-PATHA (see RĀJA-PATHA)—The footpath, a road, a street, a lane.

Jaṅghā-pathas chatush-pādas tri-pādas cha grihāntaram I 
Dhṛiti-mārgas tūrdṛhva-shaśṭham kramaśaḥ padikāḥ smṛitaḥ II

(Brahmāṇḍa-Purāṇa, Part I, 2nd anushāṁga-pāda, Chap. vii, v, 115; see also vv. 113, 114 under Rāja-patha.)

JAJNA-KĀNTA—A class of the five-storeyed buildings.

(M., xxiii, 41; see under Prāsāda.)

JANAKA(JANA-KĀNTA)—A class of the eight-storeyed and of the twelve-storeyed buildings.

(M., xxvi, 39; see under Prāsāda.)

A class of the twelve-storeyed buildings once prevailing in the ancient country of Janaka (Mithilā):

Tad eva maha-sālā tu dvi-bhāgaṁ madhya-bhadrakam I 
Jana-kāntam iti proktam śresṭho ravi-tālānvitam I

(M., xxx, 35-36; see also 33-34, under Māgadha-kānta.)

JANA-CHĀPĀKRĪTI—A type of bow-shaped arch.

Vṛttamā vátha tri-yugmaṁ vā chārdhā-chandrākrītis tathā I 
Jana-chāpākrītir vāpi yatheshṭākāra-toraṇam I

(M., xlvi, 31-32.)

JANMAN (cf. UPAṆĀ)—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 Upāṭṭha).

The plinth of the base (M., xiv, 16, etc., see the lists of mouldings under Adhisśṭhāna.)

JANMA-NIRGAMA (-NISHKRĀMANA)—The projection or extension of the base or basement.

(M., xiii, 138; vi, 106, etc.)
JAYADA

AN ENCYCLOPAEDIA OF

JAYADA (see Utsedha)—A height which is $1\frac{1}{2}$ of the breadth.

(M., xxxv, 22, 26, and Kānikāgama, 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 (tulā-daṇḍa):

Tula-daṇḍam jayanti cha phalakā paryāya-vāchakāḥ

(M., xvi, 48.)

(2) A part of the column:

Mudrikākā cha tulādhiyā jayanti tu tulopari II

(Suprabhedāgama, xxxi, 108; see also 105–109, under Stambha).

(3) A moulding of the column:

Tulā-vistāra-tārochchā jayanti syāt tulopari II
Jayanti vāṁśakā jñeyā tulāvad anumārgakam II

(Kānikāgama, 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 I
Etad dvāra-vaśād dirgham tasyopari jayantikam I
Dāru-daṇḍam śilā vāpi iñṣhakena jayantikam I
Athāvā dāru jayantiś cha śilā chet saha-daṇḍakam I
Vinā deṇḍam tathā kuryat pāśhānam phalakā nyaset I
Etat sarvālaye kuryād deva-harmye viśeshataḥ I

(M., xvi, 124–129.)

Ādhāra-paṭṭa-samyuktam sa-tulam tu jayantikam I

(Ibid., xvi, 149; see M., xxxiii, 372–374.)

JAYA-BHADRA—A pavilion with twenty-two columns.

(Suprabhedāgama, xxxi, 102, 100; see under Manḍapa.)

JAYA-STAMBHA—A pillar of victory (see under Stambha).

JAYĀLA—A type of pavilion.

(M., xxxiv, 294; see under Manḍapa.)

JAYĀVAHA—A pavilion with fifty pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 9; see under Manḍapa.)
JALA DVARA,

JAYA STAMBHA

SHAPED WATER RETAINING WALL
LIKE HUMAN HAND.

JALA GARBHA

TOP SURFACE OF PEDESTAL JAGATI.

JAGATI AS TOP MOULDING.

PART OF A PEDESTAL. JAGATI.
HINDU ARCHITECTURE

JALA-GARBHA (see Garbha)—The water-foundations, the foundation of a tank, etc.
(M., xii, 184–189; see under Garbhanāya.)

JALA-DURGA (see under Durga)—A water-fort.
1. Kautiliya-Artha-sāstra (Chap. xxiv, para. i, p. 51; see under Durga).
2. See Sukraniti under Durga.

JALA-DVĀRA—The water-door, a gutter, a drain.
Jala-dvāraṃ punas teshāṁ pravakhyāmi niveśānām 11
In the three following lines the positions of the water-door are described.
(Kāmkāgama, xxxv, 167.)

A gutter:
Kuryāt tu bhitti-mūle tu jala-dvāraṃ yathēṣṭa-dik 1
(M., xxxi, 99; see also ix, 310–312, under Dvāra.)
Jala-dvāraṃ yathāsārā(-sālām) nimna-deśe prakalpayet 1
(M., xxxviii, 8; see also 40.)

JALA-DHĀRA—The gutter-like part of the pedestal (piṭha) of the phallus.
Nāla-tāra-trī-bhāgaikām jala-dhārā-viśālakam 1
(M., liii, 23, etc.)

JALA-PURITA-MANḍAPA—A detached building where water is preserved for bathing, washing, etc.
Parjanye majjanārthāya jala-purita-manḍapam 1
(M., xxxii, 56, etc.)

JALA-STHALA—A reservoir of water.
1. In connexion with the three-storeyed buildings:
Paritaś chaika-bhāgena kuṭa-sālādi-bhūshitam 1
Tasyāntaś chāvritāmśena chourdha-deśe jala-sthalam 1
(M., xxi, 58–59.)

2. In connexion with the four-storeyed buildings:
Ekena karṇa-harmyādi tasyāntar jala-(tat)-sthalam 1
(M., xxi, 78, etc.)

3. In connexion with the nine-storeyed buildings:
Śreshṭhaṁ nava-talam proktāṁ viśva-kāntam udritam 1
Tad-ūrdhve dvyaṁśa-māṇena vakshye chordhve jala-sthalam 1
(M., xxvii, 33, 34, etc.)

4. In connexion with the prākara buildings:
Shaḍ-aṅgulāvasānaṁ syāt kramāt (?) bhramāt sarve jala-sthale 1
(M., xxxi, 95.)
JALÂNTA—Foundations reaching the underground water in connection with buildings.

(1) Khânayed bhū-talam śreshṭham purushāṇjali-mātrakam! Jalântam vâ ślântam vâ pûrayed vâlukair jalâîh II

(M., xviii, 6-7.)

(2) Saingraha-śiromani, by Sarayû Prasâda (xx, 23) quotes from Mân-ḍayva:

Jalântam prastarântam vâ purushântam athâpi vâ I
Kshetram sarâsodhya chodhritya ālaya-sadanam ārabhet I

(3) Vâstu-yâga-tattva by Raghunandana quotes from the Linga(-Purāṇa) without any reference:

Agrataḥ śodhayitvâ tu bhūmîm yasya puroditam I
Dvi-hastâm chatur-hastâm vâ jalântam vâpi śodhya cha II

JALA-SÛTRA(-SUTRADA)—A channel, a hydraulic engineer.

(1) 'The engineers of the Belâla Kings did not confine their attention to building alone, but irrigation works were also taken in hand. Tradition has it that the waters of the Yagachi which flows through a valley distant 10 miles and divided by a range of hills from the Halabid valley, were brought by a channel to supply the capital with water and fill the neighbouring tanks; a deep cutting on the Hasan-Bailur road at the 16th mile, works the spot where the channel crossed the saddle of the hills.'—(Ind. Ant. Vol. i, p. 44, c. 2, para. 2 middle.)

(2) 'Where as we constructed a new dam in the Kâveri and led a channel therefrom, and the Brâhmins 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) Jalândarava mâdisai devâng-e—'erecting a jalândara (?) for the god' (?) temple.—(Ep. Carnat., Vol. iii, Malavalli Taluq, no. 64; Roman Text, p. 147, line 3; Transl., p. 63.)

(4) 'Vîra-pratâya Bukka-Râya in his court gave an order to the emperor (or master) of ten sciences (daśa-vidyâ-chakra-varti), the hydraulic engineer (jala-sūtra-da) Singâya-bhaṭṭa, that they must bring the Henne river to Penugonda—and that Singâya-bhaṭṭa conducting a channel to the Siruvera tank gave to the channel the name Pratâpa-Bukka-Râya maṇḍala channel and had this Sāsana written.'

'An interesting case is recorded in this inscription: when the prince Bukka Râya was Governor of Penugonda in A.D. 1388, he ordered the hydraulic engineer to bring the Henne river (the modern
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JĀTI-SĀLĀ

Pennār) to the city. Accordingly a channel was made from Kal. lūḍi to the Siravera tank, 10 miles to the north. How the water was carried beyond that does not appear. An amusing account is given of the accomplishments of the engineer who was master of ten science:

Jala-sūtra-svara-saśtre rasa-vaidyec satya-bhāshāyām 1
Rudraya-sīngari-bhavataḥ sadṛśaḥ ko vā mahī-tale śūrah 11

(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-Bayiraboj, and gave them the contract. And they dug a channel from before Peda Nandisyūru 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.

Kesaryādi-prāśāda-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:
Karna-madhye’natre kūṭa-koshti paṇjara-samyuṭam 1
Shad-vargaka-samāyuktam jātir eshām hy-anarpitam 11

(Kāmikāgama, xlvi, 19; see also 7 and cf. L, 9, 11.)

A class of kūṭa-koshti or top-rooms (Kāmikāgama, lv, 123-128; see under KARNA-KUṬA).

A class of buildings (M., xi, 104-107; xix, 1-5; xxx, 175-177; xxxiv, 549-552; lv, 51; see under ĀBHĀSA).

Cf. Kechid bhadra-visesheṇa jātir uktaṁ purāṭanaṁ ī

(M., xxxiv, 553.)

A class of doors (M., xxxix, 28-35; see under ĀBHĀSA).

A type of the phallus (M., lii, 49; see under ĀBHĀSA).

JĀTI-PRĀKĀRA—The enclosure-(buildings) of the Jāti class.

(M., xxxi, 35; see under PRĀKĀRA.)

JĀTI-SĀLĀ (see JĀTI)—The sālā (hall, mansion) of the Jāti class.

Evam tu jāti-sālā cha kuryād-dharmyā-vaśāt sudhīṁ ī

(M., xxxi, 20, etc.)

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JĀTI-HARMYA—The buildings of the Jāti class.

Vakṣh'haṁ jāti-harmyānāṁ āyādi-lakṣaṇāṁ kramāt (M., xxx, 169, etc.)

JĀLÀ-(KA, KĀ) (cf. VĀTAYANA)—A latticed window, an ornament.

(1) Mānasāra:
In connexion with the single-storeyed buildings:
Yat tan nāmāntarālaṁ chordhe nāsikā jāla-paṇjaraṁ vāpi (M., xix, 215.)

In connexion with the seven-storeyed buildings:
Nānā-prastara-saṁyuktāṁ jālakābhīr aḷauḵritām (M., xxv, 37.)

In connexion with the nine-storeyed buildings:
Toraṇāḍy-aṅga-nidālas ca jālakādi-vibhūṣhitām (M., xxvii, 44.)

In connexion with the gopuras (gate-houses):
Narāṇāṁ jālakaṁ sarvaṁ devānām api yogyakām (M., xxxiii, 572.)

In connexion with the maṇḍapas (pavilions):
Tad eva cheshṭa-dig-vāsāṁ kuryād evam tu jālakah (M., xxxiv, 205.)

In connexion with the door:
Jayante vā mṛgē vāpi chopadvārāṁ tu jālakah (M., xxxviii, 19.)

In connexion with the doors of the kitchen (latticed windows are provided for the easy passage of smoke):
Tad-udṛdhva-gamanārthāya kṣudrā-jālaka-saṁyuktām (M., xxxvii, 36.)

Devānaṁ harmyake sarvaṁ madhya-dvārāṁ tu jālakah (M., xxxix, 138.)

Jālakādhika-hinaṁ syād śri-hinam artha-nāśanam (M., lxix, 35.)

An ornament for the feet:
Ratnāṅguliyakau hastau pādaṁ jāla-saratanakām (M., l, 39.)

Chāmuṇḍi jvāla (? jāla)-mauli ca bhairavi pibarālakam(-kā) (M., liv, 136.)

(2) Manu-Samhitā (viii, 132, etc.):
Jālāntara gate-bhānau yat sūkṣmaṁ driṣyate rajaḥ (M., li, 19.)

(3) Rāmāyāna (Cock):
V, 2, 49: (Purīṁ) sata-kumbha-nibhair jālaṁ gandharva-nagaropamāṁ (M., 188)
V. 2, 53: Mahārha-jāṃbhu-nada-jāla-toranāṁ (Laṅkām)!
V. 4, 6: Vajra-jāla-vibhāṣhitaḥ griha-meghaḥ!
V. 8, 1: Mahād vimānam . . . pratapta-jāṃbu-nada-jāla-kṛṣṭi-
mam!
V. 9, 22: (Sālām). . . hema-jāla-virājitām!
V. 54, 22: Kāṅchana-jālāni. . . (bhavanāni)!
III, 55, 10: Hema-jālāvṛītās chāsaṁs tatra prāśāda-paṅktayā!

(4) Mahābāhūra:
I. 185, 19-20: Prāśādaṁ sukpiṭoḥchhrayaḥ!
   Suvarṇa-jāla-saṁvrītāra mani-kutṭima-bhūṣhaṇaḥ!
I. 134, 14: Mukta-jāla-parikshiptaṁ vaidūrya-maṇi-śobhitām!
   Śata-kumbha-mayaṁ diyaṁ prekṣhāgaram upagatām!
I. 128, 40: Gavākṣhakais tathā jālaḥ!
II. 34, 21: (Āvasthām) . . . suvarṇa-jāla-saṁvitaṁ!

(5) Śilpa-śāstra-śāra-saṁgraha (IX. 23):
   Eka-bhāgaḥ chatus stambhās chatur-dvāraṁ sa-jālakaḥ!
   Chhādyā-gaṛiṁṭā-yuto māḍa-śobhitāḥ śrīdhrāmataḥ!

(6) Kāṅkikāgama (LV, 94, 158-163):
   Jālakaṁ pālakaṁ śailam aśṭāṁ kuḍyaṁ cha ishyate!
   Jālakair bahubhir yuktāṁ jālakaṁ kuḍyam ishyata II (94)

The seven kinds of the latticed windows:
   Riju-jālakaṁ ādyāṁ syāṁ gavākṣhaṁ kuṇjaṁ kṛṣṭhakam!
   Go-mūtraṁ gaṇīkā-patraṁ) nandyāvartaṁ cha saptadha II (158)
   Riju-kampa-yutaṁ yat tu riju-jālakaṁ ucyate!
   Karṇa-gatyā yadā śrōtraṁ gavākṣhaṁ iti kṛtitaṁ II (159)
   Tad eva chatur-aśrotthaṁ kuṇjaṁ kṛṣṭhakam iti smṛtitaṁ!
   Vidig vaktra-gataṁ dṛṣṭhiṁ go-mūtraṁ iti kṛtitaṁ II (160)
   Mūlam apy-agra-gulīka-mṛdu-bhītya-antarārāchitaṁ!
   Nāṇā-chchhidra-saṁyuktaṁ gaṇikā-jālakaṁ bhavet II (161)
   Patraṁ vichitraṁ randhraṁ pata-jālakaṁ ishyate!
   Patra-sūtra-gataṁ randhraṁ pradākṣhinya-kramesa tu II (162)
   Nandyāvartaṁ iti proktaṁ vedy-ūrdhva jālakaṁ nayet!
   Svayambhuvaṁ liṅge tu yathākāmaṁ prayojarṣeyet II (163)

The situation of latticed windows:
   Jālakaṁ cha kavāṭaṁ cha bāhye bāhye prakalpayat!
   Sarvvaṁ kuḍya-saṁyuktaṁ mukhya-dhāmaṁ-kṛṣṭiṁ!
   Chatur-dig-bhadra-saṁyuktaṁ dvāra-jālaka-śobhitam II
   (M., xli, 8, 26.)

The ornaments and component parts of such windows:
   Jālaka-stambha-kuḍyaṁga-nāsika-toranāṁvitaṁ!
   Prastara-kshudra-sopānaṁ sopānādi-samanvitaṁ II
   (M., xlii, 25.)
(7) Suprabhedāgama (xxxi, 52, etc.) :
Vedikā-jālakopetā (parvatākṛitih, a building).

(6) 'He, the emperor of the south, caused to be made of stone for Vijaya-Nārāyaṇa (temple) latticed window (jālaka-jālakam), secure door-frame (kavāṭam), door-lintel, kitchen, ramparts, pavilion, and a pond named the Vāsu-deva-tīrtha.'

'The pierced stone-windows, which form one of the most beautiful features of the Belur temple, may be of a later date, about 1200 (refers to the inscription quoted above) and due to Ballala II.'

In connexion with the same windows, Mr. Rice quotes Mr. Fergusson:
'The richness and variety of pattern displayed in the windows of the porch are astonishing. They are twenty-eight in number, and all are different . . . The pierced slabs themselves, however, are hardly so remarkable as the richly-carved base on which they rest, and the deep cornice which overshadows and protects them.'

(Jāla-Kaumudi, by Pandit Kundanlal, pp. 188, second paging.)

JĀLA-GAVĀKSHA—The latticed window.

(1) Jāla-gavākshaka-yuktah—'furnished with latticed windows.'

(Bṛihat-Saṃhitā, lvi, 22, J.R.A.S., N.S., Vol. xi, p. 319.)

(2) Jāla-gavākshair yuktaḥ (Bhavishya-Purāṇa, Chap. cxxx, v. 29.)

(3) Mundana jālāndravaṁ māḍisidarū—'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.

Śri-uttarēśvara-deva-maṇḍapē jāli kārāpita—'a trellis was caused to be made in the temple of'. . .—(Ahmadabad Inscript. of Vīșaladeva, a.d. 1251, lines 7-8, Ep. Ind., Vol. v, pp. 103, 102.)

JINA(-KA) (see TIRTHAṆKARA)—The temple of the Jains, the Jain deity.
The description of the Jain deities (*Mānasāra*, Chap. LV, 71-95):

They are either stationary or movable (71).

The general features:

Dvi-bhujāṁ cha dvi-netraṁ cha muṇḍa-tāraṁ cha śirshakam (72)

Sphaṭika-śveta-raktaṁ cha pīta-śyāma-nībham tathā (86)

They are made in the erect, sitting or recumbent posture (line 73-76) and in the lotus-seat pose (padmāsana).

The attendant deities are Nārada, Yakshas, Vidyādhara, Nāgendra, Dīk-pālas and Siddhas (lines 82-88). They are stated to be five classes (line 89).

The 24 Tīrthas (i.e. Tirthaṅkaras or apostles) are made according to the dasa-tāla system (line 91).

Their general features (lines 91-92):

Nirābharaṇa-sarvāṅgaṁ nirvastrāṅga-manoharam (87)

Savya-vakshaḥ-sthale hema-varṇam śrivatsa-lāñchhanam (88)

**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 PRĀSĀDA.*)

**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 (89)

(*M., xi, 390.)

'This (no. 43 and the next following seven, 44-50, Velur, inscriptions record grants to Jvara Khaṇḍesvaravāmin of Velur, i.e. to the Vellore temple, which is now-a-days called Jala-kaṇṭhēśvara (*North Arcot Manual*, p. 189). The name of the temple is spelt Jvara-kaṇṭhēśvara in five inscriptions, Jvara-kaṇṭhēśvara in two others, and Jvara-kandhesvara in one of them. The Sanskrit original of these various forms seems to have been Jvara-khaṇḍesvara. Jvara-khaṇḍa, “the destroyer of fever” would be synonym of Jvara-hara, which is applied to Śiva in the name of one of the Kāñchipuram temples. (*Sewell’s Lists of Antiquities*, Vol. 1, p. 180).'—(*H.S.I. I.,* Vol. 1, Velur Inscript. nos. 43-50, p. 69, para. 2, notes 3, 4.)
DOLĀ (for Dolā)—A hammock, a swing, a litter.
(M., l, 47, 152-171; see under Paryaṅka.)

TAKSHAKA (see Sthapati)—A wood-cutter, a carpenter.

TAḌĀGA—A tank, a pool.
(See details under Sthapati.)

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.)

(1) Mīna-maṇḍūka-makara-kūrmaṁś cha jala-jantavaḥ ।
Kāryā dhātu-mayāḥ chaite karṭṛī-vittānusāraṇāḥ ॥
Matsyaḥ svapamayau kuryāt maṇḍū vāpi hemajau ।
Rājatau makarau kūrma-mithunaṁ tāmaṁ-rītikam ॥
Eṣāṁ jala-charaiḥ sārdham taḍāgam api dirghikām ।
Sāgaram cha samutsṛijya prārthayan nāgam archchayet ॥

The execution of the images of fish, shark, frog and tortoise for a tank with metals like gold, silver, copper, etc., is worth notice.
(Mahānirvāṇa-tantra, xiii, 167, 168, 169.)

(2) See Dewal Praṣasti of Lalla the Chhinda (v. 20, Ep. Ind., Vol. I p. 79, 83.)


(5) Anantā-prāṇi-suprīti-kārībhīr bhurībhīḥ ।
Taḍāgais sāgarābhogair yo vibhūṣita-bhu-talah ॥

(2) See Dewal Praṣasti of Lalla the Chhinda (v. 20, Ep. Ind., Vol. I p. 79, 83.)


(5) Anantā-prāṇi-suprīti-kārībhīr bhurībhīḥ ।
Taḍāgais sāgarābhogair yo vibhūṣita-bhu-talah ॥

(6) Wayside tank:
Apāṁ śālā-mālāḥ pathi pathi taḍāgaṁ ।

(7) Khsetresasya tatha surālaya-varnaṁ sphitaiṁ taḍāgaṁ tathā bandham
Kauḍika-sarīṇijīnakaṁ bahu-jalaiṁ dirghaiṁ tathā khānītam ।
(Kanker Inscript. of Bhanudeva, v. 7, Ep. Ind., Vol. IX, p. 127.)

(8) Pratinidhim udadhīnāṁ saṁchayaiṁ toyaśrīṣṭer akrīta jagati-kesar-yākhyaṁ yas taṭākam ।
‘And who constructed a tank (which he called) by (his) name Jagati-kesarin, which equalled the oceans, and which accumulated the downpour of water.’—(Ekamranath Inscript. of Ganapati, v. 9, Ind. Ant., Vol. XXI, pp. 200, 201.)

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TALĀ

TANṆULA-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. ŚIṢṬA-TANTRA (M., xii, 67).

TAPASH-KĀNTA—A class of the eight-storeyed buildings.  
(M., xxvi, 41-42; see under PRĀSĀDA.)

TARAṆGA—Waves, an ornament or moulding employed in capitals terminating by undulating lines.

Bodhikoccha-taraṅgaṁ syāt sarvālaṅkāra-saṁyutam  
Tad eva tuṅga-māne tu dvā-daśāṁśe vibhājite  
Adho-bhāge tri-bhāgena taraṅgākṛitiḥ vinyasāt

(M. xv, 155-157, see also 164.)

A similar ornament of the entablature:

Devānāṁ bhū-patīnāṁ cha chordhve madhye taraṅgakam  
Taraṅga-vetra-saṁyuktāṁ kuṇjarākshair alaṅkṛitam  
Pādānāṁ cha taraṅgaṁ vā choktavat samalaṅkṛitam

(M., l, 267-268.)

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  
Ekādi-tri-bhūmyantarāṁ prabhākarasya chālayam proktam  
Ekādi-chatuś-talāntarāṁ paṭṭabhāk-chālayam iti kathitam  
Tri-talādy-ashta-talāntarāṁ narendrasya chālayam proktam  
Tri-talādi-nava-talāntarāṁ mahārājasya bhavanam uditam  
Pañcha-talādy-arka-talāntarāṁ chakravarti-harmyam syāt  
Ekādi-tri-talāntarāṁ yuva-rājasya chālayam proktam  
Sāmanta-pramukhānāṁ chaikādi-tri-tala-paryantarāṁ syāt  
Kshudra-bhūpasya(-pāṇāṁ) sarveshāṁ ekādi-tri-tala-bhūmi-paryantarām

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Sthapati-sthāpakānāṁ tu gabhastikādikāṁ(-kānāṁ) tu yūthakānāṁ cha
Dvi-jāti(-sm)arāṇāṁ tv-eka-dvi-tri-tala-paryantam
Ugraiva-jīvināṁ chaiya šālaika-dvi-tri-tala-paryantam
Gajāśvādi-śālāṇāṁ talam ekaṁ kartavyāṁ prokam
Devāṇāṁ api sarvēśhāṁ hary-aikādy-anta-bhūpatināṁ chaiya
Anyat sarva-jātiṁ nava-talaṁ kuryāṁ tad-ālayāṁ proktam
Maṇḍapaṁ nava-talaṁ kuryād bhavanāṁ anya-raṅgam vādhī-
maṇḍapākāram
Etat tu bhūmi-lambaṁ purāṇáiṁ sarvaiṁ tantravit-proktam

(M., xi, 127-141, 144-145.)

The sole :
Nalakāntam tri-mātram syat tala-tāram yugāṅgulam

(M., lvii, 34 ; see also lxvi, 13, etc.)

The palm :
Tala-dīṛgham shaḍ-aṅgulyaṁ śeshāṁśaṁ madhyāṅgulam

(M., lix, 49, etc.)

(2) Eka-bhumāṁ dvi-bhūmaṁ vā kshudrāṇāṁ bhavanāṁ niṇāṁ
Śūdrāṇāṁ tri-talaṁ kuryād vaiśyāṇāṁ tu chatus-talaṁ
Kṣatryādeo pāchā-bhumir dvijāṇāṁ rāga-bhūmiṇaṁ
Saptāṭhyāṁ maṇḍalikāṇāṁ bhū-bhujāṁ nava-bhūmiṇaṁ
Ekādaśa-tala-geham vidadhyāḥ chakra-varttināṁ
Udayārkārka-bhāgena hīna ūrdhordhvabhūmiṅkaṁ

(Śīlpa-sāstra-sāra-saṅgraha, viii, 29-31.)

(3) Ārūroha . . . prāśadāṁ hima-pāṇḍuraṁ bahu-tala-samutsedham

(Rāmāyaṇa, vi, 26, 5, etc.)

(4) A moulding of the column.

(Suprabhedāgama, 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., 1, 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

Argalām dakṣiṇe bhāge vāma-bhāge tu talpakam II
Yugme mahati talpe cha dakṣiṇasthe kavaṭake II

(Kāmikāgama, LV, 49, 42; see also 39, 48.)

TĀṬ(-D)AṆKA—An ornament for the ear of an image.

(1) Karṇe vibhūshaṇamām kuryān makarāṅkita-kunḍalam 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) Tāḍāṅka-darpaṇo nāma dvitiyoṅkāḥ—‘the second act named the reflecting ear-ring.’—(Dhāra Prāṣasti of Arjunavarman, line 82, Ep. Ind., Vol. vii, pp. 116, 100.)

TĀTIKĀ—A moulding of the column, tenia.

(M., xv, 60, 142; see under STAMBHA.)

Kumbhāḍhaś chordhva-deśe tu vaṭa-patrādi-śobhitam I
Nimnaṁ tāṭikādīni yuktyā prāg-uktaban nayet I

(M., xv, 189-190.)

Pāda-tuṅgeśṭa-bhāge tu . . . I
Bodhikaṁ mushti-bandhaṁ cha phalakā-tāṭikā-ghatam I

(M., xlvii, 17-18.)

Agrc cha phalakāntam 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. cclviii, v. 19). But it seems more logical to have the span or the distance between the tips of the fully stretched thumb and middle-finger, which is technically called 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:

बहुध भोग्य पूर्वः बहुमुखः वदवस्मात् ।
च पूर्वम स्वर्तः स्वतंत्रतिश्चापमुलम् ॥ (प० स० 1, R. X.)
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>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Height of head</td>
<td>4</td>
</tr>
<tr>
<td>(2-3)</td>
<td>Height of neck</td>
<td>8</td>
</tr>
<tr>
<td>(4)</td>
<td>Height (length) of heart (chest)</td>
<td>11</td>
</tr>
<tr>
<td>(5)</td>
<td>(below this) height of thigh</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(6)</td>
<td>Height of knee</td>
<td>1</td>
</tr>
<tr>
<td>(7)</td>
<td>Length of leg</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(8)</td>
<td>Height of foot</td>
<td>1</td>
</tr>
<tr>
<td>(9)</td>
<td>Breadth of face</td>
<td>3</td>
</tr>
<tr>
<td>(10)</td>
<td>At the back of the head</td>
<td>2</td>
</tr>
<tr>
<td>(11)</td>
<td>Length of face</td>
<td>4</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>
<td>1</td>
</tr>
<tr>
<td>(13)</td>
<td>Length of belly (kukshi)</td>
<td>8</td>
</tr>
<tr>
<td>(14)</td>
<td>Place of the stomach (udara-sthāna)</td>
<td>8</td>
</tr>
<tr>
<td>(15)</td>
<td>From the belly to the root of the tail</td>
<td>16</td>
</tr>
<tr>
<td>(16)</td>
<td>Breadth of wing</td>
<td>5</td>
</tr>
<tr>
<td>(17)</td>
<td>Length of wing</td>
<td>8</td>
</tr>
<tr>
<td>(18)</td>
<td>Height of wing</td>
<td>2</td>
</tr>
<tr>
<td>(19)</td>
<td>Height of wing at the edge (agra)</td>
<td>1</td>
</tr>
<tr>
<td>(20)</td>
<td>Thickness of wing</td>
<td>1</td>
</tr>
<tr>
<td>(21)</td>
<td>Length of arm (bāhu)</td>
<td>8</td>
</tr>
<tr>
<td>(22)</td>
<td>Elbow</td>
<td>1</td>
</tr>
<tr>
<td>(23)</td>
<td>Width at the forepart of the head</td>
<td>6</td>
</tr>
<tr>
<td>(24)</td>
<td>Width at the root of the perfectly round thigh</td>
<td>2 1/2</td>
</tr>
<tr>
<td>(25)</td>
<td>Breadth at the forepart</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(26)</td>
<td>Breadth of knee</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(27)</td>
<td>Breadth of leg</td>
<td>1</td>
</tr>
<tr>
<td>(28)</td>
<td>Breadth of sole (palm)</td>
<td>2</td>
</tr>
<tr>
<td>(29)</td>
<td>Breadth of middle-finger at the forepart</td>
<td>4</td>
</tr>
<tr>
<td>(30)</td>
<td>Each of two fingers on either side</td>
<td>2</td>
</tr>
<tr>
<td>(31)</td>
<td>Length of face</td>
<td>3</td>
</tr>
</tbody>
</table>
In the seven-tāla system the whole height is divided into 84 equal parts which are distributed as follows:

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Crown of the head (murdhni)</td>
</tr>
<tr>
<td>(2) face</td>
</tr>
<tr>
<td>(3) neck</td>
</tr>
<tr>
<td>(4) (from neck to) heart</td>
</tr>
<tr>
<td>(5) (from heart to) navel</td>
</tr>
<tr>
<td>(6) (from navel to) sex-organ</td>
</tr>
<tr>
<td>(7) suraga (? hole) is of same parts as the back (piṭhāṁśa)</td>
</tr>
<tr>
<td>(8) thigh (ūru)</td>
</tr>
<tr>
<td>(9) knee (jānu)</td>
</tr>
<tr>
<td>(10) leg (pāda)</td>
</tr>
<tr>
<td>(11) length of arm</td>
</tr>
<tr>
<td>(12) elbow</td>
</tr>
<tr>
<td>(13) forearm (prakoshṭha)</td>
</tr>
<tr>
<td>(14) palm (including fingers)</td>
</tr>
<tr>
<td>(15) foot</td>
</tr>
<tr>
<td>(16) breadth of the face</td>
</tr>
<tr>
<td>(17) width of the neck</td>
</tr>
<tr>
<td>(18) width at the arm-joint</td>
</tr>
<tr>
<td>(19) width of the chest between armpits</td>
</tr>
<tr>
<td>(20) width by heart</td>
</tr>
<tr>
<td>(21) width by mid-belly</td>
</tr>
<tr>
<td>(22) width by loins (kaṭi)</td>
</tr>
<tr>
<td>(23) width of the thigh</td>
</tr>
<tr>
<td>(24) width of the knee</td>
</tr>
<tr>
<td>(25) width of the leg (jaṅghā)</td>
</tr>
<tr>
<td>(26) width at the ankle</td>
</tr>
<tr>
<td>(27) width of the sole</td>
</tr>
</tbody>
</table>
(28) width of the forepart of arm .. 4
(29) width of the forearm .. 4\frac{1}{2}
(30) the wrist .. 1
(31) width of the palm and length of the plam .. 3\frac{1}{2}
(32) length of finger .. 1

In the eight-tāla system the whole length is divided into 96 equal parts which are distributed as follows:

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Head from the crown (ushnistha) to the end of the hair on the forehead .. 3</td>
</tr>
<tr>
<td>(2)</td>
<td>thence the face (up to the chin) .. 10\frac{1}{2}</td>
</tr>
<tr>
<td>(3)</td>
<td>thence the neck .. 3</td>
</tr>
<tr>
<td>(4)</td>
<td>thence to heart .. 10\frac{1}{2}</td>
</tr>
<tr>
<td>(5)</td>
<td>thence to navel .. 10\frac{1}{2}</td>
</tr>
<tr>
<td>(6)</td>
<td>thence the mid-belly (up to sex organ) .. 10\frac{1}{2}</td>
</tr>
<tr>
<td>(7)</td>
<td>the thigh (below sex organ up to knee) .. 21</td>
</tr>
<tr>
<td>(8)</td>
<td>knee .. 3</td>
</tr>
<tr>
<td>(9)</td>
<td>leg .. 21</td>
</tr>
<tr>
<td>(10)</td>
<td>foot (height) .. 3</td>
</tr>
<tr>
<td>(11)</td>
<td>length of foot .. 14</td>
</tr>
<tr>
<td>(12)</td>
<td>breadth of face .. 9</td>
</tr>
<tr>
<td>(13)</td>
<td>width of neck .. 6</td>
</tr>
<tr>
<td>(14)</td>
<td>shoulder (up to arm-joint) .. \frac{41}{2}(3 \text{ and } 1\frac{1}{2})</td>
</tr>
<tr>
<td>(15)</td>
<td>width at the root of arm .. 6</td>
</tr>
<tr>
<td>(16)</td>
<td>length of arm .. 21</td>
</tr>
<tr>
<td>(17)</td>
<td>elbow .. 1\frac{1}{2}</td>
</tr>
<tr>
<td>(18)</td>
<td>(from elbow) forearm (half of face) .. 5\frac{1}{4}</td>
</tr>
<tr>
<td>(19)</td>
<td>palm (including fingers) (equal to face) .. 10\frac{1}{2}</td>
</tr>
</tbody>
</table>

the rest should be as before.

In the largest type of the nine-tāla system the whole length is divided into 112 equal parts (M., LIX, 14-64):

<table>
<thead>
<tr>
<th>Parts</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1)</td>
<td>Crown (head proper) .. 4</td>
</tr>
<tr>
<td></td>
<td>face (comprising) .. 12</td>
</tr>
<tr>
<td>(2)</td>
<td>thence forehead (up to the eye-line) .. 4</td>
</tr>
<tr>
<td>(3)</td>
<td>thence to tip of nose .. 4</td>
</tr>
<tr>
<td>(4)</td>
<td>thence to chin .. 4</td>
</tr>
<tr>
<td>(5)</td>
<td>neck .. 4</td>
</tr>
<tr>
<td>(6)</td>
<td>thence to heart .. 12</td>
</tr>
</tbody>
</table>
### Parts

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>thence to navel</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>thence to sex organ</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>thigh (twice the face)</td>
<td>24</td>
</tr>
<tr>
<td>10</td>
<td>knee (neck)</td>
<td>4</td>
</tr>
<tr>
<td>11</td>
<td>leg (thigh)</td>
<td>24</td>
</tr>
<tr>
<td>12</td>
<td>foot (knee)</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>palm (from thumb to forefinger)</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>arm</td>
<td>24</td>
</tr>
<tr>
<td>15</td>
<td>elbow</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>forearm</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>palm (up to the tip of middle-finger)</td>
<td>12</td>
</tr>
<tr>
<td>18</td>
<td>breadth of face</td>
<td>11</td>
</tr>
<tr>
<td>19</td>
<td>width of neck</td>
<td>8</td>
</tr>
<tr>
<td>20</td>
<td>width round the arm-joint</td>
<td>8</td>
</tr>
<tr>
<td>21</td>
<td>width of knee</td>
<td>8</td>
</tr>
<tr>
<td>22</td>
<td>shoulder</td>
<td>5</td>
</tr>
<tr>
<td>23</td>
<td>chest between the armpits</td>
<td>20</td>
</tr>
<tr>
<td>24</td>
<td>width (breadth) at the mid-belly</td>
<td>15</td>
</tr>
<tr>
<td>25</td>
<td>width at buttocks</td>
<td>17</td>
</tr>
<tr>
<td>26</td>
<td>width of the loins</td>
<td>19</td>
</tr>
<tr>
<td>27</td>
<td>width at the root of the thigh</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>width at the root of the leg</td>
<td>7</td>
</tr>
<tr>
<td>29</td>
<td>width at the middle of the leg</td>
<td>6</td>
</tr>
<tr>
<td>30</td>
<td>breadth at the middle of the leg</td>
<td>4</td>
</tr>
<tr>
<td>31</td>
<td>knee-tube</td>
<td>1</td>
</tr>
<tr>
<td>32</td>
<td>ankle</td>
<td>1</td>
</tr>
<tr>
<td>33</td>
<td>heel breadth</td>
<td>4</td>
</tr>
<tr>
<td>34</td>
<td>breadth of prapada (forepart of the foot)</td>
<td>17</td>
</tr>
<tr>
<td>35</td>
<td>breadth of the palm (? sole)</td>
<td>5</td>
</tr>
<tr>
<td>36</td>
<td>length of the largest toe</td>
<td>4</td>
</tr>
<tr>
<td>37</td>
<td>breadth of the largest toe</td>
<td>2</td>
</tr>
<tr>
<td>38</td>
<td>length of fore-toe (thumb)</td>
<td>4</td>
</tr>
<tr>
<td>39</td>
<td>breadth of fore-toe</td>
<td>1 (2)</td>
</tr>
<tr>
<td>40</td>
<td>middle toe (breadth 7 yavas)</td>
<td>3</td>
</tr>
<tr>
<td>41</td>
<td>fourth toe (breadth 6 yavas)</td>
<td>2</td>
</tr>
<tr>
<td>42</td>
<td>little toe (breadth 5 yavas)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>(breadth of nails is half the breadth of the fingers)</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>width at the middle of the arm</td>
<td>7</td>
</tr>
<tr>
<td>44</td>
<td>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 \( \frac{3}{4} \) 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 śeṣam 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>1</th>
</tr>
</thead>
</table>
| (1) Head | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... |...
In the smallest type of the ten-tāla system the whole height is divided into 116 equal parts (*M.,* LIX, 67-100):

<table>
<thead>
<tr>
<th>Parts</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>(1) Head (from crown to hair-line in the forehead)</td>
<td>4</td>
</tr>
<tr>
<td>face (comprising)</td>
<td>12</td>
</tr>
<tr>
<td>(2) thence to the eye-line (i.e., forehead)</td>
<td>4 1/2</td>
</tr>
<tr>
<td>(3) thence to the tip of the nose</td>
<td>4</td>
</tr>
<tr>
<td>(4) thence to the chin</td>
<td>3 1/2</td>
</tr>
<tr>
<td>(5) neck-joint</td>
<td>1 1/2</td>
</tr>
<tr>
<td>(6) neck</td>
<td>4</td>
</tr>
<tr>
<td>(7) thence to heart</td>
<td>12</td>
</tr>
<tr>
<td>(8) thence to navel</td>
<td>12</td>
</tr>
<tr>
<td>(9) thence to sex organ</td>
<td>12</td>
</tr>
<tr>
<td>(10) thigh (from below sex organ)</td>
<td>25</td>
</tr>
<tr>
<td>(11) knee</td>
<td>4</td>
</tr>
<tr>
<td>(12) leg</td>
<td>25</td>
</tr>
<tr>
<td>(13) foot</td>
<td>4</td>
</tr>
<tr>
<td>(14) length of foot from heel to largest toe</td>
<td>16 1/2</td>
</tr>
<tr>
<td>(15) length of arm below the line of windpipe (glottis)</td>
<td>25</td>
</tr>
<tr>
<td>(16) length of elbow</td>
<td>2</td>
</tr>
<tr>
<td>(17) length of forearm</td>
<td>19</td>
</tr>
<tr>
<td>(18) length of palm (up to the tip of middle-finger)</td>
<td>12 1/2</td>
</tr>
<tr>
<td>(19) breadth of face</td>
<td>11 1/2</td>
</tr>
<tr>
<td>(20) width of neck</td>
<td>8 1/2</td>
</tr>
<tr>
<td>(21) width of arm</td>
<td>8 1/2</td>
</tr>
<tr>
<td>(22) width of knee</td>
<td>8 1/2</td>
</tr>
<tr>
<td>(23) width of arm by root, elbow, wrist</td>
<td>6, 6, 1 1/2</td>
</tr>
<tr>
<td>(24) length of shoulder</td>
<td>20 1/2</td>
</tr>
<tr>
<td>(25) width of the mid-belly</td>
<td>15 1/2</td>
</tr>
<tr>
<td>(26) width of the buttocks</td>
<td>13 1/2</td>
</tr>
<tr>
<td>(27) breadth of the loins</td>
<td>19</td>
</tr>
<tr>
<td>(28) width at the root of thigh</td>
<td>12 1/2</td>
</tr>
</tbody>
</table>
(29) width of the knee-(cap) .. .. .. .. 6½
(30) breadth or width of knee-tube .. .. .. 4
(31) breadth of ankle .. .. .. .. .. 5
(32) prapada (tip of the toes) .. .. .. .. 6
(33) length of largest toe .. .. .. .. .. 4
(34) length of fore-toe .. .. .. .. .. .. 4
(35) length of other toes (half a part less) .. .. 3½.
and their breadth or width is the same (? half of their length)
(36) breadth of elbow .. .. .. .. .. .. .. 6½
(37) breadth of forearm .. .. .. .. .. 5
(38) breadth of wrist .. .. .. .. .. .. 4
(39) breadth of palm .. .. .. .. .. .. .. 5
(40) length of palm .. .. .. .. .. .. .. 7
(41) length of middle-finger .. .. .. .. .. 5½
(42) length of forefinger .. .. .. .. .. .. 5
(43) length of ring-finger .. .. .. .. .. .. 5
(44) length of little finger .. .. .. .. .. .. 4½
(45) length of thumb .. .. .. .. .. .. .. 4½
(46) length of ear .. .. .. .. .. .. .. .. .. 4½
(47) height of ear-drum .. .. .. .. .. .. .. 4½
the rest not specified here should be as in case of the largest type of ten-tāla system.

In the intermediate type of the ten-tāla system the whole height of the image (of a female deity) is divided into 120 equal parts (M., lxvi, 2-78):

<table>
<thead>
<tr>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Head (from crown to hair-line on the forehead)</td>
</tr>
<tr>
<td>(2) forehead (up to eye-line)</td>
</tr>
<tr>
<td>(3) nose (up to the tip)</td>
</tr>
<tr>
<td>(4) thence to chin</td>
</tr>
<tr>
<td>(5) neck-joint</td>
</tr>
<tr>
<td>(6) neck</td>
</tr>
<tr>
<td>(7) from windpipe (glottis) to heart</td>
</tr>
<tr>
<td>(8) thence to the limit of navel</td>
</tr>
<tr>
<td>(9) thence to sex organ</td>
</tr>
<tr>
<td>(10) thigh below sex organ</td>
</tr>
<tr>
<td>(11) knee</td>
</tr>
<tr>
<td>(12) leg</td>
</tr>
<tr>
<td>(13) foot</td>
</tr>
</tbody>
</table>
(14) length of foot (from heel to the tip of largest toe) 16
(15) length of arm below the line of windpipe (glottis) 26
(16) elbow 2
(17) forearm 20
(18) palm (up to the tip of middle-finger) 13
(19) middle-finger 6 and palm proper the remainder 7
(20) thumb 4
(21) forefinger 5½
(22) ring-finger 5½
(23) little finger 4
(24) breadth of face up to ear 12
(25) breadth of face (below this) from ear to ear 11
(26) breadth of neck (at root, middle, and top) 7
(27) breadth of chest (between armpits) 15
(28) width of each breast 9½
(29) height of breast 4½
(30) distance between breasts (nipples) 1
(31) width of the nipple 2
(32) breadth (below the breasts) by the heart 13
(33) width of mid-belly 11
(34) breadth (below this) by the navel 13
(35) breadth (of lower belly) below navel 15
(36) width of buttocks 20
(37) width of loins 24
(38) width at the root of each thigh 13
(39) width by the mid-thigh 12
(40) width at the fore-part of the thigh 9
(41) width of knee 7
(42) width at the root of leg 6
(43) width at the mid-leg 5
(44) breadth of knee-tube 4
(45) breadth of ankle 4½
(46) width of sole 4
(47) breadth of sole at the fore-part 5
(48) breadth of heel 4
(49) length of largest toe 4
(50) length of fore-toe 4
(51) length of middle-toe 3½
(52) length of fourth toe 3
| (53) | length of little toe | .. | .. | 2 |
| (54) | width (breadth) of largest toe | .. | .. | 2 |
| (55) | width (breadth) of fore-toe | .. | .. | 1 (¼) yavas |
| (56) | width (breadth) of middle toe | .. | .. | 7 |
| (57) | width (breadth) of fourth toe | .. | .. | 6 |
| (58) | width (breadth) of little toe | .. | .. | 5 |
| (59) | width at the root of arm and width of knee | .. | .. | 3 |
| (60) | width at mid-arm | .. | .. | 6½ |
| (61) | width at fore-part of arm | .. | .. | 6 |
| (62) | width at elbow | .. | .. | 5½ |
| (63) | width at root of forearm | .. | .. | 5 |
| (64) | width at middle of forearm | .. | .. | 4½ |
| (65) | width at fore-part of forearm | .. | .. | 4 |
| (66) | width at wrist | .. | .. | 3 |
| (67) | width (breadth) of the palm (from thumb to little finger) | .. | .. | 5 |
| (68) | width (at the root) of the fore finger | .. | .. | 6 yavas |
| (69) | width (at the root) of ring-finger (same) | .. | .. | 6 |
| (70) | width (at the root) little finger | .. | .. | 5½ |
| (71) | width (at the root) of middle-finger | .. | .. | 7 |

Eyebrows are placed between forehead and eyes.

| (72) | Breadth of eye | .. | .. | 1 |
| (73) | length of eye | .. | .. | 3 |
| (74) | breadth of nose up to end of the tip | .. | .. | 2 |
| (75) | width of nose at the middle | .. | .. | 1 |
| (76) | width of nose at the root | .. | .. | ½ |
| (77) | distance between the eyes | .. | .. | 1½ |
| (78) | distance between the eyebrows | .. | .. | 1 |
| (79) | length of eyebrow | .. | .. | 9 |
| (80) | breadth of eyebrow | .. | .. | 2 |

The interior of the eye is divided into three (equal) parts (as before), of which the black sphere is one part; the rest of the detail is stated to be found in the list of the largest type of the ten-tala systems.

| (81) | Breadth and height of nostril (each) | .. | .. | ⅓ |
| (82) | width of face (up to the corner) | .. | .. | 4 |
| (83) | width of upper lip | .. | .. | 5 yavas |
| (84) | width of lower lip | .. | .. | 6 |
| (85) | length of lip | .. | .. | 2 |
HINDU ARCHITECTURE

TĀLA-MĀNA

<table>
<thead>
<tr>
<th>Parts</th>
<th>1</th>
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<tbody>
<tr>
<td>(86) ear=mid-eyebrow</td>
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<td>(87) height of ear</td>
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<td>(88) length of the drum of ear</td>
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<td>(89) depth (of the drum of ear)</td>
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<td>(90) width of sex organ</td>
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<td>(91) length of sex organ</td>
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<td>(92) upper breadth of sex organ (=length)</td>
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</tbody>
</table>

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., LXX, 2-179):

<table>
<thead>
<tr>
<th>Parts</th>
<th>1</th>
<th>2</th>
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<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Head (from crown to hair-line on the forehead)</td>
<td>4</td>
<td></td>
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<tr>
<td>(2) face (from hair-line on the forehead to chin)</td>
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<td>(3) neck</td>
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<td>(4) neck to heart (chest)</td>
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<td>(5) heart to navel</td>
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<td>(6) naval to sex organ</td>
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<tr>
<td>(7) thigh from below sex organ</td>
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<td>(8) knee</td>
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<td>(9) leg</td>
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<tr>
<td>(10) foot</td>
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</tr>
</tbody>
</table>

The length of face is divided into three parts, head to eye-line, eye-line to lip-line, lip-line to windpipe-line.

<table>
<thead>
<tr>
<th>Parts</th>
<th>1</th>
<th>2</th>
<th>3</th>
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<th>6</th>
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<tbody>
<tr>
<td>(11) Length of arm from (below the line of) windpipe</td>
<td>27</td>
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<td>(12) elbow</td>
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<td>(13) forearm (extending to wrist-joint)</td>
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<tr>
<td>(14) length of palm (up to the tip of middle-finger)</td>
<td>13½</td>
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<td>comprising (a) palm proper</td>
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<tr>
<td>(b) middle-finger</td>
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The nail is made circular and its fore-edge is fleshy and one part in extent.

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<th>Parts</th>
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<tr>
<td>(15) length of foot</td>
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<td>(16) largest toe (from heel)</td>
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<td>its nail</td>
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<tr>
<td>breadth of nail</td>
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The nail is made circular and its fore-edge is fleshy and one part in extent.

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<tbody>
<tr>
<td>(17) Fore-toe</td>
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</tbody>
</table>

205
(18) middle toe its breadth (19) fourth toe its breadth (20) little toe its breadth

Their nails are half of their respective breadths.

(21) The middle line from ankle to the tip of sole

(22) from this line to the root of heel breadth of heel

(23) from side to heel

(24) root of heel

(25) width of mid-sole (below ankle)

(26) breadth of sole (at the fore-part)

(27) its thickness

(28) height of the mid-foot

The toes have two parts (parvan).

(29) Breadth of ankle

(30) breadth of the tube (above)

(31) breadth at the middle of leg

(32) width at the root of leg

(33) width of knee

(34) width of mid-thigh

(35) width at the root of thigh

(36) width of loins

(37) width of buttocks (above)

(38) width of mid-belly

(39) width at the heart

(40) width by the chest

(41) distance between the armpits

(42) breadth above this

(43) breadth between the arms

(44) breadth of neck

(45) breadth of face in its fore-part
(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 .. .. .. 2\frac{1}{2}

The breadth at the middle is half of this and the brows taper from root to the other end.

(49) Distance between two brows .. .. \frac{1}{2} and 6 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 .. .. .. .. 4\frac{1}{2}
(55) fore-part of ear (=mid-brow) .. .. 1\frac{1}{4}
(56) ear-hole, its length .. .. .. 2
and breadth .. .. .. 1
(57) distance between the drums .. .. 2
(58) depth (befitting the ear) .. .. 1
(59) breadth of ear .. .. .. 2\frac{1}{2}

The rest is left to the choice of the skilful.

(60) Distance from eye to ear .. .. 7
(61) width of nose .. .. .. 2\frac{1}{2}
(62) tip of nose .. .. .. 1
(63) breadth of nostril .. .. .. 1\frac{1}{2}
(64) length of nostril .. .. .. 6 yavas
(65) hole of nostril .. .. .. 1\frac{1}{2}
(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 .. .. 1\(\frac{1}{2}\)
(71) height of nose .. .. 1\(\frac{1}{2}\)
(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 .. 3\(\frac{3}{4}\)
(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 .. .. 3\(\frac{1}{2}\)
(85) from this (jaw) to ear-joint .. .. 10
(86) height of drip between the jaws .. .. 1
(87) breadth of semi-circular jaw .. .. 1\(\frac{1}{2}\)
(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) \(\frac{1}{2}\) or \(\frac{3}{4}\) 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 7
(93) width of elbow .. .. 2 yavas
(94) width at mid-forearm .. .. 7
(95) width of wrist .. .. 3\(\frac{3}{4}\)
(96) breadth at the root of palm .. .. 7
(97) breadth of mid-palm .. .. 6\(\frac{1}{4}\)
(98) breadth of fore-palm .. .. 5 and \(\frac{1}{4}\) yava
(99) back of palm up to wrist .. .. 6\(\frac{1}{4}\)

thence the length of the fingers should be proportionate as stated before.

(100) Length of ring-finger and of middle-finger .. 4\(\frac{1}{4}\) each
The width of (tapering) fingers at their tips is \( \frac{3}{4} \) or one-fourth less than at the root. The width of the nails is \( \frac{3}{4} \) of the breadth of the respective finger tips, and the length of the nails is \( \frac{1}{4} \) 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

<table>
<thead>
<tr>
<th>Description</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(109) its thickness</td>
<td>3</td>
</tr>
<tr>
<td>(110) thence to wrist</td>
<td>2</td>
</tr>
<tr>
<td>(111) thickness of the portion below the thumb</td>
<td>4 ( \frac{1}{2} )</td>
</tr>
<tr>
<td>(112) its width</td>
<td>3</td>
</tr>
<tr>
<td>(113) breadth of heel</td>
<td>4</td>
</tr>
<tr>
<td>(114) its thickness</td>
<td>3</td>
</tr>
<tr>
<td>(115) its fore-part</td>
<td>1 and 2 yavas</td>
</tr>
<tr>
<td>(116) interior of palm</td>
<td>4 yavas</td>
</tr>
<tr>
<td>(117) its width</td>
<td>2</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Description</th>
<th>Parts</th>
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</thead>
<tbody>
<tr>
<td>(118) width at the back of head</td>
<td>9</td>
</tr>
<tr>
<td>(119) thence to the end of ear</td>
<td>13 ( \frac{3}{4} )</td>
</tr>
<tr>
<td>(120) thence to the end of nose</td>
<td>13 ( \frac{1}{2} )</td>
</tr>
<tr>
<td>(121) shoulder (above the line of windpipe) from the neck-joint</td>
<td>4</td>
</tr>
<tr>
<td>(122) from neck-joint to hump</td>
<td>5</td>
</tr>
<tr>
<td>(123) thence to the line of buttocks</td>
<td>27</td>
</tr>
<tr>
<td>(124) thence to anus</td>
<td>13 ( \frac{3}{4} )</td>
</tr>
<tr>
<td>(125) breadth to the left of it</td>
<td>21</td>
</tr>
<tr>
<td>(126) width of the back of loins</td>
<td>17</td>
</tr>
</tbody>
</table>
(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 (bṛihāti) .. .. .. 7
(136) its length (up to armpits) .. .. .. (?)
(137) bṛihāti 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, Vishṇu, Rudra, and such other gods (M., li, 29; xlv, 184-185) and of the statues of the devotees of the Sāyujya class (M., lix, 12).
These rules are for the general guidance, there is no restriction in altering them for aesthetic reasons by not more than one part:

Tad evādhika-hīnavā śobhārthakam chaika-mātrakam
Ukta-mānāṅgakaiḥ sarvaiḥ tatra dosho no vidyate
Tad-ūrdhve’dhika-hīnam chet sarva-dosha-samudbhavam
Taṃmat pariharech chhilpi pratimānam tu sarvadā

(M., LXV, 180-183.)

(2) See Aṁśumadbheda of Kāśyapa (MS. Egg. 3148, 3012; fol. 251, different kinds of the tāla measures).

(3) Tālaḥ śrītto madhyamaya gokarṇas chāpy-anāmayā
The distance between the tips of the fully stretched thumb and the middle-finger is called Tāla.

(Brahmāṇḍa-Purāṇa, Part I, 2nd Anushaṅga-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 Yogāsana (vv. 92-122) and the recumbent posture (vv. 123-138).

In an appendix are given the rules regarding the objects to be measured in twelve-tāla measures:

One (eka) tāla is used for measuring the vandhukā, probably misread for kabandha, 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 (chaturtaka) tāla is used in measuring bhutas (goblins).
Five (pañcha) tāla ,, ,, ,, Gaṇeṣa (a mythi-cal deity with human body and elephant’s head).
Six (śat) 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).

cha yakshaṁ cha nāga-garudam cha nā-kinnaram bhutaṁ cha
kumbhāṅḍa-nāra-svārpaṁ vyāghram chaṭaṁ-pāda-vihaṅga-
maṇḍi-sarvarṇāṁ tu dirghāyata-vandhukādi-tāla-pramāṇāṁ bhuvan-
atrayoktam

This is followed by the details of the twelve tāla measures quoted above.

The next appendix gives the details of the twelve tāla measures quoted above.

The next appendix gives the dhyanas (features) of the eight deities (ashta-nātha).

(6) Suprabhedāgama (xxxiv, 30–34).

Pratimāyās tad-dvādaśaḥ tāla-danḍena bhājāyet II (31)
Chatur-vimśach chhataṁ chaiva uttamaṁ daśa-tālakam I
Viṃśach chhataṁ cha madhyaṁ tu kanyasaṁ shoḍāśadhikam II

Dvā-daśāḍhikam evaṁ yan nava-tālottamaṁ bhavet
Asṭau sataṁ chaṭuḥ sataṁ madhyamaṁ kanyasaṁ tathā II (33)
Sataṁ shaṇ-avatiś chaiva navaty-uttara-kara-dvayaṁ I
Ashta-tālam idaṁ proktam tri-vihaṁ purvaḥ-paddhatiḥ I (34)
Ety-evāṁ bhāga-hinaṁ syād eka-tālāṁ tam eva hi I

Measurement of the face:

Trayo-daśārdhāṁ mukhaṁ jyesṭhaṁ trayo-daśaṁ tu madhya-

Tad-dvā-daśārdhām adhamam uttamat(-r)daśa-tālakam I
Nava-tālottamate chaiva mukhaṁ vai dvā-daśāṅgulam II (36)
Ardhārdhāṅgula-hinena madhyamādhamam uchyate I

The statues measured in these tāla measures (cf. above xxxiv, 30–34):

Trī-vihaṁ daśa-tālena trī-murttināṁ tu kīrttīṁ II (37)
Trī-vihaṁ nava-tālena devānāṁ yoshitāṁ api I
HINDU ARCHITECTURE

Ashta-talena martyānāṁ sapta-talena rakṣahām II (38)
Shaṭ-talena tu gandharvān pāṇcha-tālo ganaḍhipāḥ I
Vāmanasya tathaiva syāḥ chatus-tālas tu bhutakāḥ II (39)
Tri-talāṁ kinnarāṇāṁ tu matsyānāṁ tu dvi-tālakam I
Anujānāṁ tathaikāṁ syāt piśāchānāṁ tu vimśatīḥ II (40)

(T) Matsya-Purāṇa (Chap. cclviii, v. 19):
Śvakīyāṅguli-māṇena mukham syād dvā-daśāṅgulam I

(8) Brihatsamhitā (LVIII, 4):
Śvair angula-pramanair dvā-daśa-viṣṭirṇam āyatam cha mukham I
Naganajitā tu chatur-daśa-dairghya na drāvīḍaṁ kathitam II

The commentary quotes Naganjit in full:
Viṣṭirṇaṁ dvādaśa-mukham dairghya naḥ cha chatur-daśa I
Aṅgulāṁnī nabhā kāryaṁ tan-māṇaṁ drāvīḍaṁ smṛītaṁ II
The face shall be 12 angulas broad and 14 angulas long; such a measure is known as Drāvīḍa (i.e. this is the Drāvīḍa style of measurement).

(Brihatsamhitā, 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. i, 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

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these with those observations and study of natural detail. It is, in fact, a series of anatomical rules and formulae, of infinitely more practical use than any European system which I know of, for the Indian one treats of the actual proportion and of the surface form, rather than the more scientific attachments of muscles and the articulation of bones.'

'There is in the Hindu system nothing complicated or difficult to understand or remember, but like every other canon of artistic proportion, these methods are no more capable of producing works of art in unskilled hands than are any other aids or methods ... These śāstras are the common property of Hindu artisans, whether of northern or southern India.'—Mr. V. A. Smith.

(Architecture and Sculpture in Mysore, Ind. Ant., Vol. xliv, pp. 90-91.)

TITHI—One of the six varga-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, Li, 41.)

Cf. Tilaka-kshudra-nāsi-yuktām toraṇāiḥ cha amanvitam

(Kāmikāgama, I, 93.)

TILAMAKA—A channel, a watercourse, a pipe.

(1) Viditam astu bhavatām ... yushmadiya-grāmāṇāṁ upakārāya yo'sau tilamaka ānite'bhūt pratisāṅskārābhāvad vināśatām ud-vikshya ... yushmad-grāmāṇāṁ evopakārāya pratisāṅskṛitaḥ

'Be it known to you that, seeing the watercourse, which the illustrious lord and great king Aṃśuvarman led to your villages for your benefit, destroyed through want of repairs (we being addressed by the feudal chief Chandravarman, have presented it to him; that he, with our permission) has repaired it for the benefit of your villages.'

'The word, tilamaka, is not found in any dictionary. But it seems certain, from the context, that it must be some kind of watercourse. Probably it denotes a channel which leads the water from the hillside over the fields which rise in terraces one above the other.'—Pandit Bhagvānlāl Inderjit and Dr. Bühler.

(Inscriptions from Nepal, no. 9, Jishnugupta's Inscript., line 6 f., Ind. Ant., Vol. ix, p. 172, note 30.)
HINDU ARCHITECTURE

TUŃGA

(2) Devena yathāyam tilamako bhabatam anyesh(eṇ)ām chopakā-rāy
(Inscription from Nepal, no. 10, line 14, p. 173.)

(3) Tilamakās cha saptadā vibhajya paribhoktavyah
‘The watercourse is to be used by dividing it into seven parts.’
(Ibid., no. 14, line 10, p. 177.)

TIRTHA (see TIRTHAṆKARA)—A stairs of a landing place, a shrine, a holy place, a Jain teacher.

TIRTHAṆKARA—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. Abhayānandānātha</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>Cresent moon.</td>
</tr>
<tr>
<td>10. Śitalanātha</td>
<td>Tree or flower.</td>
</tr>
<tr>
<td>11. Śri-Aṃśanātha</td>
<td>Rhinoceros.</td>
</tr>
<tr>
<td>12. Vaśupadya</td>
<td>Buffalo.</td>
</tr>
<tr>
<td>15. Dharmaṇanātha</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. Vardhamāṇa 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 (see under STAMBHA)—A balance, a moulding of the column, a month, a beam.

(1) Stambha-samaṁ bāhulyaṁ bhāra-tulānāṁ upary-upary-āśāṁ

Bhavati tulopatulanāṁ ānāṁ pādena pādena II

(Bṛhat-Saṁhitā, lxxi 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 vīśeṣataḥ I

Tulā-viṣṭāra-tārochchā jayantī syāt tuloparī II

Tulā-balikayor madhye dvi-daṇḍam athavā punaḥ II

(Kāmikāgama, lv, 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.

Tulādaṇḍam jayantī 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 uchyaṁ I—(M., l., 48.)

In connexion with the pavilion:

Evaṁ tu nṛpa-harmye tu tulā-bhāraṁ tu yogyakam I

(M., xxxiv, 287.)

TAILA-MAṆJŪŚHIKA—An oil-pot, used as an article of furniture.

(M., l., 144 : see under Bhūshāṇa.)

TORAṆA—An arch, a canopy, a gate-way of a temple or stūpa, a pēc, 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
The investigation of the equilibrium of arches, as truly said by Mr. Gwilt (Encyc., 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 Sthapati), does not allude to the assistance which may be afforded in the construction of edifices by a knowledge of the resolution of forces nor the aid that may be derived from the study of such a science as descriptive geometry, though of the latter it seems scarcely possible the ancients could have been ignorant, seeing how much it must have been (practically, at least) employed in the construction of such vast buildings as the Coliseum, and other similarly curved structures, as respects their plan.'

(2) 'Whoever invented the true or radiating arch, the Romans were the first who applied it as a regular and essential architectural feature, and who at the same time introduced its complements, the radiating dome, into architectural construction at what period it is not now known.' (Fergusson: Hist. of Ind. and East. Architecture, p. 212.) But we have got clear references to it in the Rāmāyaṇa (see below) which must be placed before sixth or seventh century B.C.

(3) Mānasāra, Chap. xlvi (named Toraṇa) 1-77:

The toraṇa 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-toraṇa (leaf-arch), Pushpa-toraṇa (flower-arch), Ratna-toraṇa (jewelled arch), and Chitra-toraṇa (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:

Sarvēśāṁ toraṇa-madhye chordhve tumbru-nāradam
Tad-pradeśe dvi-pārvve tu makarādi-vibhūshitam
TORANA

AN ENCYCLOPAEDIA OF

Toraṇasyāgra-mule tu grāha-patraiṣ cha bhūṣhitam
Toraṇādyāṁ tu patrdī-bhūta-vyāla-samanvitam
Pādānāṁ cha dvi-pāṛśve tu vyāla-toraṇa-dhāriṇam

(M., XLVI, 45–49.)

Ratnakārāṅgaṇaṁ yuktam kukshi(r) āvrita-lambitam
Toraṇasyopari-desa tu bhujaṅga-pāda-dvayor api
Grāhāntaṁ sarva-ratnaīṣ cha pūrītaṁ śreneī-saṁyutam

(ībīd, 58–60.)

But these arches may as well be quite plain, that is, without any such carvings (chitra-hīna)—(ībīd; 68, 70.)

In connexion with a detached pavilion (maṇḍapa):
Chatur-dīkṣu chatur-dvāraṁ chatus-toraṇa-saṁyutam

(M., LXX, 21 : see also xxxiv, 217.)

In connexion with the pedestal of an image:
Padma-pīṭhaṁ mahā-pīṭhaṁ tri-mūrtinām cha yojayet
Prapā cha toraṇaṁ vāpi kaḷpa-vṛkṣhaṁ cha saṁyutam

(M., LI, 86–87.)

In connexion with the coronation-hall:
Paścāt sīṁhādyaiṣ cha kaḷpa-vṛkṣhaṁ cha toraṇaṁ

(M., XLIX, 185.)

In connexion with the car or chariot:
Śikhi-śikhaṁda-kaḥmara-toraṇam
(M., XLIII, 156.)

In connexion with the two-storeyed buildings:
Toraṇair niḍa-bhadrādi(-dyaiḥ) mule chordhve cha bhūṣhitam

(M., xx, 64.)

In connexion with buildings in general (vimāna):
Sālā cha nāsikā-bhadre kuṭa-niḍais tu toraṇaiḥ

(M., xviii, 201, etc.)

In connexion with the dome and the pillar:
Athrāva toraṇam kṛtvā stambhasyopari vajanaṁ
Tad-ūdhve toraṇasyaṁte makara-patra-saṁyutam
Tad-ūrdhve toraṇaṁ syād eka-dandaṁ tu tach-chhiram
Makari-vaktra-saṁyuktam...

(M., xiv, 130, 133–135.)

(4) Tilaka-kṣudra-nāsi-yukta-toraṇaiṣ cha saṁanvitam

(Kāmikāgama, I, 93, etc.)

See ībīd., LV, 59–63, 56–70, and compare:
Toraṇam tri-vidham patri-toraṇam makaraṁvitaṁ
Chitra-toraṇam ity-eshām maṇḍanaṁ chāḍhunočhayate
Deva-dvija-narendrānāṁ toraṇāṁ makaraṁkhyakam
Toraṇaṁ chitra-sajnaṁ tu vaisyānāṁ pravidiḥyate
Padmā(patrā)khya-toraṇaṁ śūdre sarvaṁ sarvatra vā matam

(Ibīd, LV, 64, 93.)

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HINDU ARCHITECTURE

TORANA

(5) ... Toranam vakshyate'dhunā
Prishthe tu pârsvayo'chaiva kartavyas toranãs tathã
dvâraseyotshedha-mânãm yat toranãyochchhryaram bhavet
Tad-arthaam vistaram proktam uchchhraye shad-vibhãjite
Makaram tu dv(i)yaṃśena ñesham pãdam iti smritam
Mûla-pãdasya caârdhena tasãa pãda-pramanakam
Makarãnsâm tad-ûrdhve tu madhye vrîttam sa-nimnam
Vrîttir ûrdhve uhãm krîtvã cakatur-ãyatam eva tu
Pramãnam toranãyoktaṁ prastaraṁ cha tataḥ śrïnu

(Suprabhedãgama, xxxi, 68-72.)

(6) Mahâbhãrata (Cock):
XIV, 25, 23: Stambhãn kanaka-chitrãms cha toranãni
vritanti cha
XIV, 85, 29: Toranãni sata-kumbha-mayãni
XV, 5, 16: Purãm. ... dãjha-prâkãra-toranãm
XII, 44, 8: Hema-toranã-bhûshitam griham
VIII, 33, 19: Bahu-prâkãra-toranãm
V, 191, 21: Shûña-bhavanam. ... uchcha-prâkãra-toranãm
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) Râmdyaãa (Cock):
II, 91, 32: Harmya-prãsãda-samyukta-toranãni
I, 5, 10: Kapãta-toranã-vatim. ... purîm
II, 15, 32: Rãma-veôma. ... maôi-vidrûma-toranãm
III, 45, 11: Hema-kakshãa purî ramyã vaidurya-maya-toranã
V, 3, 33: Nagarim lañkãm sãtãa-prãkãra-toranãm
V, 4, 24: Griham. ... mahã-håtaka-toranãm
See also IV, 33, 17; v, 2, 18, 51; v, 6, 4; v, 18, 8; v, 27, 31; v, 37,
39; v, 41, 21; v, 42, 27; v, 39, 42; v, 44, 6; v, 42, 6; v, 46,
20, 41; v, 47, 7, 38; v, 53, 39; v, 55, 32; vi, 25, 24, 30; vi,
26, 12; vi, 41, 31, 56; vi, 42, 15; vi, 75, 21; vii, 3, 27; vii, 5,
25; vii, 13, 5; vii, 14, 24, 27, 28, 29; vii, 15, 36; vii, 38, 17.

(8) Matsya-Purããa (Chap. cclxiv, v. 15):
Chaturbhis toranãir yukto mañçapa(h) syãch chatur-mukha
The pavilion should have four faces and be furnished with four
arched gateways (arches).
Aishãtakã dãr(a)vãs chaiva sãilã vã syuãh sa-toranã

(Ibid., Chap. cclxix, v. 46.)

(9) Vãyu-Purããa (Part I, Chap. xxxix, vv. 36, 51, 60):
Harmya-prãsãda-kalilãã prãmsu-prãkãra-toranãã
Aãtya-amara-pury-abha maker-prãkãra-toranãã
Pãndure chãru-sikhare mahã-prãkãra-torane
(10) *Kauṭilya-Artha-śāstra* (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-toraṇāṁ svarga-khaṇḍam iva vedhaśā svayam—'the beautiful porch which contains all the gods like a portion of heaven made by the Creator himself.'

In his account of the ruins of the temple, Mr. Dean speaks of a doorway relieved by an architrave of most elaborate sculpture, divided into twelve compartments, in each of which a group from the Hindu Pantheon occupies a place.'


(12) A sort of triumphal arch, supported by two pillars:


(13) See Śridhara's Devapattana prasasti (verse 10, *Ep. Ind.*, Vol. ii, p. 449), and compare:

Sughaṭita-vrisha-śata-toranā dvāram—'an excellent porch at which a bull is skillfully carved.'—(*Ibid.*, v. 12, p. 121.)

(14) Ornamental arch (for the temple): Prāśāda-toraṇāṁ


(15) A semi-circular arch with sculpture.


(16) Makara-toraṇa—'arch with a shark.'


(18) Vyadhatta śrī-someśāspaṇa-mukūṭavat toraṇāṁ kāṭichanasya ākramanaḥ—'Erected a golden torana like a diadem for the abode of the holy Someśa.'

(The Chahamanas of Naddula, no. c, Sundā 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-Śāntara, she had a makara-toraṇa made.'—(*Ep. Carnat.*, Vol. vii, Part I, Nagar Taluq, no. 47, Transl., p. 151, para. 2.)
(20) 'We grant to you in addition throne, crown palanquin, white umbrella, chāmara 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 (Śri-Rājendra-Sola-Devar, A. D. 1034)—having sent (many ships in the midst of the bellowing sea) and having captured Śangirāma-visāiyot-tuṅgapannam, the king of Kidāram, along with his victorious fine elephants which had (well formed) frontal globes and resembled the impetuous sea—took the large heap of treasure which he had rightfully amassed, the Vichchādira-torana 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 chāmara, the crown banner, makara-torana, herds of camels.'—(Ibid. no. 85; Transl., p. 150.)

(23) 'Built a beautiful stone temple with the torana-gate and the surroundings walls. Having provided the temple with a flower-garden, kitchen, pond, suitable environs, musical instrument (two named) and ornaments (some named) . . . '—(Ep. Carnat., Vol. x, Kolar Taluq, no. 132; Roman text, p. 54; Transl., p. 49.)

(24) Svarṇa-dvāram sthāpitam toranaḥ sārddhām Śrimal-Lokanāthasya gehe

'Placed a golden door and torana in the temple of glorious Lokanātha.'

The inscription is 'on the lintel of the door of the temple of Avalokiteśvara in Bungmatī. 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.'

(Inscript, from Nepal, no. 21, Inscript. of Srinivasa, line 6 f., Ind. Ant., Vol. ix, p. 192, note 62.)

(25) Suganaṁ raje . . . Dhanabhūtina kāritaṁ toranāṁ silākaṁmaṁta cha upaṁno (=Sungānaṁ rājye . . . Dhanabhūtinā kāritaṁ toranāṁ silākarmāntaṁ chotpannah) !

'During the reign of the Sungas (first or second century B. C.) this gateway was erected, and the masonry finished by Vāchhi-putra (Vātśi-putra) Dhanabhūti.'

(Sunga Inscript. of the Bharhut Stupa, line 3 f., Ind. Ant., Vol. xiv, pp. 138, 139 ; no. 1, Vol. xxi, p. 227.)

(26) ‘Pulling down the temple which had fallen to ruin, had it securely rebuilt with a gopura, a makara-torana for the god Durgiśvara, and god Vrishabha.'—(Ep. Carnat., Vol. m, Tirumakūḍlu-Narasīpūr Taluq, no. 103 : Transl., p. 88 ; Roman Text, p. 170.)

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The sculptor Kālidāśī, champion over the proud, a thunderbolt to the rock (vajra-giri), titled sculptor, made the makara-torāṇa (or carved headpiece for the lintel).—(Ep. Carnat., Vol. v, part I, Supplement, Belur Taluq, no. 239; Transl., p. 275; Roman Text, p. 592.)

Those Brāhmaṇs, pleased with Bāsi-Sēṭṭi, gave to his wife and children a large palanquin and a canopy (torāṇa) to descend to his children.—(Ep. Carnat., Vol. vi, Chikmagalūr Taluq, no. 44; Transl., p. 51, para 2; Roman Text, p. 124, line 8 f.)

Toran(a)—A structure formed of one or more horizontal beams resting on columns: a gateway or other detached entrance.—(Rea, Chālu kyān Architecture, Arch. Surv., New Imp. Series, Vol. xxxi, p. 40.)


Torāṇa—(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.

Mukhottāyate nyasya tiryak taulim prakalpayet
Padam vayate taulim kuryād yuktyā vichakshaḥ
Tad-ūrdhve jayantikaṁ kuryāt tat-tat-prachchhādanānvitam

See PRACHCHHĀDANA and compare PRATAULI.

TRI-KARNA—A kind of joinery, of three-earn pattern.

TRI-TĀLA—The second floor, the third storey.

TRI-PAṬṬA—A three-fold band, a moulding.

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 āṁsa (part) to the right or left of the centre line.

(See details under BHAṆGA.)
TRI-BHITT-(IKA)—A three-fold wall, a structure having such a wall.  

(M., xxxiv, 74.)

TRI-BHÜMI (see Tri-tāla)—The third storey, a three-storeyed building.

In connexion with an image:

Evam tu Vishṇu-mūrtīḥ syāch chhakti-yuktam tu pārśvayoḥ !  
Tri-bhūmirdakshiṇe vāme sthāvare jaṅgame'pivā !  

(M., li, 62-63.)

TRI-MŪRTI—The triad, the images of Brahmā, Vishṇu 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.

Pinopapīthaṁ harmyaṁ cheva maṇḍapaṁ cha tri-vargakam !  

(M., xxxiv, 68.)

Nanda-paṅkty-aṁśa(-śe) vibhajet chatus-tale tu tri-vargakam !  

(M., xxxiii, 505.)

In connexion with the foundations:

Maṇjūschochcchrayaṁ chatur-bhāgaṁ tat-tad ekāsanaṁ bhavet !  
Tad-dvayaṁ chāṅghri-tuṅgaṁ syād ekāṁśaṁ prastārāṅvitaṁ !  
Tri-varga-maṇḍapākāram adbhiḥ svāntaṁ pravishṭake !  

(M., xii, 34-36.)

TRI-VISHTAPA—A class of buildings, octagonal in plan and called

(i) Vajra, (2) Chakra, (3) Svastika, (4) Vajra-svastika, (5) Chitra,  
(6) Svastika-khadga, (7) Gada, (8) Śrikaṇṭha, and (9) Vijaya.  

(1) Agni-Purāṇa—(Chap. cix, vv. 12, 20-21 ; see under Prāśāda).  
(2) Garuḍa-Purāṇa—(Chap. xlvi, vv. 21, 22, 23, 31-32 ; see under Prāśāda.)

TVASHTRĪ—An architect (see details under Śhāpati).

D

DANDA(-MĀNA)—A measure, a type of building, a flag-staff, a pillar, a parapet (M., xvi, 194-196).

(1) A measure of four cubits (see under Aṅgula):

Chatur-hastaṁ dhanur daṇḍaṁ daṇḍāṣṭaṁ rajjum eva cha !  

(M., ii, 53.)
Compare hasta-danda \((M., \text{iii, 68})\), māna-danda \((\text{ibid., 76})\).
A stick \((M., \text{ii, 223})\), a measure \((M., \text{ix, 10}, \text{etc.)})\); in connexion with joinery \((M., \text{xvii, 200})\).

(2) A house with a northern and eastern hall \((\text{see DANDA-KĀNTA})\).

\((\text{Bṛhat-Saṁhitā, liii, 39})\)

(3) Chatur-hasto dhanḍo nālika-jugam eva cha \(t\)

\((\text{Brahmāṇḍa-Purāṇa, Part I, 2nd Anushaṅga-pāda, Chap. vii, v. 100})\)

(4) A class of buildings.—\((\text{Kāmikāgama, xlv, 64; see under MĀLīkā})\)

(5) Achaleśa-daṅḍam uchchhaiḥ sauvarṇam Samara-bhūpālaḥ Kārayāmāsa \(l\)

‘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.’

\((\text{Mount Abu Inscript. of Samarasimha v. 54, Ind. Ant., Vol. xvi, pp. 350, 355})\)

(6) Daṅḍa—‘an unspecified measure, also called Stambha.’—Bamani Inscript. of the Silahara Vijayaditya, lines 20, 21, 23, \(\text{Ep. Ind.}, \text{Vol. iii, pp. 212, 213}\)

DANDĀKA—A pillar, a village, a pavilion, a hall, a moulding.

(1) A part of a column.

\((\text{Suprabhedāgama, xxx, 586, etc.; see under STAMBHA})\)

(2) Mānasāra :

A class of villages \((M., \text{ix, 2, etc.; see under GRĀMA})\).
A part (\(?\) shaft) of the column \((M., \text{xv, 44, 149; L, 85})\).
A small pillar \((M., \text{xviii, 172})\).

type of pavilion with two faces :

Dvi-vaktram daṅḍakarm proktam tri-vaktram svastikam tathā \(l\)

\((M., \text{xxxiv, 552; see further context under MAṆḌAPA})\)

A class of halls or storeyed mansions built in a single row—\((M., \text{xxxv, 3, description \text{ibid, 65-66, 82-95, see under ŚALA}})\)

DANDĀ-KĀNTA—A class of halls, a type of storeyed mansions.

\((M., \text{xxxv, 104; see DANDĀKA})\)

DANDIKĀ—The fifth moulding from the top of the entablature.

\((\text{Kāmikāgama, liv, 2; see under PRASTARA})\)

DANDĪTA—Smaller buildings, pavilions near the door.

\(\text{Cf.} \text{ Dvāra-mānanm tathaivaṁ syāt daṅḍita-dvāram ardhataḥ} \(l\)

\((\text{Ibid., xxxv, 45, etc.})\)
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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-nālam pramāṇakam 1

(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.)

DARPAṆA—A looking-glass, a mirror, an ornament.

In connexion with the single-storeyed buildings:

Pālike lambanaṁ tatra śreṇyāyā darpaṇa(m) proktavat 1—(M., xix, 42.

In connexion with the car or chariot:

Rathānāṁ chordva-desasya alaṅkāraṁ pravakshyate 1

Vividha-kiṅkini-nirmala-darpaṇam . . . 1—(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 Mandapa.)

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 Upārītha).

A moulding of the throne (M., xlvi, 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-talam proktam rajju-sūtram adhas-talam 1

(Kāmikāgama, xxxv, 85.)

The description of the tenth storey (M., xxviii, 20-40), six classes (ibid., 2-18; see under Prāśāda).
DAŠA-TĀLA—A sculptural measure (see under TĀLA-MĀNA).

See Anişumadbheda of Kāśyapa (MS. Egg. 3148, 3012, fol. 266, the largest type of the daśa-tāla measure; and fol. 274, the smallest type of the same.)

DAŠA-BHŪMI (see DAŠA-TĀLA)—The tenth storey, the ninth floor.

DĀGABA—A Singalese word applied to a stūpa, derived from Sanskrit ‘dhātus,’ a relic, element, and garbha, a womb, receptacle, or shrine.

See further details under DHATUGARBHA, cf. Vinaya Texts, 4, 303.

They were pre-Buddhistic in origin, see White Yajurveda, Chap. xxxv.

DIPA-DANDA—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-STAM. BHA) (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 śibira, vāhini-mukha, sthāṇiya, dronaka, sambidhha, kolaka, nigama and skandh-āvāra.

(M., x, 40-42.)
DHARA KUMBHA.

DIPA STAMBHA.

DANTA KILA.

DHVAJA STAMBHA.

BAMBOO PEGS.

DENTA NALA.

TOOTH-SHAPED.

DENTICULATED.
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 vapraṇī cha parikhair vṛitam i
Praveṣa-nirgama-sthāne dvārāir api samanvītam i
Iṣṭakādi-κritaṁ vapraṁ hasta-dvādaśakochchhrayam i
Tad-ardham bhitti-mūle tu saṁchāraṁ saha vistṛitam i

(M., x. 106-109.)

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 xxvii, when taken together, will give a good idea of the ancient fortified cities:

They can be circular, square or rectangular. They are surrounded with moats (parikhā), enclosure walls and ramparts (prākāra and vapra), and are furnished with various entrances, exits and gateways (pratoli). Circumambulating flights of steps (pradakṣiṇa-sopāna) and secret staircases in the walls (guḍha bhitti-sopāna) are constructed. Towers are built on the enclosure walls and warlike weapons are placed therein. In the interior are constructed tanks, ponds, canals, etc. Various kinds of roads are constructed, and buildings for the people of different castes and professions are erected in a suitable manner.

Fortresses are made inaccessible through ditches, thorns, rocks and deserts. The Parikhā fort is that which is surrounded on all sides by great ditches (parikhā); and the Parigha fort is known to be that which is protected by walls of bricks, stones and mud.
The Vana or forest-fort is one which is encircled by huge thorns and clusters of trees. The Dhanva-durga is known to be that round about which there is no water. The Jala-durga or water-fort is that which is surrounded by great sheets of water. The Giri-durga or hill-fort is described as that one which is on the high level and is supplied with plenty of water. The Sainya-durga or troop-fort is that one which is defended by heroes well up in vyuhas or military defence and hence impregnable. The Sāhāya-durga or help-fort is known to be that which belongs to valorous and friendly kinsfolk.

(4) Laṅkāpurī nirālambā deva-durga-bhayāvahāḥ I
Nāḍeyam pārvataṁ vanyāṁ krītrimaṁ cha chatur-vidham II
Śailāgre rachita-durgā sa pūr deva-puropama I

(Rāmāyana, Laṅkākāṇḍa, Sarga 3, vv. 20, 22.)

(5) Khetānāṁ cha purāṇāṁ cha grāmāṇāṁ chaiva sarvaśaḥ I
Tri-vidhānāṁ cha durgānāṁ pārvatodaka-dhanvināṁ II

(Brahmaṇḍa-Purāṇa, Part 1, 2nd Anuṣṭāṇga-pāda, Chap. vii, v. 105; see also v. 102.)

(6) Dhanur-durga-mahi-durgam ab-durgarh vārksham ēva vā I
Nṛi-durgam giri-durgam vā samāśritya yasat puram II

(Manu-Saṁhitā, vii, 70, etc.)

(7) Shaḍ-vidham durgam āsthāya purāṇy-atha niveśayet I
Sarva-sampat-pradhānaṁ yad bāhulyam chāpi saṁbhavet II
Dhanva-durgāṁ mahī-durgāṁ giri-durgāṁ tathāiva cha I
Manushya-durgāṁ mṛid-durgāṁ vana-durgāṁ cha tāṁś shat II

Then follows the description of details of these fortified places.

(8) Yo'yaṁ samastam api maṇḍalam āśu sātror āchchhindya kirtti-giri-durgam idaṁ vyādhatta—having quickly wrested from the enemy this whole district (maṇḍala) made this fort of Kirtigiri.'—(Chandella Inscrip. no. B, Deogattha rock Inscrip. of Kirtivarman, v. 6, Ind. Ant., Vol. xviii, pp. 238, 239.)

(9) Lakṣmī-ṛṣisishṭa-paripālita-pūrva-tishṭe durge su-bhima-parigha
Maḷavallī-nāmni I
Vedāntagaiḥ śrutiparaiḥ śrīṁti-dharma-vidyaiḥ pūrṇe sma kārayati deva-ṛṣipas-saro'gryaṁ II

'In the fort named Maḷavallī, protected on the east by (the temple of) Lakṣmī-ṛṣisishṭha, having a deep moat, filled with men learned in the Vedānta (i.e., philosophy), Śruti (Vedas), Śrīṁti and Dharma-śāstra that Deva-ṛṣipati 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. m, Malavalli Taluq no. 61; Roman Text, last verse, p. 126; Transl., p. 62.)

(10) See the fort-temple.

(Chālukyān Architecture, Arch. Surv., New Imp. Series, Vol. xxi, Plate cxiv, 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; Vāj. Sam., 1, 11.)

DURLABHA-GRĀMA—A village situated close to a large village (mahā-grāma) and inhabited by the free-holders (agrahāropajīvin).

(M., x, 79-80; see under GRĀMA.)

DEVA-KĀNTA—A class of the eight-storeyed buildings.

(M., xxvi, 46-47; see under PRASĀDA.)

DEVA-KULA(-IKĀ)—A chapel, a shrine, a temple, a statue shrine, a statue gallery.

(1) 'Kandaśena (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.
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 Uchchachgi, 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-NIKETAMANDALA—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-BHUSHANA-MANDAPA—A detached pavilion where the idols are dressed, a dressing room in a temple.

(M., xxxii, 71; see under MANḍAPA.)

DEVAYATANA (see ĀYATANA)—A temple.

Kritvā prabhūtaṁ salilam ārāmāṁ viniveśya cha I Devāyatanāṁ kuryaṁ yaśo-dharmābhivṛddhaṁ II 'Having made great water reservoirs and laid out gardens, let one build a temple to heighten one's reputation and merit.'

(Brihat-Saṁhitā, LVI, i : J. R. A. S., N. S. Vol. vi, p. 316.)

Rāmāyaṇa (Cock):

I. 5, 13: (Purīm) ... devāyatanaṁ chaiva vimānair api-śobhitāṁ I
I. 77, 13: Devāyatanāni I
II. 6, 4: Śrīmaty-āyatane vishnoḥ I
II. 6, 11: Sitābha-sīkhārābhhesu devāyatanesu I
II. 3, 18: Devāyatana-chaityesu (also II, 71, 72).
II. 25, 4: Devesv-āyatanesu cha I
VII. 101, 15: (Ubhe purottame) ... śobhite śobhanīyaiṣ cha devāyatana-vistaraiḥ I
Devāyatana-chaityesu I—(Mahābhārata, ii, 80, 30, etc.)


[At Teridala, a merchant-town situated in the centre and the first in importance among the twelve (towns) in the glorious Kundi Three-Thousand, adorned with]—'villages towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities

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DEVALAYA

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.)

DEVALAYA—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) ‘Krishnāraja-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-Naṉjamāba, and in the shrine to his right the goddess Chāmunḍeśvarī,—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 (lilāmūrti, cf. dhyāna-mūrti)—and on the southwest side building a separate temple (manḍapa), set up the god Nārāyaṇa together with Lakṣmi.’—(Ep. Carnat., Vol. iv, Chāmarājanagar Taluq, no. 86; Transl., p. 11, line 4 f.; Roman Text, p. 18, line 8 f.)

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(3) 'In Lakkugundi, which was his birth-place, Amṛtadaṇḍādhīsa built a temple (devālaya), made a large tank, established a satra, formed an agrahāra, and set up a water-shed.'—(Ep. Carnat., Vol. vi, Kadur Taluq, no. 36; Roman Text, p. 22, line 11 f.; Transl., p. 8.)

(4) Devālayaih prathayatā nija-kīrttim uchchaiḥ—'who spread his fame aloft by (building) temple.'—(Sharqi Arch. of Jaunpur, Shahet-Mahet Inscrip., 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. xxxii, 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 Śāradā temple, situated to the north of the Vindya-śaṅkara, is a fine structure in the Dravidian style consisting of a garbha-griha, sukha-nāsi, a nava-raṅga, and a prākāra or enclosure. It faces east and has three entrances on the north, south, and east, the east entrance, which is the main entrance, having two open maṇḍapas at the sides inside.'

(Mysore Arch. Reports, 1915-16, p. 4, para. 10; p. 5, para. 12; p. 15, para. 19; see Plate iii, figs. 1, 2.)

(7) 'There is, however, no doubt that it (the Hindu temple at Danui) was in the form of a cross with the usual ardha-maṇḍapa, maṇḍapa, 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 viii, island temple, ibid., Vol. xii, Plates xi, xii, xiii, xiv, xv, xvi, groups of temples.)

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DEŠYA—A site plan of one hundred and forty-four squares.
(M. vii, 13, 14; see PADA-VINYASA.)

DEHARĪ(-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.)

DEHLĀ-LABDHĀṅGULA (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.
(Suprabh entendāgama, xxx, 5, 6, 9; see under ĀNGULA.)

DEHĀRA—A porch, a terrace.

(1) 'In a discourse on dharma in an assembly held in the porch or terrace (dehāra), the chaplain set up a god in the name of their father.'—(Ep. Carnat., Vol. v, Part I, Arsikere Taluq, no. 123; Transl., p. 167, para. 2, line 4.)

(2) 'From Vīra-Hoysala he obtained (the appointment) of inspector of the servants of the porch or terrace (dehāra).'—(Ibid., no. 127, Transl., p. 170, para. 2, line 16.)

DAIVIKA-(LINGA)—A type of phallus, a phallus of divine origin.
Devaiś cha sthāpitaṁ liṅgaṁ daivikaṁ liṅgam uchyate ā
(M., lii, 230. See Kāmikāgama l, 35, 37, under LIŅOA.)

DOLĀ—A swing, a hammock.
'The great minister caused to be erected a dipti-stambha for the Kṛttikā festival of lights and a swing (dolā) for the swinging rade festival (dolārohoṭsavakke) of the god Chenna-Keśava of Belur.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 14; Transl., p. 47; Roman Text, p. 107. See Mānasā, under BHŪSHAṆA.)

DRĀVIḌA—A style of architecture, a type of building once prevailing in the ancient Drāvida country (see details under NĀGARA), India south of the Krishna corresponding to Tamil India.
(S. K. Aiyangar, J. I. S. O. A. of June, 1934, p. 23.)
A class of the twelve-storeyed builings:

Ravi-bhūmi-viśāle tu chāshṭa-vimśāṃśakaṁ bhavet ।
Maha-śāla daśāṃśaṁ syāt śesham pūrvavad ācharet ।
Pānchālaṁ drāviḍaṁ chaiva ravi-bhūmy-alpha harmyake ।

(M., xxx, 8-10.)

DRUPADA—The civic and sacrificial posts, symbolical of royal and divine power to which offenders and sacrificial victims were tied.

(R.-V., i, 24, 13 ; iv, 32, 23 ; vii, 86, 5 ; A.-V. 63, 3 ; 115, 2 ; xix, 47, 9 : Vāj. Sam., xx, 20.

DROŅAKA (see under DURGA and NAGARA)—A fortified city situated on the bank of a sea, a sea-side town.

Samudrataṭinī-yuktāṁ taṭīnyā dakshinottare ।
Vanighiḥ saha nānābhiḥ janair yuktāṁ janāspadam ।
Nagarasya prati-taṭe grāhakaiḥ ca samāvṛtam ।
Kraya-vikraya-sāmyuktāṁ drōṇāntaram udāhṛtam ।

(M., x, 75-78.)

A class of pavilion.—(M., xxxiv, 423 ; see under MANḍAPa.)

DROŅA-MUKHA—A fort, a fortified town, a fortress.

A fortress to defend a group of 400 villages:

(1) Chatuś-sata-grāmyā droṇa-mukham ।
(Kauṭiliya-Artha-śastra, Chap. xxm, p. 46.)

(2) Nagarāṇi kara-varjītāṇi nigama-vanijāṁ sthānāṇi janapadā deśāḥ pura-varāṇi nagaraika-deśa-bhūtāṇi droṇa-mukhāṇi jala-sthala-pathopetāṇi ।
(Praśna-Vyākaraṇa-sūtra-vyākhyaṁ, p. 306, ibid., p. 46, footnote.)

[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 lills, 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.)
(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, ghaṭīkā-sthānas (religious centres), the supports of dharmma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara-kheḍa-kharvvana-madamba-droṇa-mukha-pura-pattana-rāja-dhāni), on whatever side one looked, in these nine forms did the Kuntala-dēśa shine.'

(It should be noticed that the passage within brackets is almost identical with the corresponding passage in quotation no. 3 above).

(DVĀRA—A door, a gate, an entrance. Compare GURUDVARA.

(1) Mahāśāra (Chap. xxxviii, 2–54 ; xxxix, 1–163):
The situation of gates in the village or town (called Nandyā-varta):

Grāmasya parito bāhye rakshārthaṁ vapra-saṁyutam
Tad-bahiḥ parito yukataṁ parito-pravedakaiḥ
Chatur-dikshu chatush-koṭe mahā-dvārāṁ prakalpayet
Vṛttamāṇaḥ vā chatur-aśraṁ vā vāstu-sva(-ā)-kṛiṭi-vaprayuk
Pūrvā-dvārāṁ athāśāne chāgni-dvāram tu dakshine
Pitur dvāraṁ tu tat-pratyag vāyau dvāraṁ tathottaram
Pūrva-paśchima-tad-dvārāu (-rayoḥ) ājīva-sutraṁ tu yojaït
dakshinottarayor dvāraṁ tu tatra sesham (-deśe) viśeṣaḥ
dakshinottarataḥ sūtraṁ vīnayeṣu chhila-pavita-samah
Tasya sūtraṁ tu tat-pūrve hastasṁ tad-dvāra-madhyaṁ
Evaṁ dakshiṇato dvāraṁ tad-dhi tāro(-raṁ) tathottavat
Uttare dvāraṁ tat sūtraṁ pratyag-hastāvasānākam

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Chatur-dikshu chatur-dvāram yuktāṁ vā neshyate budhaiḥ |
Pūrve paśchimake vāpi dvāram etad(-kaṁ) dvayor api |
Paritaś chatur-āśrāgrād dvāram kuryāt tu sarvadā |
Etat sarvāṁ mahā-dvāram upa-dvāram icchohyate |

The smaller doors:
Nāge vāpi mṛige vātha aditiś-chodito'pi vā |
Parjanye vāntarikṣe vā puśhe vā vitathe'thavaḥ |
 Gandharve bṛhiṅgārāje vā sugṛive vāsure'thavaḥ |
 Yathēṣṭ(a)ṁ evam upa-dvāram kuryāt tal-lakṣaṇoktavat |

The water-doors (drains):
Mukhyake vātha bhallāte mṛige vā chodite'pi vā |
Jayante vā mahendre vā satyake vā bhṛiśe'thavā |
Evam evaṁ jala-dvāram kuryāt tatra vichakṣaṇaḥ |

(ℳ., ix, 290-313.)

The gates of villages:
Śvastikāgrāmāṁ chatur-dikshu dvāram teshāṁ prakalpayet |
Evam chaśhta-mahā-dvāram āṁgikām dikshu dvayāṁ tataḥ |
Mṛige chaivāntarikshe vā bṛiṅgārāja-bhṛiśe tathā |
Śeśe vāpi cha roge vā chāditau chodite'pi vā |
Evam etad upa-dvāram kuryāt tatra vichakṣaṇaḥ |
Mahā-dvāram tu sarveshāṁ lāṅgalākāra-saṁnibham |
Kapāṭa-dvaya-saṁyuktāṁ dvāraṅāṁ tāt prithak prithak |

(Ibid., 355-361.)

Chatur-dikṣhu chatur-dvāram upa-dvāram antarālakāṁ |
Devānāṁ chakravartināṁ madhye dvāram prakalpayet |
Mahā-dvāram iti proktam upa-dvāram tu choktavat |
Bhū-surādī-naraṇāṁ cha madhye dvāraṁ na (cha) yojaṭey |
Madhyā-sūtraṁ tu vāme tu harmya-dvāraṁ prakalpayet |

(ℳ., xxxi, 77-81.)

Referring to the two-storeyed buildings:
Tat-pure mahāyame dvāraṁ gavākṣaṁ vātha kalpayet |
Dakṣiṇe mahāyame dvāraṁ syād agre mahāya-maṇḍapaṁ |
Chatur-dvāra-saṁyuktāṁ 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).
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 $\frac{3}{4}$ 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 ff.). 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 (kavāta), door-joint (dvāra-sandhi), door-plank (phalaka), bolt (kilabhājana), etc. are minutely described (line 137 f.).

It is stated (Chap. xxxviii) that four main doors should be constructed on the four sides of all kinds of buildings of gods and men (lines 2-4) and the smaller doors are stated to be constructed at convenient places (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 (ürdhva-gamana) of the kitchen smoke, they are furnished with the lattice (jāla, line 57).

(2) Varāha-mihira (Brihat-Saṅhitā, lxxii, 26-27, 70-82; lvi, 10) has condensed the contents of the two chapters, dealing with the measurement of door (dvāra-māna) and situation of the door (dvāra-sthāna) of the Mānasāra. But he does not give any absolute measurement. As
regards the situation of door, the principle seems to be two-fold in all the architectural treatises. 'The door is made on either said 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 bhananaṁ grihābhyāntaram aṅgaṇaṁ viṣatāṁ tāny-eva vāsa-grihāṇi dakṣiṇatō dakshiṇasyāṁ diśi bha-vanti. Etad uktaṁ bhavati prāṇ-mukhasya grihasyāṅgaṇa-(syā-gāra)-dvāram uttarābhishmukham kāryam dakshiṇābhishmukhasya prāṇ mukham paśchimābhishmukhasya dakshiṇābhishmukham uttarābhishmukhasya paśchimābhishmukham iti

'How a house can be said to face the east, without having its door facing the same quarter, is beyond our comprehension.' Kern. Compare no. 4 below.

(j.R.A.S., N. S., Vol. vi, p. 291, note 1.)

Varāha-mihira himself, however, states (Bṛhat-Saṁhitā, LVI, 10) the most general principle of the position of the door, which Dr. Kern does not seem to have taken any notice of (compare his translation of the following verse, J. R. A. S., N. S., Vol. vi, p. 318):

Chatuḥ-shashti-padarh karyam deva-yatanam sada
Dvāram cha madhyamam tatra samadikstham praśasyate

'The (area of the) temple is always divided into 64 squares (see PADA-VINYASA). Therein (i.e. in the temple) the door is made at the middle (of the front wall) and it is highly commendable, when the door is placed at the same line (lit. same direction) with the idol.'

Dr. Kern interprets the second line as 'the middle door in one of the four cardinal points.' The rules in the Mānasāra as also the existing temples support the interpretation, namely, 'the door is made at the middle' (of the front wall).

(3) Vāstu-sāra (by one 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 Mānasāra);
situation of door (dvāra-nirdeśa, Chap. iii, fol. 57a, corresponds more or
less with dvāra-sthāna or position of door, of the Mānasāra); and height
of the door-pillar (dvāra-stambhochchhraya-vidhi, fol. 60b); there is no
such separate chapter in the Mānasāra, although door pillars are occa-
sionally described.

As regards dvāra-dosha (penalties of defective doors), Varāhamihira
seems to have condensed (Brihat-Saṃhitā, liii, 72–80) the contents of
Gaṅga (fol. 68b).

(5) Vāstu-sāstra (of Rājavallabha Maṇḍana, v. 28, ed. Nārāyaṇa
Bhārati and Yāsovanta Bhārati, Anahillapura, S. V. 947):
Dvāraṁ matsya-matānusāri đaśakaṁ yogyaṁ vidhyayān bud-
haṁ—following the rules of the Matsya-Pūrṇa the learned (archi-
tects) recommend ten suitable doors (for a building).

(6) Vāstu-pravandha (ii, 8, compiled by Rājakisora Varmma):
Dvārasopyari ya(d)-dvāraṁ dvārasaṁyāya (?) cha saṁmukham
Viyayadāṁ tu yadā tach cha na karttavyaṁ śubhapesubhiḥ
‘Those, who want prosperity, should not make one door above
or in front of another because it is expensive.’

(7) Śilpa-sāstra-sāra-saṁgraha, vii, 24:
Chatur-dvāraṁ chatur-dikṣu chaturaṁ (?) cha gavākshakam
Nṛpāṇaṁ bhavane śreṣṭham anyatra parivarjayet
‘It is highly commendable for the buildings of the kings to make
four doors at four directions and four windows. This rule need not
be observed in other cases.’

(8) Bhavishya-Pūrṇa (Chap. cxxx, v. 17) has the same verse as (2)
except that it reads ‘samadik sampraśasyate’ in place of ‘samadikṣṭaṁ
praśasyate’ of the Brihat-Saṃhitā.

(9) Matsya-Pūrṇa (Chap. cclv, vv. 7–9):
Vāsa-gehaṁ sarveshaṁ praviṣed dakshiṇaṁ tu 1
Dvāraṁ tu pravakshīyāmi praśastāṁli yāṇī tu 11
Pūrveṇendraṁ jayantaṁ cha dvāraṁ sarvatra ṣaṁyate 1
Yāmyaṁ cha viṭathaṁ chaiva dakshiṇena vidur budhaṁ
Pāśchime pushpadantaṁ cha vāruṇaṁ cha praśasyate 1
Uttareṇa tu bhallāṭaṁ saumyaṁ tu śubhadaṁ bhavet 11

For all kinds of residential buildings the southern face of the house is
expressly recommended here, while doors are directed to be constructed
at all the eight cardinal points.

Cf. Daśa-dvāraṁ chaitāṁ kramenektāṁ sarvadā 1
(Ibid., Chap. cclxx, v. 28.)

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(10) Agni-Purāṇa (Chap. civ, v. 24):
Dikṣu dvārāṇi kāryaṇi na vidikṣu kadācāna ।
'The doors should be constructed at the cardinal points and never
at the intermediate corners'.

(11) Garuḍa-Purāṇa (Chap. xlvi, v. 31):
Dvāraṁ dirghārdḍha-vistāraṁ dvārāṇy-ashtaumṣritāni 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 pṛāmukhe dvāre kuryād dve daksināṃmukhe ।
Dvāre pratyaṁmukhe dve cha dve cha kuryāt uḍāmukhe ॥ (1)
Māhendre pṛāmukhaṁ dvāraṁ pṛāsaṁ bīṣṭa-jātishu ।
Aparaṁ tu tathā dvāraṁ jayante pṛāha niśchayāt ॥ (2)
Antar-dvārāṇi choktāni bahir-dvāraṁ atrochyate ॥ (19)
Yatronnataṁ tato dvāraṁ yatra niṁmaṁ tato gṛiham ।
Gṛihe cāpy-ashtame rāṣau tatra dvāraṁ na kārayet ॥ (20)
Gṛihakshate cha māhendre brāhmaṇāṇaṁ prakṛitītamaṁ ।
Mahidhare cha some cha pha(bha)llāṭārgalayaṁ tathā ॥ (21)
Śayanīyaṁ tu kartavyaṁ pṛāsaṁ pūrvaṁāḥ śīkhā ।
Nava-dvārākṛitam kuryādantarikṣe mahānasam ॥ (22)
Dvāraṁ yatra cha vihitam tad-dīgh-adhiḥśāhīpam bhavet dhavam ।
Eka-talaṁ vā dvī-talaṁ dvī-tale dvī-mukham cha nirmukham
vā syat ॥ (21)

Position of the door:
Dvāraṁ cha dikṣu kartavyaṁ sarveshām api veśmanāṁ ।
Madhyastha-dvāra-madhyam syād vāstu-mandira-sūtryoḥ ॥ (24)
Upadvāraṁ yujyantāni pradakṣiṇyāt sva-yonitaḥ ।
Dvāra-pādasya vistāraṁ tulyam uttara-tāratalaḥ ॥ (25)
Sva-sva-yonyā gṛihādāṁ kartavyā dvāra-yonayaḥ ॥ (26)
Āgneyaṁ mandiṁaṁ dvāraṁ daksinābhikhumkham śrītam ।
Pratyaṁmukhaṁ tu nairṛityāṁ vāyayāṁ tad uḍāmukham ॥ (31)
Iśe tat pṛāmukhaṁ kuryāt tāni syuḥ pādukopari ॥ (32)

Then follows the measurement of the mouldings of the door (26-30).

The door-panels are described next:
Kavāṭa-dvitayaṁ kuryān mātṛi-patraḥ-abhidhaṁ budhaḥ ।
Dvāra-tāre chatush-paṇciḥ-satā-saptāṣṭa vibhājite ॥ (1)
Ekaṁśaṁ śūtra-paṭṭiḥ syāt samaṁ vā bahalaṁ bhavet ।
Ardhaṁ vā pāda-hīnaṁ vā bahalaṁ pāriḥkritam ॥ (2)
Dvāra-yāma-samāyāmā kāryā yugmaḥ cha pāṅktaḥ ॥
Aśvyādi-veśma-paryantarāḥ pāṅktaḥ pāriḥkritāḥ ॥ (3)
(13) *Maṭha-praṇīthā*, by Raghunandana quotes from the *Devi-Purāṇa* without further reference:

Plākṣam dvāram bhavet pūrve yāmye chaudumbaraṁ bhavet
Paśchād avatthā-gaṭitaṁ niyagrotthāṁ tathottare

(14) *Kauṭiliya-Artha-sāstra* (Chap. xxiv, pp. 52, 53, 54):

Agrāhye deśe pradhāvitikāṁ niskhura-dvāram cha
Prākāram ubhayato maṇḍalaka-madhyaṁḍha-daṇḍam kṛtvā
pratoli-saṭ-tulāntaram dvāraṁ nivesayet
Paṇcha-hasta-maṇi-dvāram
Prākāra-madhya kṛtvā vāpiṁ pushkariṇīṁ dvāraṁ chatusśaṁ
lam adhyāntarāṇīkaṁ kumāri-purāṇa muṇḍa-harṣyaṁ dvī
talaṁ muṇḍaka-dvāraṁ bhūmi-dravya-vaṣeṇa vā tṛi-bhāgaṁ
dkāyāṁḥ bhaṅga-vāhini-kūlyāḥ kārayet
Sa-dvādaśa-dvāro yuktodaka-bhūmich-chhanna-pathaḥ
Saināpatyāṁ dvāraṁ bahiḥ parīkhyāḥ

(Ibid., Chap. xxv, p. 54 f.)

Kishku-mātra-maṇi-dvāraṁ antariyāṁ khaṇḍa-phullārtham
asaṁpātaṁ kārayet
Pratīlomā dvāra-vatlāyana-bādhāyāṁ cha anyatra rāja-mārgaṁ
rathyābhīyāḥ

(Ibid., Chap. lxv, pp. 166, 167.)

(15) *Rāmāyaṇa* (Laṅkākāṇḍa, Sarga 3, 1, 11, 13, 16):

Dṛṣṭha-vaddha-kapāṭāni maḥā-parīgha-vanti cha
Chatvāri vipulāṇy-asyā dvāraṇi sumahānti cha 11 (11)
DVāreshu samskrītā bhimāḥ kālāya-samayāḥ śītāḥ
Śataśa rachitā vīraṁ śataghyo rakṣhasā gacāḥ 11 (13)
DVāreshu tāśāṁ chatvāraḥ sakramāḥ paramāyatāḥ
Yantraṁ upetā bahubhir mahadbhir griha-paṅktibhiḥ 11 (16)

(16) *Kāmilīkāgama* (xxxv, 6–13):

Bhalalē pushpadante cha mahendre cha grahā( griha)kshate
Chatur-dvāraṁ prakartavyaṁ sarveshām api vāṣṭūnāṁ 11 (6)
Then are given the details concerning the position of doors in various
quarters (7–9). Next follows their measurement (10–13).

Cf. Devānāṁ manujānāṁ cha viśeṣād rāja-dhāmani
Pushpadante cha bhalalē mahendre cha grahā( griha)kshate
Upa-madhyaṁṭhavā dvāraṁ upa-dvāram tu vā nayet 11

(Ibid., v. 118, 118a.)

Pratyānāmukham tu śāyanaṁ doshadām dakṣipāmukham
Dvāre pādetu neshtāṁ syat nodak-pratyak chhśiro bhavet
Bhojanam nānuvamiśaṁ syāc chhayanaṁ cha tathaiva cha
Anuvāmśa-griha-dvāraṁ naiva kāryaṁ subhārthibhiḥ 11

(Ibid., v. 146, 157.)
Bhallāṭe dvāram iṣṭam syād brāhmaṇānāṁ viśeshataḥ
Madhya-sūtrasya vāme vā dvāraṁ vidhivad ācharet

Ibid., v. 165, 168.)

Jala-dvāram punas teshāṁ pravakṣhyāmi nīvēṣānāṁ

Ibid., v. 167–176.)

Devānāṁ ubhayaṁ grāhyaṁ madhya-dvāraṁ tu vai tale
Gopuraṁ cha khalūrī cha mūla-vāstu-nirikṣhitam
Antare rāja-devināṁ grihāṇy-antar-mukhāṇi cha

Ibid., xxxv, 54, 128.)

Daṇḍikā-vāra-saṁyuktam shaṇ-netra-sama-vamsakam
Vānśopari gataḥ śālāś chattāro’śhānānanvītāḥ

Ibid., xlii, 19.)

(17) Suprabhedagama (xxxi, 7, 131–133):
Bāhya-bhittau chatur-dvāram athava dvāram ekatah
(7) Referring to the temples of the attendant deities built in the five courts (prākāra):
Prākāra-saṁyutaṁ kṛitvā bāhye vābhyanṭare’pi vā
Pūrve tu paśchime dvārāṁ paśchime pūrvato mukham
(131) Dakshiṇe chottara-dvāram uttare dakshinonmukham
Vahniśāna-sthitam yat tat paśchime dvāram ishyate
(132) Nilānīla-sthitam chaiva pūrva-dvāram prāśasyate
Vṛshasya maṇḍapaṁ tatra chatur-dvāra-saṁyutaṁ

Ibid., xxxv, 54, 128.)

(18) Mahābhārata (v, 91, 3; i, 185, 119–122):
Tasya (duryodhana-grihasya) kakshyā vyatikramya tisro dvāh-sthair avārītaḥ
Prāśādaṁ sukrītochhrayaṁ
Suvarṇajāla-saṁvṛitair maṇi-kutṛtāma-bhūshaṇaṁ
Sukhārōhaṇa-sodānaṁ mahāsana-parichchhadaṁ
Asamādha-sāta-dvāraṁ śayanāsana-sobhitaiḥ

Ibid., xxxv, 54, 128.)


(20) Vijaya-vikṣhepat bharukachchha-pradvāravasakaṭat—‘from the camp of victory fixed before the gates of Bharukachchha.’—(Umetā grant of Dadda n, line 1, Ind. Ant., Vol. viii, pp. 63, 64.)

(21) Svarṇa-dvāraṁ sthāpaṇaṁ toraṇena sārdhaṁ śrīmaṁ lokanāṭhasya gehe—‘placed a golden door and a toraṇa in the temple of glorious Lokanātha.’

The inscription is on the lintel of the door of the temple of Avalokiteśvara in Bungmati. The door is made of gilt brass plates, and adorned by relieves. The arch or toraṇa above the door, which is likewise made of brass, encloses three images of Lokēśvara.'—(Inscriptions from Nepal, no. 21, Inscrip. of Śrīnivāsa, line 6 f., Ind. Ant., Vol. ix, p. 192, note 62.)
HINDU ARCHITECTURE

(22) Atirtha-dvāra-paksha-śobhārtthām mādisidam—'had the side-doors of that tirtha made for beauty.'—(Ep. Carnat., Vol. II, no. 115; Roman Text, p. 87; Transl., p. 171.)

(23) See Chālukyān Architecture.—(Arch. Surv., New Imp. Series, Vol. xxi, Plates v, figs. 1, 2; liv; lxxiv; xciv, figs. 1, 2.)

(24) See Buddhist Cave Temples.—(Ibid., Vol. iv, Plates xxiv; xxiv, no. 1; xxxii, nos. 1, 2; xxxv; xlix, no. 2.)

(25) See Cunningham's Arch. Surv. Reports.—(Vol. xix, Plates xix.)

DVĀRAKA—A gate-house.
Prāsāde maṇḍape sarve gopure dvārake tathā ।
Sarva-harmyake kuryāt tan-mukka-bhadram ।—(M., xviii, 326–328.)

DVĀRA-GOPURA (same as MAHĀ-GOPURA)—The gate-house of the fifth or last court.
(Suprabhedāgama, xxxi, 125; see under Prākāra.)

DVĀRA-KOSHTHA(-KA)—A gate-chamber.
The index of the Divyāvadāna quoted by way of comparison with Svakiyāvāsanikā-dvāroṣṭha, dvāroṣṭha-nishkāsapraveśaka, and nish-kāsapraveśa-dvāroṣṭhaka.
(Siyodoni Inscrip., lines 14, 32, 33, Ep. Ind., Vol. i, pp. 165, 175, 177.)

DVĀRA-PRĀṢĀDA—The gate-house of the third court.
See Mānasāra (xxxiii, 9, under Gopura).
See also Suprabhedāgama (xxxii, 124, under Prākāra).

DVĀRA-ŚĀKHĀ (see ŚĀKHĀ)—The door-lintel, the door-frame, jamb or post.
'He, the emperor of the South, caused to be made of stone for Vijaya-nārāyaṇa (temple), latticed window, secure door-frame, door-lintel (dvāra-sakhali), kitchen, ramparts, pavilion and a pond named Vāsudeva-tirtha.'
(Ep. Carnat., Vol. v, Part 1, Belure Taluq, no. 72; Transl., p. 61; Roman Text, p. 142, line 7.)

DVĀRA-ŚALĀ (see Gopura)—A gate-house.
The gate-house of the second court.
(M., xxxiii, 8, and Suprabhedāgama, xxxi, 124; see under Prākāra.)

DVĀRA-ŚOBHĀ (see Gopura)—A gate-house.
The gate-house of the first court.
(M., xxxiii, 8, and Suprabhedāgama, xxxi, 123; see under Prākāra.)
DVĀRA-HARMYA (see Gopura)—A gate-house.

The gate-house of the fourth court.

(M., xxxii, 9, and Suprabhedagama, xxxi, 125; see under Prākāra.)

DVI-TALA—The two-storeyed buildings.

Mānasāra describes the two-storeyed buildings in a separate chapter (xx, 1–115); the eight classes (ibid., 2–45; see under Prāśāda); the general description of the second floor (ibid., 46–115).


DVI-TĀLA—A sculptural measure (see details under Tāla-māna.)

DVI-PĀKSHA (cf. Eka-pāksha)—Two sides, a street (or wall) having footpaths on both sides.

Dakshinottara-rathyam tat tat saṁkhya yatheshṭakā ī
Evaṁ vīthir dvi-pakshaṁ(-shā) syān madhya-rathyena(-ka)-paksha- kāṁ ī
Tasya mūlāgrayo(r) deśa kṣatra( ? kskudro)-mānāṁ prakārayet ī
Bāhya-vīthir dvi-pakshaṁ(-shā) syāt tad-bahiś cāvṛitaṁ budhaiḥ ī

(M., ix, 350–353.)

Rathyā sarvā dvi-pakshaṁ(-shā) syāt tīryan-mārgaṁ yathech- chhaya ī

(Ibid., 465. See also M., ix, 306; xxxvi, 86–87; under Eka-pāksha.)

DVI-VAJRĀKA—A column with sixteen rectangular sides.

Cf. Vajrośṭāśrir dvi-vajrako dvi-gunah ī

(Brihat-Saṁhitā, lxi, 28; see under Stambha.)

DVYAŚRA-VRĪTTA—A two-angled circle, an oval building.

(M., xix, 171; xi, 3, etc.; see under Prāśāda.)

DH

DHANĀDA (see Utsedha)—A type of pavilion, a kind of height, an image.

A height which is 1 ½ 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., xxxiv, 398; see under Maṇḍapa).
HINDU ARCHITECTURE

DHANUR-GRAHA — A measure, a cubit (hasta) of 27 an̄gulas.

(M., ii, 52, and Suprabhedāgama, xxx, 26; see under Āṅgula.)

DHANUR-MUSHTI — A measure, a cubit (hasta) of 26 an̄gulas.

(M., ii, 51, and Suprabhedāgama, xxx, 26; see under Āṅgula.)

DHANUS — A measure of four cubits.

(M., ii, 53; see under Āṅgula.)

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 Ratnadādi, Ratnasāgara, and Ratnarānjaka.

(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 Śākyamuni, 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. i, p. 281.)

DHARMA-RĀJIKA — A monument, a tope.

Taur dharma-rājikāṁ saṅgaṁ dharmma-chakrāṁ punar navam ī
‘They repaired the dharma-rājikā (i.e. stūpa) and the dharma-chakra with all its parts.’ — (Sarnath Inscrip. of Mahipāla, line 2, Ind. Ant., Vol. xiv, p. 140, note 6.)

DHARMA-SĀLĀ — A rest-house.

(Vincent Smith, Gloss., loc. cit., to Cunningham’s Arch. Surv. Reports.)

DHARMA-STAMBHA — A kind of pillar.

(M., XLVII, 14; see under Stambha.)

DHARMĀLAYA — A rest-house.

Tatraiva sa(t)tra-sālā vā āgne ye pāṇīya-maṇḍapam ī
Anya-dharmālayam sarvaṁ yatheshaṁ diśato bhavet ī

(M., ix, 139–140.)
DHĀTU (cf. Trīdhātusarana)—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.

DHĀMAN—A dwelling house.

DHĀRAṆA—A type of building, a pillar, a roof, a tree.

A class of the seven-storeyed buildings.

DHĀRA-KUMBHA—A moulding of the base.

DHĀRA-NILA—A blue stream of water, the line of sacred water descending from the phallus.

In connexion with the phallus:
Garbhā-geha-sthāle dhārā-nilā-madhya samāṁ bhavet

DHĀRA-LIńGA—A kind of phallus with fluting at the top portion.

DHVAJA-STAMBHA (see STAMBHA)—Flagstaffs, free-pillars erected generally by the worshippers of Śiva, a pillar or pilaster decorated with banner or flag (dhvaja) at the top.

N

NAKULA—The cage of the mongoose (M., I, 245; see under BHŪSHAṆA).
HINDU ARCHITECTURE

NAKHA—The nail, its measurement, etc., when belonging to an image.

\[(M., \text{li}x, \text{lxxv}, \text{etc., 21.}\]

NAKSHATRA-MĀLĀ—The garland of stars, an ornament.

\[(M., \text{i}, 297; \text{see under Bhūshaṇa.}\]

NAGARA(-RI) (cf. GRĀMA)—Probably from Naga, lit. immovable or rock, implying permanence and strength with reference to stone-walls, etc. The purs were mere fort while pura as in Tripura and Mahāpura was something much bigger (Tāit. Sam., vi, 2, 3, 4; Kāth. 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:

\[\text{Janaiḥ parivṛtitaṁ dravya-kraya-vikrayakādibhiḥ I}
\text{Aneka-jāti-saṁyuktaṁ karmākāraṁ samanvitaṁ II}
\text{Sarva-devatā-saṁyuktaṁ nagaram chaṭbhidhiyate II}
\]

\[(Kāmikāgama, xx, 5-6.)\]

(2) Dhanu-śataṁ pariḥāro grāmasya syāt samantataḥ I
\text{Samyāpātās trayo vāpi tri-guṇo nagarasya tu II}

\[(Manu-Saṁhitā, viii, 237.)\]

(3) Dhanuḥ-śataṁ pariḥāro grāma-kshetram bhavet I
\text{Dve śate kharvaṭasya syān nagarasya chatuḥ śataṁ II}

\[(Yājñavalka, ii, 167.)\]

(4) Nagarādi-vāstuṁ cha vakṣhyec rājyādi-vṛiddhayec I
\text{Yojanaṁ yojanaṁdham vā tad-arthaṁ sthānam āśrayet II}
\text{Abhyarchya vāstu-nagaram prākārādyam tu kārayet I}
\text{Īśādi-triṁsat-padake pūrva-dvāram cha sūryake II}
\text{Gandharvābhyaṁ daksīne syād vāruṇye paśchime tathā I}
\text{Saumya-dvāram saumya-pade kārya haṭyās tu vistarāḥ I}

\[(Agni-Purāṇa, Chap. cvi, v. 1-3.)\]

Then follows the location of the people of different castes and professions in various quarters (ibid., v. 6-17).

(5) Chhinna-karṇa-vikaraṇaṁ cha vyajanākṛiti-saṁsthitam II
\text{Vṛttam vajraṁ cha dirghaṁ cha nagaram na praśasyate II}

\[(Brahmāṇḍa-Purāṇa, Part I 2nd Anushiṣṭana-pāda, Chap. vii, vv. 107, 108; see also vv. 94, 110, 111.)\]

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(6) Kautiliya-Artha-śāstra (Chap. xxii, p. 46, footnote) :
Nagaram rāja-dhānī

(Rāyapaseni-sūtra-āyākhyā, p. 206.)

Nagrāṇi kara-varjītāni nigama-vanijāṁ sthānāni

(Praśna-vyākaraṇa-sūtra-āyākhyā, p. 306.)

(7) Mānasara (Chap. x, named Nagara) :

The dimension of the smallest town unit is 100 × 200 × 4 cubits; the largest town-unit is 7200 × 14400 × 4 cubits (lines 3–33). A town may be laid out from east to west or north to south according to the position it occupies (line 102). There should be one to twelve large streets in a town (lines 110-111). It should be built near a sea, river or mountain (lines 73, 51), and should have facilities for trade and commerce (lines 48, 74) with the foreigners (line 63). It should have defensive walls, ditches and forts (line 47) like a village. There should be gate-houses (gopura, line 46), gates, drains, parks, commons, shops, exchanges, temples, guest houses, colleges (line 48 f.) etc., on a bigger scale than in a village.

Towns are divided into eight classes, namely, Rāja-dhānī, Nagara, Pura, Nagari, Kheṭa, Kharvata, 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, Stāṇiya, Droṇaka, Saṃvidda, Kolaka, Nigama, and Skandhāvāra (lines 38–41, 65–86). The forts for purely military purposes are called giri-dūrga, vana-dūrga, salīla-dūrga, pāṅka-dūrga, ratha-dūrga, deva-dūrga and miśra-dūrga (lines 86–87, lines 88–90 90–107; see under Dūrga).

(8) 'On the banks of the Sarayō 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 perpetually adorned with new improvements, the streets and lanes were admirably disposed, and the principal streets well watered. It was filled with merchants of various descriptions, and adorned with abundance of jewels; difficult of access, filled with spacious houses, beautified with gardens,
and groves of mango trees, surrounded by a deep and impassable moat, and completely furnished with arms; was ornamented with stately gates and porticoes and constantly guarded by archers. As Maghavan protects Amarāvatī, so did the magnanimous Daśaratha, the enlarger of his dominions, protects 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 śataghni (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 Lakshmī (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 śālī 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.'—(Rāmāyana, 1, 5, 5-17.)

'Lankā, filled with mad elephants, ever rejoiceth. She is great, thronging with cars and inhabited by Rākshasas. Her doors are firmly established and furnished with massy bolts. And she hath four wide and giant gates. (At those gates) are powerful and large arms, stones and engines, whereby a hostile host approaching is opposed. At the entrance are arrayed and set in order by bands of heroic Rākshasas, hundreds of sharp iron sātagnis (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 destitude of division. And that citadel is built on the mountain's brow; and resembling the metropolis of the immortals, the exceedingly invincible Lankā is filled with horses and elephants. And a moat and sātagnis and various engines adorn the city of Lankā, belonging to the wicked Rāvaṇa . . . his abode consists of woods, hills, moat, gateways, walls, and dwellings.'—(Ibid., vi, Lankākāṇḍa, 3rd Sarga.)

(9) The Mahābhārata has 'short but comprehensive account of the city of Dvārakā (1, 111, 15), Indra-prastha (1, 207, 30 f.), the floating city (iii, 173, 3), Mithilā (iii, 207, 7), Rāvaṇa's Lankā (iii, 283, 3 and 284, 4, 30), the sky-town (viii, 33, 19), and the ideal town (xv, 5, 16). In the Rāmāyana we find nearly the same descriptions as those in this later part of the Epic (Mbki.).'

(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.
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 Mudrārākṣhasa).

1 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, J.A.O.S., 13, pp. 175, 176.)

(i) 'It will probably be a revelation to modern architects to know how scientifically the problems of town-planning are treated in these ancient India's architectural treatises. Beneath a great deal of mysticism which may be scoffed at as pure superstition, there is a foundation of sound common sense and scientific knowledge which should appeal to the mind of the European expert.'

The most advanced science of Europe has not yet improved upon the principles of the planning of the garden cities of India based upon the Indian village-plan as a unit.'

1 The Mbh. recommends six squares, but I find only four mentioned in the Rāmāyaṇa, ii, 48, 19.

Mbh., xv, 5, 16: Puraṁ Sapta-padaṁ sarvato-diśam (town of seven walls, but Hopkins does not think that there were walls)


Mbh., i, 221, 36: Indraprastha is described as sammirṣṭāsikta-panṭhā.

3 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 chaṭuṣpatham. Laṅkā has four bridged gates (eight in all and eight walls) (R., vi, 93, 7). Four gates are implied in the 6th act of Mṛchchhakatā where the men are told to go to the four quarters to the gates.

4 These courts have mosaic pavements of gold. (R., vi, 37, 27, 58, Mbh., i, 165, 20; ii, 33 and 34.)
'The Indo-Aryan villages took the layout of the garden-plot as the basis of its organization. But more probably the village scheme was originally the plan of the military camp of the Aryan tribes when they first established themselves in the valley of the Indus.'—(Havel A Study of Indian Civilization, pp. 7-8, 18.)

(12) The principles of Indian town-planning have some striking similarity to those of early European cities. It would be interesting to compare the Mānasāra with Vitruvius:

'In setting out the walls of a city the choices of a healthy situation is of the first importance. It should be on high ground neither subject to fogs nor rains; its aspects should be neither violently hot nor intensely cold, but temperate in both respects . . .

'A city on the sea-side, exposed to the south or west, will be insalubrious.'—(Vitruvius, Book I, Chap. iv.)

'When we are satisfied with the spot fixed on for the site of the city, as well as in respect of the goodness of the air as of the abundant supply of provisions for the support of the population, the communications by good roads and river or sea navigation for the transport of merchandise, we should take into consideration the method of constructing the walls and towers of the city. These foundations should be carried down to a solid bottom (cf. Mānasāra under Garbhā-nīṣa) if such can be found, and should be built thereon of such thickness as may be necessary for the proper support of that part of the wall which stands above the natural level of the ground. They should be of the soundest workmanship and materials, and of greater thickness than the walls above. From the exterior face of the wall, towers must be projected, from which an approaching enemy may be annoyed by weapons, from the ambrasures of those towers, right and left. An easy approach to the walls must be provided against; indeed they should be surrounded by uneven ground, and the roads leading to the gates be winding and turn to the left from the gates. By this arrangement the right side of the attacking troops, which are not covered by their shields, will be open to the weapons of the besieged.'

'The plan of the city should not be square, nor formed with acute angles, but polygonal, so that the motions of the enemy may be open to observation . . .'

'The thickness of the walls should be sufficient for two armed men to pass each other with ease. The walls ought to be tied, from front to rear, with many pieces of charred olive wood; by which means the two faces, thus connected, will endure for ages.'

'The distance between each tower should not exceed an arrow's flight. . . . The walls will be intercepted by the lower parts of the towers
where they occur, leaving an interval equal to the width of the tower; which space the tower will consequently occupy. The towers should be made either round or polygonal. A square (tower) is a bad form, on account of its being easily fractured at the quoins by the battering ram; whereas the circular tower has this advantage, that when battered, the pieces of masonry whereof it is composed being cuneiform, they cannot be driven in towards their centre without displacing the whole mass. Nothing tends more to the security of walls and towers than backing them with walls or terraces; it counteracts the effects of rams as well as of 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 Hetrurian 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 viśvam vijayābhidhanām viśvottaram yo nagarim vyadhatta

Yā hema-kuṭaṁ nija-sāla-bāhu-latā-chhaleneva parishvajanti

Yat-prākāra-sīkhāvali-parilasat - kiṇjalka - puṇijāchitam yach

chhhākā-pura-jaḷa-nachhitam sad-danti-bhṛgingānvinī
dharam
dharam
dharam
dharam
dharam

Sphāyad yat-parikhā-jala-prati-phaład yat-prānta-prithvī-dhara-

chhhāyā-nālam idaṁ purābjam naiśam lakṣmyā sahālam-
bate

Having conquered all the world, he (Bukka-Rāja) 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 battlements like its filaments, the suburbs like its blossom, the elephants like bees, the hills reflected in the water of the moat like stems,—the whole city resembled the lotus on which Lakṣmi is ever seated. — (Ep. Carnat., Vol., v, Part 1, Channarayapatna Taluq, no. 256; Roman Text, p. 521, lines 1–6; Transl., p. 732, para. 2, line 4.)

(14) Grāma-nagara-khedā-karvvada-madāmba-drona-mukha-pat-
tanaṁ galiṇḍam aneka-māṭa-kuṭa-prāśāda-devāyatanaṁga-
lidam oppuva-agrahāra-patṭa-ṇaṁgaliṇḍam atiśāyav-apyā.

[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, ham-

lets, villages surrounded by hills, groups of villages, sea-girt towns, and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra towns in the country of Kuntala.’ — (Old Kanarese Inscript. at Terdal, line 58, Ind. Ant., Vol. xiv, pp 19, 25.)

(15) ‘With myriads of people, practices of virtue, agreeable occup-

ations, streams of the (nine) sentiments, pleasure gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals,
HINDU ARCHITECTURE

NANDI-MANḌAPA

ghaṭikā-sthānas (religious centres), the supports of dharmma and mines of enjoyment, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara-kheda kharvvaṇa-madamba-drōṇa-mukha-pura-pattana-rāja-dhānī) on whatever side one looked, in these nine forms did the Kunṭala-deśa shine.'

(16) 'Visiting' the grāmas, nagaras, khedas, kharvvaṇas, maḍambas, paṭṭanas, drōṇa-mukhas and sarvaḥanaṇas,—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 Challunki and many other chief grāmas, nagaras, khedas, kharvvaṇas maḍambas, drōṇa-mukhas, puras, and pattanaṇas, 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-VRĪTTA)—A storeyed building, a pavilion.

A type of building which has six storeys and sixteen cupolas (anda), and is 32 cubits wide:


(2) Matsya-Purāṇa (Chap. cclxix, v. 29, 33, 48, 53; see under PRĀṢĀDA).

(3) Bhavishya-Purāṇa (Chap. cxxx, v. 29; see under PRĀṢĀDA).

A type of quadrangular building:

(4) Garuḍa-Purāṇa (Chap. xlvii, v. 242–5; see under PRĀṢĀDA).

(5) A pavilion with thirty pillars (Matsya-Purāṇa, Chap. cclxxiii, v. 12; see under MANḌAPA, and compare Suprabhedāgama, under NANDA-VRĪTTA).

NANDA-VRĪTTA—An open pavilion, gracefully built with sixteen columns.

(Suprabhedāgama, xxxi, 101; see under MANḌAPA.)

NANDI-MANḌAPA (see under MANḌAPA)—A pavilion.

See Pallava Architecture.

(Arch. Surv., New Imp. Scirs, Vol. xxxiv plate lxix, fig. 4.)

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NANDYĀVARTA—A type of building where rooms are surrounded with terraces, a village, a window, a pavilion, a phallus, a ground-plan, an entablature (see under Prāstara), a joinery (see under Sandhī-karman).

(1) Mānasāra:
A class of the six-storeyed buildings (M., xxiv, 24; see under Prāśāda).
A class of villages (M., ix, 2; see under Gāma).
A kind of joinery (M., xvii, 54; see under Sandhī-karman).
A type of window (M., xxxiii, 583; see under Vaṭāyana).
A type of four-faced pavilion (M., xxxiv, 555; see under Man-papa).

In connexion with the phallus (M., lii, 177; see under Liṅga).
In connexion with the site-plan (M., viii, 35; see under Pada-vinyāsa).

(2) Nandyāvartam alindaiḥ śālā-kudyaṭ pradakṣināntargataiḥ
Dvāraṁ paśchimam asmin vihāya śesham kāryaṇī

‘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.’—(Bṛhat-Saṁhitā, lvi, 32, J.R.A.S., N. S., Vol., vi, p. 285.)

(3) Sarvatobhadram ashtasyarṇaḥ vedasyaṁ vardha-māṇakam
Dakṣiṇe chottare chaiva shaṅ-netram(svastikam matam
Pārṣvayaḥ purataś chaiva chatur-netra-samāyatam
Nandyāvartam smṛitaṁ purve dakhini paśchime tathā
tuttare saunya-śāladi śālānāṁ āsyam īritam

(Kānikāgama, xxxv, 88, 89, 90.)

An entablature (ibid., liv. 7).

Ibid., xlii (named Nandyāvarta-vidhi: 1–37):
The three sizes (1–6), and the four classes, namely, jāti, chhanda, vikalpa and ābhasa (7–9):
Nandyāvartaṁ chatus-paṭṭam mulenātra vihānakam
Dvāraṁ chatusṭayaṁ vāpi yāthesṭhaṁ diśi vā bhavet
(7) Jalakaṁ cha kavāṭaṁ cha bāhye bāhye prakalpayet
Sarvataḥ kuḍayaṁ-sāmyuktam mukhya-dhāmatra kirtitam
(8) Antar-vivṛita-pādaṁ cha bāhye kuḍayaṁ prakirtitam
Chatur-dikṣu vinishkrāntaṁ ardha-kuṭaṁ prajoyatam
(9) Daṇḍika-vāra-sāmyuktam jāti-rupam idaṁ matam

The other details of this and the remaining three classes and the sub-classes are also given (10–36):
Evaṁ shodaśadhanā proktāṁ nandyāvartāṁ dvijottamāḥ (37)

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A class of buildings:

Nandyavartam iti śṛṇu
Chatuṣkuṭaḥ chatuḥ-śālāḥ chatvāraḥ pārśva-nāṣikāḥ
Mukha-nāṣi tathā yuktāṃ dvā-daśāṁ chānu-nāṣikāḥ
Chatuḥ-sopāna-saṃyuktāṃ bhūmau bhūmau viśeṣhataḥ
Nandyāvartam 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 Prāśāda.)

NANDI-VARDHANA—A type of building.

(1) A kind of building which is shaped like the sun-eagle, but is devoid of the wings and tail, has seven storeys and twenty cupolas, and is 24 cubits wide:

Garuḍākṛitiḥ cha garuḍa nanditi cha śaṭ-chatuṣhka-viśērṇaḥ
Kaṇṭaḥ cha sapta-bhaumo vibhūṣitoṇdaśaḥ cha viṃśayā

Commentary quotes the clearer description from Kāṭyāpa:

Garudo garuḍākāraḥ pakṣha-pučchha-vibhūṣitaḥ
Nandi tad-ākritir jñeyāḥ pakṣhādi-rahitāḥ punaḥ
Karāṇāṃ śaṭ-chatuṣhkhāṃśa cha viśērṇau sapta-bhūmikāḥ
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. ccxix, vv. 33, 48, 53; see under Prāśāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, vv. 28, 31; see under Prāśāda).

A kind of quadrangular building:

(4) Agni-Purāṇa (Chap. civ, vv. 14–15; see under Prāśāda).
(5) Gṛuḍa-Purāṇa (Chap. XLVII, vv. 24–35; see under Prāśāda).

NAPUMSAKA (cf. STrīlīṅga and Pumālīṅga)—A neuter type of building (see under Prāśāda).

Cf. Paṃcha-varga-yutaṁ niśram arpitānarpitāṅgakam
Pāshaṇḍānāṁ idam śaṃstam napuṁsaṅka-samanvītāṁ

(Kāmikāgama, xli, 11.)

For the meaning of paṃcha-varga, see ibid., xxxv, 21, under Shad-varga.

NABHASVĀN—A class of chariots.

(M., XLIII, 112; see under Ratha.)
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 Nayanomilana) 1–114.

NARA-GARBHA—The foundation of residential buildings.

(See details under Garbha- Nyāsa.)

NALINAKA—A class of buildings distinguished by open quadrangles and surrounded by buildings, and furnished with platforms and stairs.

Chatuḥ-śālā-samāyukto vedi-sopāna-saṃyutaḥ
Nalinakas tu saṃprokta(-taḥ)...

(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 Prāsāda).

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 añgulas (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-dānavā-kinnaraḥ

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

Evaṁ nārīṣhu sarvāsa devānām pratiṃśaṃ cha
Nava-tālām proktām lakṣaṇām pāpa-nāśanam

(Ibid., v. 75.)

The details of this system of measure employed both for male and female statues are given. (Ibid., vv. 26–74.)

NAVA-BHŪMI (same as NAVA-TALA)—Nine-storeyed buildings, the ninth storey (see NAVA-TALA).

NAVA-RAṆGA (see SAPTA-RAṆGA)—A detached pavilion (with 108 columns).

(1) Sālindaṁ nava-raṅgaṁ syād ashtottara-ṣatāṅghrikam

(M., xxxiv, 107.)

(2) Koneri ‘erected a nava-raṅga of 10 añkānas, with secure foundation and walls, for the god Tirumala of the central street of Maḷalavādi.’—(Ep. Carnat., Vol. iv, Hunsur Taluq, no. I; Transl., p. 83; Roman Text, p. 134.)

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(3) Šāntigrāmada nava-raṅgada kalla-bāgilann kaṭṭisi huli-mukha-
vān—(Deva Mahārāya) 'caused the stone gateway of Šāntigrāma
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-paṭṭa-sāle-prākāravanu
kaṭṭisi—for the god Gopāla 'he erected a nava-raṅga-paṭṭa-sāle (a
nava-raṅga and a paṭṭa-sālā, see below) and an enclosure wall (and
promoted a work of merit).'

Nava-raṅga-prākāra-paṭṭa-sāle-samasta-dharmma—'this nava-raṅga,
enclosure wall, paṭṭa-sālā and all the work of merit were carried
out. . .'.—(ibid, Channarayapatna Taluq no. 185; Roman Text,
p. 467 lines 8, 17; Transl., p 205.)

(5) Compare Sapta-raṅga (at Comilla in Bengal) which is a pagoda-
shaped detached building of seven storeys built on the right side
of the raṅga-maṇḍapa, another detached building, facing the front
side of the main shrine or temple of the god Jagannātha. All these
buildings and the tank behind the shrine are within the enclosing
wall (prākāra).

(6) 'It (Malleśvara temple at Hulikat) faces north and consists of
a garbha-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 (nīla), topaz (pushpa-rāga), emerald
(marakata), pearl (muktā), lapis lazuli (sphatika), and gomedaka.

(M., xviii, 390—394.)

NĀGA—Supernatural beings, 'snake-demons, sometimes represent-
ed 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: Mahavaṁsa, p. 294; Grünwedel:
Buddhist Kunst, p. 42, fol.)
NAGA-KALA — A stone on which the image of a serpent is carved.

(See Châlukyân 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., xxxii, 582; see under VÂTÂYANA.)

NÂGARA — One of the three styles of architecture; it is quadrangular in shape, the other two (Vesara and Drâviḍa) being respectively round and octagonal.

(1) Mānasāra:

The characteristic feature of the three styles:

Mûlâḍi-stûpi-paryantaṁ vedâśraṁ châyatâśrakam!
Dvyaśraṁ vîttakṛitam vâtha grivâdi-śikharâkṛitiḥ!
Stûpi-karna-sâmyuktam dvayaṁ vâ châkam eva vâ!
Chatur-aśrâkṛitiṁ yas tu Nâgaram tat prakîrtitam!
Mulâgram vîttam âkâram tad yat âyatam eva vâ!
Grivâdi-stûpi-paryantaṁ yuktâtho (-dhas) tad yugârakam!
Vrîttasyâgre dvyaśrakam tad Vesara-nâmakaṁ bhavet!
Mulâgrât stûpi-paryantam ashtâśram vâ shaḍ-aśrakam!
Tad-agram châyataṁ vâpi grîvâyâdho yugârakam!
Pûrvavach chordhva-desaṁ syâd Drâviḍaṁ tat prakîrtitam!
Samâśraika-śikhâ-yuktam châyâme tach-chhikhâ-trayam!
Dryâṣra-vrîttopari-stûpi vrîttam vâ chatur-aśrakam!
Padmâdi-kudmalântam syâd uktavad vâkṛitiṁ) nyasat!

(M., xviii, 90-102.)

Compare Vishnu-dharmottara (a supplement to the Vishnu-Purâṇa), Part III, Chap. xli, where paintings are divided into four classes—Satya, Vainika, Nâgara and Miśra. (Cf. S. Kramrisch : A Treatise on Indian Painting and Image-making, 1928, pp. 8, 51; A. K. Coomaraswamy's article, Râpam, January, 1929.)

The Nâgara style is distinguished by its quadrangular shape, the Vesara by its round shape and the Drâviḍa by its octagonal or hexagonal shape:

See Suprabhedâgama below and compare:

(Referring to the pedestal of the pallus):
Nâgaram chatur-asram ashtâśram Drâviḍaṁ tathâ!
Vrîttam cha Vesaraṁ proktam etat pîthâkritis tathâ!

(M., liii, 53-54.)
These distinguishing features are noticed generally at the upper part of a building:

Grīva-mastaka-śikhā-pradesake
Nāgarādi-samalāṅkriptoktavat
Nāgara-Drāviḍa-Vesarādīn(-dinām) śikhānvitam (harmyam)

Referring to chariots (ratha):
Vedāśram Nāgaram proktaṁ vasvaśram Drāviḍaṁ bhavet
Suvṛttam Vesaram proktaṁ ra(A)ndhraṁ syät tu shaḍ-

An important addition is noticed in this passage; this style is
designated as Andhra, which is perhaps a corruption of Andhra.

If the identification of Vesara with Telugu or Tri-kalinya 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) Nāgaram Drāviḍaṁ chaiva Vesaram cha tridhā

Kuryat tu nāgare liṅge pītham Nāgaram eva cha
Drāviḍe Drāviḍaṁ proktaṁ vesare Vesaram tathā

(2) Śilpa-ratna of Śrikumara (xvi, 51-53):
Mūlādi-śikharaṁ yugāśra-rachitaṁ geha smṛtaṁ nāgaraṁ
Mūlādi-śikhara-kṛiyaṁ shaduragaśrodhedin maṁ drāviḍaṁ
Mūlād vā galato‘thavā parilasa-vṛttātmakaṁ vesaram
Teshvekāṁ prithagallākshma suridadhyādātmanaḥ sam-

Janmādi-stūpaparyantaṁ yugāśraṁ nāgaraṁ bhavet
Vasvaśram śirshakāṁ karṇāṁ (kaṇṭhaṁ) drāviḍaṁ bhavanaṁ
Vṛitta-karna (kaṇṭha)-śīropetāṁ vesaram harmamāritam
Kūṭa-koshtaḥdi-hinānāṁ harmyāṇāṁ kathim tvīdaṁ

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This treatise locates Nāgara region from the Himalayas to the Vindhyas, Drāviḍa region from the Vindhyas to the Kṛiṣhṇa, and Vesara region from the Kṛiṣhṇa to the Cape Comorin (see verses 40-50).

But it expressly says (v. 44) that buildings of all these styles may be found in all countries according to some authorities. This is quite natural and would further indicate the migration of styles from the land of their origin.

The unwarranted assumption of Messrs. F. H. Gravely and T. N. Ramachandran, in the Bulletin of the Madras Government Museum (New Series—General Section, Vol. III, Part 1, 1934), that all Śilpa-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 Kālīṅga 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 Kṛiṣhṇa, corresponding to Dakhan of secular history, and Drāviḍa or India south of the Kṛiṣhṇa 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) Kāmikāgama (LXV, 6-7, 12-18):
Pratyekaṁ tri-vidhāṁ proktāṁ saṁchitaṁ chāpy-asamchitam 1
Upasaṁchitam ity-evāṁ Nāgaram Drāviḍam tathā 11 (6)
Veṣāram cha tathā jātiḥ chhando vaikalpaṁ eva cha 11 (7)
Savistāra-vaśāḥ chhanna-hasta-puṇāyātānvitam 1

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Yugmāyugma-vibhāgena Nāgaraṁ syāt samikṛitam II (12)
Antara-prarastropetam ūha-pratyūha-saṁyutam I
Nivra-sandhāra-saṁstambha-vrāte paridṛḍhāṁ śubhaṁ II (13)
Drāvīḍaṁ vakshyate’ thātaḥ vīstāra-dvayorghakam (?) I
Raktāchchhanna-pratikshēpat yugmāyugma-viśeshatāḥ II (14)
Hitvā tatra saṁbhūtaṁ bhadrālāṅkāra-saṁyutam I
Aneka-dvāra-saṁyuktaṁ shād-vargaṁ Drāvīḍaṁ śrūtītām I
Labdhā-vyāsāyataṁ yat tu nātiriktam na hīnakam I
Bahu-varga-yutaṁ vāpi daṇḍikā-vāra-sobhitam II (16)
Maha-varāṁ vimānordhve nirvūhānana-saṁyutam (?) I
Sakshetropeta-madhyaṁ yugmayugma-viśeṣate hīnāṁ Drāvīḍaṁ I
Yatmarh ganikanam cha jivinarh krura-karmanah I
Prasastarhm Vesararhm anyesham itare śubhe II (18)

The details of the three styles are described more briefly but explicitly in the following Āgama:

(4) *Suprabheddgama* (xxxi, 37-39):
Dvāra-bhedam idaṁ proktam jāti-bhedam tataḥ śrīnu II (37)
Nāgaram Drāvīḍaṁ chaiva Vesarāṁ cha tridhā matam I
Kanṭhād ārabhyā vṛttam yat Vesaram iti śrūtītām II (38)
Grīvam ārabhya chāśhtāṁśāṁ vimānāṁ Drāvīḍaṁ khyakam I
Sarvam vai chaturaśram yat prāśadam Nāgaram tu-idam II (39)

According to this Āgama, the buildings of the Nāgara style are quadrangular from the base to the top; those of the Drāvīḍa style are octagonal from the neck to the top; and those of the Vesara style are round from the neck to the top. Apparently the lower part of the buildings of the two latter styles is quadrangular.

(5) Svair āṅgula-pramānair dvā-daśa-vistīrṇam āyataṁ cha mukham :
Nagnajitā tu chatur-daśa daīrghyaṁ Drāvīḍaṁ kathitam II

According to one's own āṅgula (finger) the face (of his own statue) is twelve āṅgulas long and broad. But according to (the architect) Nagnajit it should be fourteen āṅgulas in the Drāvīḍa style.

The commentary quotes Nagnajit in full:
Vistīrṇaṁ dvā-daśa-mukhaṁ daīrghyaṁ cha chatur-daśa I
Āṅgulāṁ tathā kāryaṁ tan-mānaṁ Drāvīḍaṁ śrūtītām II

The face should be twelve āṅgulas broad and fourteen āṅgulas long: such a measure is known as Drāvīḍa (i. e., this is the Dravīḍa 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 Vanavāsa-nāḍ 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-khana, shone the splendid Bāndhavanagara.'

'In Nāgara-khana, like the mouths of Hara, were five agrahāras, from which proceeded the sounds of all Brāhmaṇ reading and teaching the reading of all the Vedas, Purāṇas, moral precepts, śāstras, logic, āgamas, poems, dramas, stories, smṛti, and rules for sacrifices.'—(Ep. Carnat., Vol. vi, Shikarpur Taluq, no. 225; Transl., p. 132, paras. 6, 7; Roman Text, p. 229, line 24 to p. 235, line 2.)

(7) 'In the world beautiful is the Kuntala-land, in which is the charming Vanavāsa country; in it is the Nāgara-khana, in which was the agreeable Bāndhavapura. (The list of its trees and other attractions.) In that royal city (rājadhāni) was formerly a king of that country famed for his liberality Sovi-deva.'—(Ibid., no. 235; Transl., p. 135, para. 2; Roman Text, p. 238, line 20, f.)

(8) Nāgari-khana and Nāgari-khana (ibid., no. 236; Transl., p. 137, paras. 3, 4), Nāgara-khana seventy (no. 240; Transl., p. 138), Nāgara-khana (no. 241; Transl., p. 138), Nāgara-khana (no. 243; Roman Text, p. 248, line 8), Nāgara-khana seventy (no. 267; Transl., p. 143, last para., line 7), Nāgari-khana seventy (no. 277; Transl., p. 145, largest para., line 5).

(9) Nāgara-bhukta, vālavi-vaishayika-śaiva . . . padralik (Ish) āntāsh-pati Vārunikā-grāma—'Of the village of Vārunikā, which lies . . . in the Nāgara bhukti (and) belonging to the Vālavi-viṣhaya.'—(Deo Baranark Inscript. of Jivitagupta n, lines 6-7: C. I. I., Vol. iii, F. G. I. no. 46, pp. 216, 218.)

(10) 'When that king (king Harihara’s son Deva-Rāya) of men was ruling the kingdom in peace and wisdom, shining in beauty beyond all countries was the entire Karṇaṇa country famous was the Gutū-nāḍ, which contained eighteen Kampanas in which the most famous nāḍ was “Nāgara-khana” to which Kuppatūr was an ornament, owing to the settlement of the Bhavas (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. vi, 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-kshetra, near the holy mountain (Śrīdhara), protected by the wise Chandragupta, an abode of the good usages of eminent Kshatriyas, filled with a population worthy of gifts (dakshiṇā-pātra), a place of unbroken wealth, was the district (viṣhaya) named Nāga-khana of good fortune, possessed of all comforts, and from being ever free from destruction (laya) of the wise, called Nilaya (an asylum). There, adorned with gardens of various fruit trees
HINDU ARCHITECTURE

NĀGARA

(named), shines the village named Kuppatūr, protected by Gopeśa. There like the forehead-ornament to the wife, in the territory of king Harihara, was a Jina 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-khaṇḍa with Nāga-khaṇḍa is undoubted owing to the fact that the one and same village Kuppatūr is contained in both.

(12) 'The headman of Phṭhamane village, the first in the Kuppatūr Twenty-six of the Nāgara-khaṇḍa Malu-nāḍ, belonging to the Chandraguṭi-venṭhe, of the Banavāsī Twelve Thousand in the South county ...—(Ibid., no. 265; Roman Text, p. 87; Transl., p. 43).

(13) 'In Jambudvīpa, in the Karṇāṭaka-vishaya, adorned with all manner of trees (named) is Nāgara-khaṇḍa.'—(Ibid., no. 329; Transl., p. 58, para. 2, line 4.)

(14) The expression 'Nāgara-khaṇḍa Seventy' occurs in several of the Sorab Taluq Inscriptions, e.g., nos. 326, 327, 328, 336, 337, etc.

'To the ocean-girdled earth like a beautiful breast formed for enjoyment was Nāgara-khaṇḍa in the Banavāsī-maṇḍala.'—(Ibid., no. 345; Transl., p. 60.)

(15) 'In the ocean-girdled Jambu-diva (dvīpa) is the Mandara mountain to the south of which is the Bharata-kṣhetra, in which is . . . wherein is the beautiful Nāgara-khaṇḍa. 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-khaṇḍa for the perpetual lamp.'—(Ibid., no. 276; Transl., p. 47.)

(16) 'In the pleasant Nāgara-khaṇḍa 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, Vesāra and Nāgara in the Mānasāra and elsewhere—Ep. Carnat., Vol. viii, Part I; Sorab Taluq, no. 275; Roman Text, p. 92, line 9 from bottom upwards; transl., p. 46, note 1.)

(17) 'The earliest Vijayanagar inscription (Sb. 263, noted above) contains the interesting statement that the district (vishaya) named Nāga-khaṇḍa
generally Nāgara-khaṇḍa, corresponding more or less with the Shikārpur Taluq was (formerly) protected by the wise Chandragupta, an abode of the usages of eminent Kshatriyas.'—(Ep. Carnat., Vol., vii, Part I ; Introduction, p. 11, para. 5.)

(18) The Sorab Taluq Inscriptions (no. 261 f.) have reference to Nāgara-khaṇḍa and its pompous buildings (temples), picturesque gardens and other natural and artificial beauties. From these it may be inferred that the buildings of Nāgara-khaṇḍa possessed, as stated in the Mānasāra, a distinct style of architecture like those of the Drāviḍa and Vesara countries.


'Going two hundred yojanas south from this, there is a country called Ta-thsin (Dakṣiṇa). Here is a Saṅghārāma of the former Buddha, Kāśyapa. It is constructed out of a great mountain of rock hewn to the proper shape. This building has altogether five storeys. The lowest is shaped into the form of an elephant, and has five hundred stone cells in it. The second is in the form of a lion and has four hundred chambers. The third is shaped like a horse, and has three hundred chambers. The fifth storey is in the shape of a dove, and has one hundred chambers in it. At the very top of all is a spring of water, which flowing in a stream before the rooms, encircles each tier and so, running in a circuitous course, at last arrives at the very lowest storey of all, where, flowing past the chambers as before, it finally issues through the door of the building. Throughout the consecutive tiers, in various parts of the building, windows have been pierced through the solid rock for the admission of light, so that every chamber is quite illuminated, and there is no darkness (throughout the whole). At the four corners of this edifice they have hewn out the rock into steps, as a means for ascending. Men of the present time point out a small ladder which reaches up to the highest point (of the rock) by which men of old ascended it, one foot at a time (?). They derive the name which they give to this building, viz. Po-loya, from an Indian word (pārāvata) signifying "pigeon." There are always Arhtas abiding here. This land is hilly and barren, without inhabitants. At a considerable distance from the hill there are villages, but all of them are inhabited by heretics. They know nothing of the law of Buddha or Śramanas, of Brāhmaṇs, or of any of the different schools of learning. The men of that country continually see persons come flying to the temple. On a certain occasion there were some Buddhist pilgrims from different countries who came here with a desire to pay religious worship at this temple. Then the men of the villages above alluded to ask them saying...
“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 deputies 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 (Drāvīḍa) 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 Krishnā.’ (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:

Trikāṇḍaśeṣha (Bibl., 258, Cal., 2, 8, 44).
Hemachandra-abhidhāna-chintāmaṇi (12, 53).
Halāyudha (2, 295).
Naishadha-kārikā (Bibl., Cal., 10, 8).
Bṛihādāranyaka-упанишад (8, 15).
Śisupālabadha (Bibl. 141, Cal. 12, 19).
NAGARA

(22) Nāgara seems to be a very popular geographical name (see J. A. S. B., 1896, Vol. lxvi, 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 Nāgarakotā are situated on the Bias in the district of Kangra, in the Punjab; that we find Nāgaravarastī in Darbhanga, the town Nāgaraparken in Sindh and Nāgarakhās 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 Madhyanikā, 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 (Kāḍhipasa), 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 Yogāvāsistha-Rāmāyana (Utpatti-prakarāṇa, xxxv, 33) as a people. The same list refers to the Drāviḍas (ibid., 40) also as a people living south of the mount Chitra-kūta, below the river Godāvari. In this list the Andhras, Kalinagas, and Chaulikas are clearly distinguished from the Drāviḍas (ibid., 26–27).

Nāgara is the name of a script also mostly prevailing in Northern India. There lives a powerful tribe called Nāgara, in the mountainous tract of Kabul in Afghanistan. Nāgara is the designation of a sect of Brāhmīns also who, it is held, came over from some part of Northern India and settled down in Gujarāt at a place known as Nagarānadapura. 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 ccxi of this (6th) part, it seems to have been named after the Nāgara Brāhmīns.
The etymological origin of the term nagara is, however, explained in Chapter cxiv of the Nāgara-khaṇḍa. It is stated (vv. 76, 77, 78, 93) to have arisen from an incantation of snake-poisoning (cf. verses 1-113, nagara, no poison). Compare the following:

Garāṁ visham iti proktāṁ na tatrāsti cha sāmpratam √
Na garaṁ na garaṁ chañchit chhrutvā yē pannagādhamāḥ
Tatra sthāsyanti te vadhyā bhavishyanti yatbā-sukham √
Adya prabhṛiti tat sṭhānam (Chamatkāra-purāṇa) nagarākhyayam
dharā-tale √

Bhavishyatī su-vikhyātam tava kirtti-vivaradhahanam √
Evam tan nagaram jātām 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-Brāhmins, representing some way or other the Northern India from the Himalaya to the Vindhya and from Gujrat to Magadha, would jointly give a wider boundary to Nāgara. Besides the author of the *Mānasāra* shows his acquaintance with buildings of the whole of India in the passage where he divides the best types of buildings by the following designations, namely, Pāḍchāla, Drāviḍa, Madhya-kānta (meaning apparently 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, Encycl. Art. 153). ‘That species, of which the Ionians (inhabitants, of Ion) were the inventors, has received the appellation of Ionic.’—(Vitruvius, Book iv, Chap. 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 fulfill the wish of his father had long entertained of erecting a fixed temple for the reception of the ark, he was not only obliged to send to Tyre for workmen, but for an architect also. Upon this temple a dissertation has been written by a Spaniard of the name of Villalpanda, wherein he, with consummate simplicity, urges that the orders, instead of being invention of the Greeks, were the invention of God Himself, and that Callimachus most shamefully put for the pretensions to the formation of the Corinthian capital which, he says, had been used centuries before in the temple at Jerusalem.’—(Ibid., Art. 52.)

‘The other two orders, Tuscan and Composite, which are of a later date than the time of Vitruvius, are of Italian or Roman origin. The Composite, as its title denotes, is the combination of other orders and has thus no independent importance. The Tuscan order has also reference to the country of Tuscany, formerly called Eutruria, 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.
'An interesting record from Holal is the label cut on the capital of a finely carved pillar in the Amrītesvara temple. It is called in the inscription a Sūkāra-pillar. Speaking of the sculptor who made it, the record says that he, Bammooja, 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 Bammooja, 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 Bammooja '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 Dravidian, 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.

Pādanām 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.)
Nāṛair vā nāṭkāṅge tu kuryād devālayādīnām ī
Harmyāntarālayāh sarve nṛīnāṁ nāṭaka-saṁyutam ī
Etat tu prastaryordhve nāṭakasyordhivāṁśavat ī

(M., xvi, 112, 114, 117.)

Athavā tapasvinīnāṁ cha kaṭhe vā nāṭakāhakam (maṇḍapam) ī

(M., xxxiv, 426.)

In connexion with pavilions (maṇḍapa):
Nāṭka-vistaram paṁcha-paṁcha-bhāgena yojayet ī

(Ibid., 503.)

In connexion with the arch (toraṇa):
Makara-kiribari-vaktraṁ nāṭakādi-bhujaṅgaṁvat ī
Kesari-maṇḍanaṁ bhavati chitra-toraṇa-nāṭakaih ī

(M., xlvi, 66–67.)

The cardinal number ten:
Shat-saptāśṭaka-daṇḍam vā nanda-nāṭaka-rudrakam ī

(M., ix, 430.)

Its synonym are anta, mṛīnālikā vallika, patra, vallī, chitrāṅga and kulikāṅghrika.—(M. xvi, 53–55.)

NĀTIKA—A moulding.

In connexion with the arch (toraṇa):
Nāṭikā phalakā mushṭi-bandhanam patra-vallikam ī

(M., xlvi, 65.)

In connexion with the pillar:
Kumbhāyāmam tathotkaṁṭam ūrdhve karna-samam bhavet ī
Tat-samarāṁ nāṭikākhyāṁ syād unnatam tad viśeshtaḥ ī

(M., xv, 54–55.)

NĀTYA-GRIHA (-MAṆḌAPA, -VEŚMA, -ŚALĀ)—The playhouse, theatre, music hall, dancing pavilion, used for enacting a drama (abhinaya), holding a music performance (saṅgīta) or dancing show (nṛittta). 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 (vṛittta) semi-circular (vikṛishṭa), quadrangular (chaturaśra), and triangular (tryaśra). 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
courtyard of a temple 'all kinds of seats are assigned for ordinary, special, and occasional uses to Chakravartin and other classes of kings, as well for the gods, to be seated together with their consorts, as also for the accommodation of ordinary people.' (Mānasāra, xlvii, 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 (varāṇganā) 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 (antahpura) and on the right is the seat for the chief queen and others. The stage proper consists of rāṅga-śirśa (stage-front), rāṅga-pīṭha (the place immediately behind for acting), and nepathya-ṛgha (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 Nāṭya-veda is stated to have been created by Brahmā for the benefit of all castes including the Śūdras who had no access to the Vedas. It is significant that dramas were intended at origin to provide facilities for the enjoyment of all classes of people, thus indicating popularity and interest to the subject of the general public, men, women and children, who could hardly be expected even if they were all literate, to read the texts in Sanskrit in order to enjoy the dramas. Thus the drama is stated to have been compiled of the element of recitation from the Rīg-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 Lāśya dances, and Vishṇu 'the four dramatic styles essential to the effect of any play.' Viśvakarmā, 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-Nāṭya-śāstra which treatise the Western scholars have placed in the third century of the Christian era. There is also a class of works, called Naṭasūtra, referred to in Paṇini's grammar (4, 3, 110), dealing with directions to actors (naṭa). But the dialogues and other elements have been discovered in the early Vedas.² These dialogues are romantic in nature and dramatic in essence. Thus the conversations between Yama and Yami, or Purūravas and Urvasī 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 Rīg-veda, v. 10, 51–53, 86, 95, 108; viii, 100; i, 179, 28; iv, 18.
A SUGGESTION FOR THE INTERIOR.

SCALE OF FEET.

PLAN-SEMICYCULAR TYPE.
NA\'YA GRIHA

PLAN-TRIANGULAR TYPE
SCALE 15 FT. = ONE INCH.

PLAN-QUADRANGULAR TYPE
SCALE 8 FT. = ONE INCH.
HINDU ARCHITECTURE

NĀṬYA-GRIḤA

itself the germs of drama' and in the ceremonies 'there was undoubtedly present the element of dramatic representation.'

In the Rāmāyaṇa mention is made of the dramatic artists (nāṭa), professional dancer (nartaka), and plays in mixed languages (Vyāmīsraka). In the Harivāmśa which is a continuation of the Mahābhārata mention is made of players who made a drama out of the Rāmāyaṇa legend. The evidence of dramas being actually played in a theatre is found in the Mahābhāṣya 'which mentions representations of Kaimśa-vadhā (slaying of Kaimśa) and the Bālibandha (binding of Bāli).2

The Prekṣa-gāra or auditorium is mentioned in the Mālavikāgnimitra (Act I). Saṅgītasaḷā or music hall is referred to in the Śākuntala (Act V).

The Bhāvapracāsana (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:

Chaturāṣa-tryaśrā-vṛtti-bhedat so'pi tridhā bhavet 1

The Saṅgīta-chudāmanī, 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 lāṣyā (nude)' (Trivenī, p. 722). Sceneries are described in great detail in the Bharata-Nāṭya-sāstra:

Kaksha-vibhāge jñeyānī grihāṇi nagaraṇi cha 1
Udyānārāma sarid-āśramā ātāvī tathā 11
Prithivī sāgarāś chaiva trai lokyaṃ sachocharām 1
Varshāṇi saptā-dvīpāḥ cha parvatā vividhās tathā 11
Aloka chaiva lokaś cha rasātalamathāpi cha 1
Dātyānām ālayāś chaiva grihāṃ bhuvanām cha 11
Nagare cha vane chāpi varshe vai parvate tathā 1
Yatra vārthā pravarteta tatra kakṣhāṃ prayojayet 11
Bāhyāṃ vā madhyamāṃ vāpi tathāvādhyantarām punāḥ 1
Dūrāṃ vā sannikṣiṭṭāṃ vā deśāṃ tu parikalpayet 1

(Nāṭya-sāstra, ed. Joan Grosset, Paris, 1898.)

The same text describes with minute particulars and dimensions the auditorium of three types:

Idaṃ prekṣāgrihāṃ driśṭāvā dhimāta Viśvakarmaṇī 1
Tri-vidhāḥ sanniveṣāḥ cha śastraṭaḥ parikalpitaḥ 1
Viprakriṣṭaḥ-chaturāṣaḥ cha tryaśras chaiva tu maṇḍapaḥ 1
Prekṣāgrihāṇāṃ sarvesvāṃ tri-prakārō vidhiḥ śrītaḥ 11

(Nāṭya-sāstra, Gaekwad's Series, xxxvi, Chap. ii, 7, 8, 25.)

1 Keith: Sanskrit Drama, p. 23.
2 Mahābhāṣya on Panini 3, 1, 26; see Macdonell, History of Sanskrit Literature, p. 347.

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The pillars, doors, walls, green-rooms, etc. are fully described:
Stambham dvāraṁ cha bhūṭiṁ cha nepathyagṛiham eva cha t
Evam uttāpayet tajjñō vidhi-dṛishṭenā karmanā nī

(Nātya-sāstra, 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
t
Raṅga-sīrshaṁ tu kartavyaiṁ shad-dāru-samanvitam
Kāryaṁ dvāra-dvāyaṁ chātra nepathyasya gṛihasya cha t

(Ibid., ii, 71.)

Evam kāśṭha-vidhiṁ krivā bhūṭi-karṇena prayojayet
Nirvyūha-kuharopetam nānā-gratitha-vedikam
Kāryaṁ śaila-guhākāro dvi-bhūmīr nātya-manḍapat

(Ibid., ii, 70, 84.)

Compare DARIGRĪHA (Kumāra-saṁbhava, I, 10, 14) and ŠILĀ-VESΜAN
(Megha-dūta, i, 25).

The Śilpa-ratna of Śrikumāra also describes two or three types of play-
houses (Chap. xxxix, 60-68).

The playhouses belonging to temples, palaces and ordinary dwelling
houses are described in the Mānasāra (XLVII, 2-12, 16, 20, 24-29, see
quotations under Madhyarāṅga).

The epigraphical evidences are also not wanting. Thus from its a range-
ments and inscriptions the cave in Ramgarh hill in Sarguja 'appears to
have been evidently intended for dramatic performances.' The queen's
cave and that of Gaṇeśa in Udayagiri 'are further examples: they represent
the doings of these ladies and gentlemen (actresses and actors) in a highly
realistic way.' 'By Nāga, the Viśa-Ballāla-paṭṭam-svāmi, were built the
dancing hall and terrace of Pārśva-deva, and in front of the Basadi of
Kamaṭha Pārśva Deva stone pillars and a dancing hall were made.'

All these documents, comprising general literature, technical works on
music, architectural texts, and epigraphical records, may supply a fairly
complete picture of the playhouse of the Hindu period. It needs no clucida-
tion that the Hindu mind is essentially musical. Music was required for the
Hindus to celebrate one's birth, wedding and similar other happy occasions.

1 Dr. Block: Zeitschrift der Deutschen Morgenlandischen, Bd., lvii, S. 455.
2 Lüders: Indian Caves as Pleasure Resorts, Indian Antiquary, xxxiv, pp.
199-200. But Jacobi is still under the old prejudice when referring to the cave
theatre of Ramgarh hill he says that 'it is arranged after the Greek pattern.'
The cave theatres are, however, referred to in the Kumāra-saṁbhava (I, 10, 14)
and Megha-dūta (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.

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It was also required to mourn one's death and similar sad incidents including even calamities as like earthquakes and epidemics. Religious ceremonies had to be accompanied by music. These musics include both vocal and instrumental songs, dancing, and enacting of plays varying from a single act or scene to a performance which continued for days and nights. Thus the elements of drama are available in the earliest Vedas. The excavations at Mahenjo-Daro, Harappa and other sites may supply evidence of regular theatre even for the Pre-Vedic period. In order to carry out into practice the musical habit of the Hindus, which was so convincingly in existence for millennia, 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).
NATYA-MANDAPA—The stage proper consisting of rāṅga-śirsha (stage-front), rāṅga-pīṭha (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 nāṭya-maṇḍapa 1

(Bharata-Nāṭya-śāstra ii, 84, also 91.)

The upper floor or the platform (Vedika, ibid., ii 80) should be made of wood:

Evaṁ kāśīṭha-vidhīṁ kṛtvā bhūti-karma prajojayet 2—(Ibid., ii, 82.)

The surrounding walls should be made of bricks (ślishteshtaka).

NĀṬTA (NĀṬYA)-ŚALĀ—A detached building used as a music hall.

Nāṭṭa-śālā cha karttavyā dvāra-desā-samāṣrayā 1

And the music hall should be built attached to the gateway (of the temple).

(Garuda-Purāṇa, Chap. xlvii, v. 45.)

A maṇḍapa or hall for religious music, built in front of the main temple:

Durgga-devālayasyābharanam iva purāṅa sthāpayāmāsa gurvvirīṁ śrīmān śrīnātha-vīrīyaḥ sthagita-daśa-diśān nāṭya-śālāṁ chhalena 1

(Dirghasi Inscrip. of Vanapati, lines 14-15, Ep. Ind., Vol. iv, p. 316.)

NĀBHĪ-VĪTHĪ—A road proceeding from the central part of a village or town.

Brahma-bhāga-vṛiddhyā vīthir nābhī-vīthīti kathaye 1

(Kāmikāgama, xxv, 1.)

NARANĀ—A temple of Viṣṇu.

(Note on a Tamil Inscription in Siam, Hultsch, J. R. A. S., 1913, pp. 337–339.)

NĀRĀCHA—A road running towards the east.

Prāṅ-mukhā vīthayaḥ sarvā nārāchākhye(ā i)ti śrīmān 1

(Kāmikāgama, xxv, 3.)

NĀLA—A canal or gutter, channel, lotus stalk (M., xix, 144, 148; 153, etc.), a tubular vessel of the body (M., l, 198, 201, 205, etc.), middle, central (M., xxxiii, 360, xliv, 14).

In connexion with the phallus.—(M., lii, 294-296, etc.)
HINDU ARCHITECTURE

NĀLA-GEHA—A canal-house, channel, middle chamber, central hall.

... Bhitti-geham ihochyate
Tri-chatusha-şad-bhagaṁ saptāṁśaṁ kuḍya-vistāram
Śesham tu nāla-gehaṁ tu... (M., xxxiii, 359, 360.)

NĀLANDA—The famous Buddhist institution at Bihar, comprising several vihāra, sangrama, 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 Tsang, I-tsing, Tibetan writers, Excavations, Archaeological Survey, and Sankalia); see under Vīśvavidyālaya.

NĀLIKĀ (see NĀLA)—A canal, the lower leg.

Ekāṁśaṁ tad-dhataṁ bhitti-tāraṁ śesham cha nālikā (M., xxxiii, 438.)

The lower leg.—(M., xlv, 42, etc.)

NĀLIKĀ-GARBHA—A rectangular hall of the length twice the breadth.

Nālikā gabbho ti bitt harato dvīgaṁṭita-gunāyamo 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-GRĪHA (see NĀLA-GEHA)—A canal house. (M., xix, 98, etc.)

NĀLĪ (see NĀLIKĀ)—A canal, a gutter.

Geha-tāre tu saptāṁśaṁ nāli-tāraṁ yugāṁśakam (M., xix, 115; see also 116.)

NĀSĀ—A nose, a nose-shaped object, the upper piece of a door, a vestibule.

Vijñeyā nāsikā nāsā dvārordhva-dāru cha (Amarakōśa, ii, ii, 13.)

In connexion with the base:
Grāhādi-chitra-sarveshaṁ kshudra-nāsādi-bhūshitam (M., xiv, 236, etc.)
NĀSIKĀ-(SI) (see Nāśa)—A nose-shaped architectural object, a vestibule, an open court or porch before a house, a hall next to the entrance to a house, a bracket.

In connexion with the pillar (M., xvi, 76, 77, 90, 120, etc).
Some component part of a building (M., xvii, 207; xix, 174, etc.).
Chatur-dikshu chatur-nāsi (M., l, 284).

Suprabhedāgama, xxxi (referring to a class of buildings):
Chatush-kūṭās chatuḥ-sālās chatvāraḥ pārśva-nāsikāḥ (48)
Mukha-nāsi tathā yuktām dvā-daśām chānau-nāsikāḥ (49)
Chatur-nāsi-samāyuktām anu-nāsi-daśāśāhṭakam (51)
Kūṭa-sālā-samāyuktā punaḥ pañjara-nāsikā (52)
Pārśvayor nāsikā-yuktāṁ tan-madhye tanu(byvanu)-nāsikā (79)
Eka-nāsikāyā yuktām pañjaraṁ samudāhṛitam
Kūṭesuḥ nāsikā-yuktāṁ koshṭham etat prakṛītītaṁ (80)

Kāmikāgama, LV (eight kinds of Nāsikā):
Nāsikā tv-ākṣhṭādhaḥ jñeyā tasyādau sīṁha-samājītam
Sārdha-pañjaram anyat syāt tṛtiyāṁ matam (132)

Shaped like the nose (M., xxxiii, 541).
Its height ends by the fore-part of the dome (M., xxxiii, 549).
See also M., xxxiii, 550–561.

Shaped like śāla, śīkhā, circular, galakūṭa (M., xxxiii, 552–553).
Nīryūha-pañjaram paśchāt pañchāmaṁ lamba-nāsikam
Simha-srotairm tu shashaṁ syāt khaṇḍa-nīryūhakaṁ tathā
Jhasa-pañjaram anyat syāt tāsāṁ lakshaṁ uchyate (133)

They are also called pañjaras:
Sarveshāṁ pañjaraṁ tu mānām evam udāhṛitam (149)
The details of these nāsikās or pañjaras (ibid., 134–146).
Śīṣṭā-prāśāda-nīvṛāṅga-vipulāṁ sama-nirgamam
Shaṭ-vargā-sahitam śaktī-dhvayor mukha-paṭṭikām (134)
Vediṅkā-jaṅkā-sambhā-raśitaṁ sīṁha-pañjaram
Tri-daṇḍā-ḥtā-chatur-daṇḍā-paryantāṁ vipulāṅvītaṁ (135)
Yathārādhaṁ samhyuktāṁ sūchi-pāda-dvayāṁ dvijāṁ
Sarveshāṁ pañjaraṁ tu madhyame saṁprayojayet (136)
Dhāmni prāsādaṁ āśīlṣṭāṁ sanīvṛāṁ chārdha-nirgatam
Aḥdiṣṭāhāṁda-paṭicchāṅga-śaktī-dhvaya-saṃvītaṁ (137)
Mukha-paṭṭikayopetam vediṅkā-jaṅkāṅvītaṁ
Karna-pāda-yutaṁ sārdha-pañjaraṁ tu vidhīyate (138)
Prāgyad vipulā-samhyuktāṁ pāda-nirgamāṅvītaṁ
Tri-bhāgaṁ nirgatam vaṁ pṛītā-spaṭiṅka-saṁnībhāṁ (139)
Pañjarasyādīmaṁ śeṣa(m) ṣaṁgyad uṣṭī, prāgyad atra saṁmīritam (140)
Śvānurūpa-śikhāsv-aṅgāṃ śīṣṭā-nīvṛāṅga-karnaṁ (140)

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NĀHA-LIŃGA—A kind of phallus.

Āchārya-hastena vā liṅgam śīshya -(sy)a s tu nāha-liṅga-vat I

(M., LI, 335 ; see details under Liṅga.)

NIGAMA—A town, the quarters inhabited by traders, a market.

(M., x, 42 ; see details under Nāgara.)

Cf. Nagara-nigama-jana-padānām—'towns, marts and rural parts (e. g. Grāma-nagara-nigama, Harshācharita, 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 phalaka-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.

Vājanāṁ chaika-bhāgena nidrēkā vājanāṁ tribhiḥ II

Vājanāṁ chaika-bhāgena tathā nidrā tri-bhāgataḥ II

(Kāmikāgama, LV, IO, II.)-

NIDHĀNA—A store-room, a treasury.

Vimāna-sāleshu cha maṇḍapeshu nidhāna-sadmeshv-api gopuresh. vapi I

(M., xiv, 397-400.)
NIB(-V)IḌA—An ornament covering the lower part of the pent-roof, a moulding.

Agrāṁ vikāsitābham syān mūlam cha nibiḍānvitam i
(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-ahṣena nimnākam i
(M., l, 285.)

The depressed part of the chin:
Hanvantāṁ tad-dvayor madhye nimna-tūṅgaṁ śivāyatam i
(M., xlv, 103.)

NIRGAMA—The projection.

(1) Mānasāra :
The projections of the mouldings of the base (M., xiv, 385-412 ; see under Adhisṭhāna).
The projections of the mouldings of the pedestal (M., xiii, 128-146 ; see under Upāpiṭha.)
The projection of the (whole) pedestal (ibid., 20-35).
Cf. Nirgamodgamane vāpi putra-nāśam avāpnyāt i—(M., lxix, 19.)
(2) Nirgamaṁ tu punas tasya yāvad vai śesha-paṭṭikā i
(Matsya-Purāṇa, Chap. cclxii, v. 4.)
Chatur-dikṣu tathā jñeyaṁ nirgamaṁ tu tatoḥ budhaiḥ i
(Ibid., Chap. cclxxix, v. 2.)
(3) Ashtamāṁśena garbhasya rathakānāṁ tu nirgamaḥ i
(Agni-Purāṇa, Chap. xlvi, v. 13 ; see also v. 14.)
(4) Nirgamas tu śukānggreś cha uchchhrāya-śīkarārdhanaḥ ii
Chatur-dikṣu tathā jñeyo nirgamas tu tathā budhaiḥ ii (9)
Bhāgam ekaṁ grihitvā tu nirgamam kalpayet punaḥ ii (10)
Nirgamas tu samākhyātāḥ śesham pūrvvaṁ eva tu ii (14)
Śukāṅghriḥ pūrvvavaj jñeyā nirgamochechhrāyakān bhavet ii (17)
(Garuda-Purāṇa, Chap. xlvii, vv. 4, 9, 10, 14, 17.)
(5) Śaḷanaṁ tu chatur-dikṣu chaika-bhāgāditaḥ kramāt i
Pāda-bhāga-vivriddhyā cha ashta-bhāgāvasānākam ii (101)
Vinirgamasya chaṁyo tad-vṛddhyā tasya vistaraḥ ii (102)
Nirgamo gopuraṁāṁ tu prākārd bāhyato bhavet ii (127)
(Kāmikāgama, xxxv, 101, 102, 127.)
HINDU ARCHITECTURE

NIRVĀSA-MANḌAPA

Madhyāgāra-vinishkrānta-nirgamaṇa samanvitaḥ "
Nirgamas tu dvi-bhāgena vistāra-dv(a)yauḥsa-mānataḥ "
(Kāmikāgama, xlv, 24, 26.)

Adhyardha-dvi-tri-danḍo vā nirgamaś chodgamo bhavet "
(Ibid., liv, 21.)

(6) Sarveshām eva pādānāṁ tat-pādaṁ nirgaṁ bhavet "
Of all columns the projection is one-fourth of the height.
(Suprabhedāgama, xxxi, 65.)

NIRGALA—A part of a swing, a moulding.
Āyase nirgalam kuryād yojajet rajjum eva vā "
Vastrordhve chaika-hastāntaṁ dolāyā phalakāntakam "
Tad-ūrdhve vājanāntaṁ syān nirgalāyāmam īritam "
Nirgalāgre dvayāgram syāt phalakā-valayānvitam "
(M., l, 168–171.)

NIRETANA—The forepart of the branch of an ornamental tree (kalpa-vṛkṣa).
Gf. Bhṛmarair abhirāyuktaṁ sarva-śākha-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) Niryāhādyair alāṅkṛitya (M., xlix, 186, etc.).
(2) Rāmāyaṇa :
V. 9, 20 : Vīmānair hema-niryūḥaiḥ "
V. 9, 58 : Chāru-torana-niryūhā (laṅkā) "
(3) Mahābhārata :
I. 43, 44 : Dvāra-torana-niryūḥair yuktāṁ nagaram "
I. 7, 96 : Aneka-vidha-prāśāda-harmya-valabhī-niryūhā-śatasaṁ-kulaḥ (nāga-lokāḥ) "
(4) HarivāmSa (Pet. Dict.), 5021 (5015, 5018, 5023) :
Nagaryāḥ paśchimaṁ dvāram uttaraṁ nāga-dvāraṁ pūrvarn nagara-niryūhaṁ dakshīṇaṁ nagara-dvāram "

NIRVĀSA-MANḌAPA—A pavilion for banishment, a private room.
Tat-pure’lindam ekāṁsam athavā nirvāsa-maṇḍapam "
(M., xxxiv, 326, etc.)
NIRVYŪHA—A cross circle, a small tower.
   \( \text{Gf. Mahā-vāraṁ vimānordhvē nirvvyūhānana-saṁyutam} \)
   \( (Kānikāgama, \text{xlv}, 17.) \)

NIVĀTA-BHADRAKA—A class of chariots.
   \( (M., \text{xlIII}, 113; \text{see under RATHA.}) \)

NIVEŚANA—A resting place, a stall for cattle, a colonial settlement.
   \( (R.-V., 19, 9; \text{vii, 19, 5.}) \)

NISHADAJA(-DHA)—A class of pavilions, a type of building.
   \( (M., \text{xxxIV}, 152; \text{see under MANḍAPA.}) \)

A class of buildings without the kūṭa-sālā (top-hall) but with eight other halls and eight aviaries:

Prāsādo nishadhas tatra kūṭa-sālā-vihinakah
Asḥa-sālā-samāyuktaḥ chāshṭa-pañjara-saṁyutaḥ

\( (\text{Suprabhedāgama, xxxI, 45.}) \)

NISHADYĀ—A bedstead, a couch, a hall, a shop, a market place.
   \( (Siśupāla-vadha, \text{xvIII, 15, etc.}) \)

NISHIDHI (see NISADDHI)—A monument.

NISHKAŁA—A site plan.

Yugmam nishkalam proktam ayugmaṁ sakalam tathā

\( (M., \text{vII, 73; see under PADA-VINYĀSA.}) \)

NISHKĀSA—A verandah, a portico, a balcony, a projection.

Prāg-grivah paṁcha-bhāgenā nishkāsas tasya chochyate
Kārayet sushiram tadvat prākārasya tri-bhāgataḥ
Prāg-grivah paṁcha-bhāgenā nishkāsena viśeṣataḥ
Kuryād vā paṁcha-bhāgena-prāg-grivāṁ karṇa-mūlataḥ

\( (\text{Matsya-Purāṇa, Chap. cCLXIX, vv. 24-25.}) \)

NISADDHI(NISĪDI) (see NISHIDHI)—A house for rest, a tomb, a monument.

(1) Rāmi setṭiyara Nisīdi—‘The Nisīdi of Rāmi setṭi.’

‘Nisidi is given by Sanderson as a bill of acquaintance; Dr. Bhau Dāji (\text{Journ. Bom. Br. R. As. Soc.}, Vol., \text{ix}, p. 315, Inscription, no. 4) translates it by house of rest, on the analogy of an inscription in the Udayagiri cave in Orissa; this is probably its meaning as used here.’ Dr. Fleet.—Sanskrit and old Kanarese Inscript. no. \text{LVI, Ind. Ant.}, Vol. \text{vIII}, p. 246, note 48.)

\( (\text{Ep. Carnat.}, \text{Vol. II, Inscriptions on Chandragiri, Vindhyagiri and in the town.}) \)

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(2) 'Erected a stone hall for gifts in Jinañathapura and set up a tomb (nisidhiyam) in memory of the Mahā-maṇḍalāchārīya Devakirtti Paṇḍita 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 (nishedhyālayam) to endure as long as sun, moon and stars continue.' (No. 42 ; Roman Text, p. 16, line 10, Transl., p. 124, line 4.)

(5) 'Raised a tomb (nisidhigeham) 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 Saiddhāntika.' (No. 90 ; Roman Text, p. 73, line 23 ; Transl., p. 159, line 1.)

(7) 'He, from devotion to his guru, set up his tomb (nishayām). (No. 105 ; Roman Text, p. 80, line 27 ; Transl., p. 165, line 30.)

(8) 'Māṅkabbe Ganti had erected a tomb (nisidhigehadayam) 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 Siḍḍeśvara and set up this monument (nisaddhi).'—(Ep. Carnat., Vol. vii, Honnāli Taluq, no. 70 ; 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. Chāṭkhil Noakhali.
NIHĀRA (see Prākāra)—A court of the compound, a courtyard.
Dvitiyam anta-nihārā cha madhyama-hārā tṛitiyakam
(M., xxxi, 11.)

NĪDA—A nest, a lair, a covered place.
In connexion with buildings:
Nidasya chādho grīvo-vātāyanāṁ kārayet
(M., xviii, 329.)
Toraṇair niḍa-bhadrādi-mule chordhve cha bhūshitam
(M., xx, 64.)

NĪPYA(? RA)—The lower portion, the end, the border as of a cloth
(Mayamata, xxxiii, 62, 63, 64.)

NṛITTÁ(-TYA)-MANḌAPA (see MANḌAPA)—A detached building used as a music hall, a pavilion.
Nṛipānāṁ abhishekārthām maṇḍapaṁ nṛittra-maṇḍapaṁ
(M., xxxiv, 38, etc.)
A pavilion generally in front of a temple, where religious music
is preformed (Suprabhedāgama, xxxi, 96, 98; see under MANḌAPA).

NETRA—The eye, a side portico or porthole, gable-window
(M., xxxiv, 396), a wing (M., xxv, 101), face (M., xxxv, 257-260).
Same as LALĀTA (M., xxxv, 257-260).

NETRA-KUṬA (see KARNA-KUṬA)—A front apartment, a side-hall, a corner-tower.
Pradhānāvāsa-netrastha-netra-kūṭa-dvayaṁ nyayet
(Kānikāgama, xxxv, 75.)

NETRA-BHAḌRA (see MUKHA-BHAḌRA)—A side tabernacle, side porch, portico.
Parito’lind(r)a-bhāgena vāraṇāṁ mukha-bhadram 1
Athava netra-bhadram syät 1—(M., xxxiv, 251-252.)
Karṇaika-kara-bhadram syāt sālāgre netra-bhadram 1
(M., xxxv, 246, etc.)

NETRA-BHITTĪ—A side-wall.
Dakshiṇe netra-bhittau vā grabhādhanāṁ prakṛtitam
(Kānikāgama, xxxv, 46, etc.)

NETRA-ŚALĀ—A side-hall.
Tad-adho bhu-praveśe tu tad dvārasīyāvasānākam 1
Shaṇṇāṁ vai netra-sālānāṁ antarāle cha vā sthalam 1
(ībid., 81.)
Tach-chhālāyā dvi-pārśve tu netra-śāla sa-bhadram 1
(M., xxvi, 40, etc.)
HINDU ARCHITECTURE

NEPHATHYA-GRIHA—The green-room in a theatre (see details under NĀTYAGRĪHA).

NEMI (see Prākāra and Pradakśiṇa)—The circumference, a surrounding verandah or balcony.

(1) Nemīḥ pādena-vistīrṇā prāśādasya samantataḥ
   (Agni-Purāṇa, Chap. civ, v. 7.)

(2) Nemīḥ pādena vistīrṇā prāśādasya samantataḥ
   Garbham tu dvi-guṇāṁ kāryyaṁ nemyā mānaṁ bhaved iha
   (Garuda-Purāṇa, Chap. xlvi, vv. 19-20.)

PAKSHA-(KA)—A side, a flank, a footpath.

In connexion with staircases (M., xxx, 100, etc.).
In connexion with streets:

Evam vithir dvi-paksham syān madhya-rathyaika-pakshakā

(M., xi, 350.)

In connexion with walls:

Anyat sālam tu sarveshāṁ chaika-pakshālayākshma-kramāt
Anyat sālam tu sarveshāṁ ālayārtham dvi-pakshakam

(M., xxxvi, 86-87.)

Compare chatus-pakshāṁ iva chhadih (square roof), and
Yā dvipakshā chatush-pakshā shat-pakshā yā nirmāyate
Ashtā-pakshāṁ daśa-pakshāṁ sālam mānasya patnīṁ agnir garte
ivāsaye

(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
Pakshaghanam aparayā varjitaṁ suta-dhvaṁśa-vaira-karam

'A building lacking a southern hall is called chulli; it causes loss
of prosperity, one in which there is no western hall (the so-)called
Pakshagha, occasions the loss of children and (the) enmity.'—(Brihat-
Sanhitā, lxxi, 38, J.R.A.S., N. S., Vol. vi, p. 286.)

PAKSHA-ŚĀLĀ—A side-hall.

Madhya-koshtiḥasya śāle tu bhadra-śālā viśeshataḥ
Paksha-śālānvitam vātha ārdhva-śālānvitam tu vā

(M., xxxiii, 518-519.)
PAŃKA—A moulding of the pillar.

Śikharasyordhve paṭṭochchham uttarochcham samaṁ bhavet ।
Tad-ūrdhve vājanaṁ paṅkaṁ nimnaṁ kumbhaṁ saḍandakam ।
(M., xv, 126-127.)

In connexion with joinery:
Eka-rūpa(ṁ) cha paṅkaṁ cha vidhiḥ syād eka-rupakam ।
(M., xvii, 153.)

PACHANĀLAYA—A kitchen, the refectory of a temple.

Devānāṁ pachana-mandapam—‘built a beautiful stone temple with
the toraṇa-gate and the surrounding walls, having provided the temple
with a flower garden, kitchen, pond and suitable environs.’—(Ep. Carnat.,
Vol. x, Kolar Taluq, no. 132 ; Roman Text, p. 54 ; Transl., p. 49.)

PAŃCHA-TALA—The fifth storey, the five-storeyed buildings.
(M., xxiii, 1-55.)

A description of the fifth storey (M., xxxi, 48-51).
The eight classes (ibid., 1-48 ; see under PRĀSĀDA).

PAŃCHA-PRĀKĀRA-HARMYA—The various attached and
detached buildings constructed in the five courts into which the whole
compound is divided (see PRĀKĀRA).
(M., xxxi, 2.)

PAŃCHA-BHŪMI (see PAŃCHA-TALA)—The fifth storey, the five
storeyed buildings.

PAŃCHA-ŚALĀ—The enclosure wall of the fifth court.
(M., xxxi, 28, 29.)

Cf. Tataḥ paṅchama-sāla cha mahā-maryādim īritam ।
(M., xxxi, 13, etc.)

PAŃCHĀYATANA—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., i, 50-55), their
architectural description (ibid., 213-288).—(Kānikāgama, lv, 134-146 ; see
under Nāśikā.)

PAŃJARA-ŚALĀ—A small top-room, a small window, a class of
storeyed buildings, a type of bedstead, a moulding, a nest-like
architectural object.

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PLAN CAGE FOR PARROT.

PANJAR IN COLUMNS.

PANJARA

PANJARA AS FALSE WINDOW.
(1) Mānasāra:
A small room above the dome (stūpi):
Etat pañjara-sālāṁ cha padmam ekaṁ śikhā-trayam I
(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 I
(M., xix, 57; see also 178, etc.)

(2) Kānikāgama, xxxv, 75:
Pañjara-dvitayaṁ kāryaṁ karna-kūṭa-samodayam II

Ibid., L, 92:
Kūṭa-sālāṁvitaṁ yat tu pañjaraṁ cha samanvitam (vimānam) II

Ibid., LV, 196–198 (the synonyms of the pañjara):
Pramāṇa-bhavanaṁ karmarpāsādayāśṭakam tathā I
Sabheța kūṭa-nāma syāc chhāyā valabhi(r) eva cha II
Brahma-dvāraṁ tato madhye maṇḍapaṁ koshṭhake matam II
Rīju-vaktraṁ dvijāvāsan kṛdaṁ syat simha-vaktrakam I
Pañjarābhidhānaṁ syat II—(See further details under Nāsikā.)

(3) Sūprabhedāgama, xxxi, 80:
Eka-nāsikāya yuktai pañjaraṁ samudāhritam I
Kūṭēśha nāsika-yuktai koshṭham etat prakīrtitam II

(See also v. 79, under Nāsikā.)

(4) 'Between the "karna-kūṭa" and "śālā" are found some kinds
of little windows called pañjara.'—(Dravidian Arch., by Jouveau-Dubreuil,
ed. S. Krishnaswami Aiyangar, p. 5.)

(5) 'His son Kanṭala-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 lipī-śasana
made and set up it.'—(Ep. Carnat., Vol., vi, Channegiri Taluq, no. 17,
Transl., p. 180; Roman Text, p. 317.)

xxi, Plates xxvi, xcviI).

(7) See Mysore Arch. Report (1915–16, p. 22, Plate x, fig. 2).

(8) See Cunningham: Arch. Surv. (Vol. i, Plate v, p. 6).

PAṬṬA— A band, a fillet, a moulding of the base, etc., an
PAṬṬIKA— ornament for the body, a crown, a diadem,
PAṬṬI— a turban, an upper garment, a cloth, a plate,
a slab, a seat, a junction, a town, an edict, a lintel (M., xix, 149),
a staircase (M., xxx, 140–143), a spoke (M., xlili, 11).

(1) ‘It is often confounded with the moulding called “vājana”
especially in pedestals and bases as it appears to be of the same form
to be used in the same situation, and to have the same height and
projection with the latter, but when employed in architraves and
friezes its height and projection increases considerably.’—(Rām Rāz,
Ess. Arch. Hind., p. 25.)

(2) In connexion with the plough: phāla-paṭṭa, tri-paṭṭa, madhya-
paṭṭa (M., v, 52, 61, 73).
In connexion with the foundations:
Paṭṭikāntaṁ kshipech chāpi vinyaset prathamesṭakam 1
(M., xii, 203.)
A crowning moulding of the pedestal (M., xiii, 5, 49, 82, etc.;
see the lists of mouldings under Upapīṭha).
A moulding of the base (M., xiv, 13, 26, 48, etc.; see the lists
of mouldings under Adhisṭhāna).
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 samyuktam kaṭi-prante sa-paṭṭikā 1
(M., l, 27; see also 28, etc.)
Athavā ratna-paṭṭam syat svarṇa-tāṭaṅka-karṇayoh 1
(M., liv, 47.)

Compare ‘Paṭṭa-dhara,’ and ‘Paṭṭa-bhāj,’ meaning kings, with
special crowns.—(M., li, 3, 4.)

(3) Bhāgais triḥṣis tathā kaṇṭaḥ khanṭha-paṭṭas tu bhāgataḥ 1
Bhāgā (?) go bhvāsams ārdhva-paṭṭas cha śesha-bhāgena paṭṭikā 11
Nirgamas tu punas tasya yāvad vai śesha-paṭṭikā 11
‘The neck (of the pedestal of an idol or phallus) is made of
three parts and the band of the neck of one part. The abhyāsa
(?) is one part, the upper band is also one part, and the remaining
part is paṭṭikā (fillet or band). Its projection should extend as
far as the last paṭṭikā.’—(Matiya–Purāṇa, Chap. cclxii, vv. 3, 4.)

(4) Vedikām prastara-saṁāṁ saḍ-aṁśikṛitya bhāgaśaḥ 1
Ekāṁśaṁ prati-paṭṭaṁ syād aṁśābhyaṁ antari bhavet 11
Ūrdhva-vājanam ekāṁśaṁ aṁśaṁ tat-paṭṭikā bhavet 1
Ūrdhva-paṭṭaṁ tad-ekāṁśaṁ antari kusumair yutā 11
(Vāstu-vidyā, ed. Gaṇapati Śastri, ix, 23, 24.)
Polakesir apy-avādīd anujān pratibaddha-paṭṭam avantu

Pulakesi too declared to his brethren (in the presence of his vassals) that they were to support the encircling diadem of his sons and grandsons.

PATTANA(-NA) (see PATTANA)—A town, a commercial city accessible by water-ways.

(1) Kauṭiliya-Artha-sāstra (Chap. xxii, p. 46, footnote):

Pattanāṁ sākaṭair gamyam ghāṭikair naubhir eva cha
Naubhir eva tu yad gamyaṁ paṭṭanaṁ tat prachakshate
Drona-mukham jala-nirgama-praveśāṁ paṭṭanaṁ ity-arthaḥ

(Rāyapaśeni-sūtra-vyākhyāne, p. 206.)

(2) Karya-vikraya-saṁyuktaṁ abdhi-tīra-saṁāśritam
Desāntara-gata-janaṁ nānā-jāṭibhir anvitaṁ
Paṭṭanaṁ tat saṁākhyātāṁ vaisyaṁ adhyuṣhitam

(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).

Nija-paṭṭa-bandha-samaye—at the time of his coronation.


Godāvari-taṭa-saṁiṣṭhetā Kapitthakagrāme paṭṭa-v(b)andha-mahotsave tulā-purusham āruhya.

‘The term Paṭṭabandha, which literally means “binding of the fillet” has been generally supposed to signify “coronation ceremony.” But, it does not suit here.’—Mr. D. R. Bhandarkar.—(Cambay Plates of Govinda IV, line 46, Ep. Ind., Vol. viii, pp. 40, 27, note 2.)

Sri-paṭṭa-bandhotsavāya 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-daśa-varshe tu janmanaḥ paṭṭam
Yo’dhād udaya-girindro ravim iva lokānurāgaya

‘Put on to please the world the fillet (crown) in the twelfth year of (his) birth.’
Niravadya-dhavalaḥ Kaṭaka-rāja-patṭa-śobhita-lalāṭaḥ—' (his son was) Niravadyadhavala, whose forehead was decorated with the fillet (crown) of Kaṭakarāja.' Dr. Hultzsch.—(Maliyapundi grant of Ammaraja II, lines 40, 45, Ep. Ind., Vol. ix, pp. 53, 55, 56.)

PATṬA-ŚĀLĀ—A religious establishment.

See Mandhata Plates of Jayasimha of Dhara (line 11, Ep. Ind., Vol. iii, pp. 49, 47).

Cf. ' (To provide) for the eight kinds of ceremonies of the god Mallinātha of the paṭṭa-śāle(lā) which they had made within precincts of that Śāntinātha basadi.'—(Ep. Carnat., Vol. v, Part 1, Belur Tuluq, no. 129; Transl., p. 86; Roman Text, p. 193.)

PANḍI-ŚĀLĀ—A kind of hall, a two-storeyed mansion consisting of a single row of building which look like a broken staff at the forehead part above the second storey.

(M., xxxv, 97; see details under ŚĀLĀ.)

PATTANA (see PaṭṭANA)—A village, a town, a commercial city on the bank of a river or sea, a new settlement.

(1) A village inhabited mostly by traders (Vaśyas).

(M., ix, 456–457.)

A town (M., x, 40).

A seaside commercial city:
Abdhī-tīra-pradēṣe tu nānā-jāti-grīhaṁ vṛtataḥ
Vanig-jātibhir ākīrṇam kraya-vikraya-pūritam
Ratnair dvīpāntaraṁ nityaiḥ kṣauṃaiḥ karpūrādibhiḥ
Etat pattanaṁ ākhyātaṁ vaprāyata-samaṇvitaṁ

(M., x, 63–66.)

(2) A seaside commercial city inhabited mostly by tradesmen.

(Kāmikāgama, xx, 8, 9; see under PaṭṭANA.)

(3) Kaustīliya-Artha-śāstra (Chap. xxii, p. 46, footnote):
Pattanaṁ sakaṭair gamyaṁ ghāṭikair naubhir eva cha
Naubhir eva tu yad gamyaṁ paṭṭaṇāṁ tat prachakshate

(īśaṇapati-sūtra-vaṭṭhāna, p. 206.)

(4) Pattanāṇī jala-sthala-pathayor anyatara-yuktāni

(Praśna-vaṭṭhāraṇa-sūtra-vaṭṭhāna, p. 306.)

(5) Tad-bhuktau pattanaṁ ramaṇāṁ śāmbāḷi-tīsī nāmakāṁ

(The Chahanas of Marwar, no. iv, Sevāḍi stone inscrip. of Katukarāja, v. 6, Ep. Ind., Vol. xi, p. 31.)

(6) Pīriya-Rājaiya-Devā, son of—, caused this town (paṭṭana) to be rebuilt and gave it the name of Pīriyarāja paṭṭana (paṭṭana in
HINDU ARCHITECTURE

PATRA-PATTA

the text) after himself. . . . Whoever calls it Siṅgapatṭana is guilty of killing his father and mother.'—(Ep. Carnat., Vol. iv, Hunsūr Taluq, no. 15; Transl., p. 84; Roman Text, p. 135-136.)

(7) Dva-triṁsā(t) tu velāvumam ashtāda-patṭanamum bāsashṭi yoga-pithumum—' (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 Teridāl, 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 Kanarese Inscrip. at Terdāl, 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, ghaṭikā-sthānas (religious centres), the supports of dharma and mines of enjoyments, moats which were as if the sea being overcome had returned here on account of the collection of gems, groups of the lotus faces of beautiful women fair as the moon (grāma-nagara-kheḍa-kharvvaṇa-maḍamba-droṇa-mukha-pura-pattana-rāya-dhāni), on whatever side one looked in these nine forms did the Kuntala deśa shine.’

(It should be noticed that the passage within brackets is almost indentical with the corresponding passages in quotation no. 8 above).—(Ep. Carnat., Vol. vii, Shikārpur Taluq, no. 197; Transl., p. 124, para. 1, last seven lines, Roman Text., p. 124, line 27 f.)

PATA—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. Vatsarārambha-lekharthaḥ 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 Brūshaṇa.

PATA-PATTA—A leaf-shaped diadem, a moulding.
A turban or crown (M., xl, 16).
A moulding of the base (M., xiv, 345).

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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 patraśiṣ chitrītaṁ patra-toraṇaṁ 11

(Kāmikāgama, lv, 64.)

PATRA-BANDHA—A type of entablature (see details under Prastara).

Pāda-vistāra-saṁyuktām patra-bandham iti śrītām 1

(Ibid., liv, 6.)

PATRA-VALLI-(KA)—A moulding of the entablature (M., xvi, 54), of the arch (M., xlvi, 65).

See more details under Prastara.

PATHA—A road, a street, a way, a path.

(i) Kautiliya-Artha-sāstra (measures of various paths):

Antareshu dvi-hasta-vishkambham pārsve chatur-guṇāyamam anuprākāram ashtā-hastāyataṁ deva-patham kārayet 1

Dandaṃantarā dvi-dandaṃantarā vā chāryāḥ (ashta-hasta-pramāṇa-margaḥ-Rāyapaseni-sūtra-vaṅkhyāne, p. 13) kārayet 1

Bahir jāu-bhāgināṁ tri-sūla-prākāra-kūṭāvapāta-kaṇṭaka-prati-sarādi-prīṣṭha-tāla-patra-śriṅgāṭaka-śva-damśṭrārīga-lopaśkandaṇa-pādukāmbarīsodapānakaiḥ chhanna-patham kārayet 1

(Chap, xxrv, p. 52-53.)

Trayaḥ prāchīnā rāja-mārgās traya undichinā iti vāstu-vibhāgāḥ 1

Sa-dvā-daśa-dvāro yuktodaka-bhūmich-chhanna-pathah 1

Chatur-dandaṃatratrā rathyā rāja-mārga-droṇa-mukha-sthāntyā-rāṣṭra-vivitā-pathah 1

Sayoniya-vaṃśa-smaśāna-grāma-pathās chāṣṭha-dandaḥ 1

Chatur-dandaḥ setu-vanapathah 1

Dvidandalo hasti-kshetra-pathah 1

Paṇchārataḥyo ratha-pathahās chatvāraḥ paśu-pathah 1

Dvau kshudra-paśu-manushya-pathah 1

(Chap. xxv, 54-55.)

PADA—A part, the foot, a plot of the site plan (see Pada-vinyāsa).

(i) Vāstu-yāga-tattva by Raghunandana quotes from the Liṅga-Purāṇa without further reference:

Chatuḥ-shaśṭi-padaṁ vāstu sarva-deva-grihāṁ prati 1

Ekāśītaḥ-padaṁ vāstu mānushaṁ pratisiddhidam 11

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(2) Brähat-Saṁhitā (LIII, 42):

Ekāśīti-vibhāge daśa daśa pūrvottarāyata rekhaḥ

Varāhamihira apparently does not give different rules for temples and residential buildings.

(3) The** foot; the site plan (M., LVII, 47, etc.; VII, 1-267; see under PADA-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 Pañācha or Pechaka; the third, Pitaka, is of 9 plots; the fourth, Mahāpita, is of 16 plots; the fifth, Upapita, is of 25 plots; the sixth, Ugra-pita, is of 36 plots; the seventh, Sthaṇḍila, 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, Sthāṇṭya, is 121 plots; the twelfth, Deśya, is of 144 plots; the thirteenth, Ubhaya-chaṇḍita, is of 169 plots; the fourteenth, Bhadra, is of 196 plots; the fifteenth, Mahāsana, is of 225 plots; the sixteenth, Padma-garbhā, is of 256 plots; the seventeenth, Triyuta, is of 289 plots; the eighteenth, Karnaśataka, is of 324 plots; the nineteenth, Gaviita, is of 369 plots; the twentieth, Surya-vaśālaka, is of 400 plots; the twenty-first, Susanīhita, is of 441 plots; the twenty-second, Supratikānta, is of 484 plots; the twenty-third, Viśālaka, is of 529 plots; the twenty-fourth, Viṇara-garbhā, is of 526 plots; the twenty-fifth, Viveśa, is of 625 plots; the twenty-sixth, Viṇula-bhoga, is of 676 plots; the twenty-seventh, Viṇarakānta, is of 729 plots; the twenty-eighth, Viśālāksha, is of 784 plots; the twenty-ninth, Viṇara-bhakti, is of 841 plots; the thirtieth, Viśveśa-sāra, is of 900 plots; the thirty-first, Iśvarakānta, is of 961

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plots; and the thirty-second, Chandrakânta, is of 1,024 plots (M. vii, 2-50, see also 51—271).

(2) Nagara-grâma-durgâdyâ(-der) griha-prâsâda-vriddhaye ।
Ekâśiti-padair-vastu(m) pûjayet siddhaye dhruvam ॥
(Agni-Purâna, 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 xli (site plan of Slab temples of Kundalpur); Vol. xxii, Plate xvii (site plan of Jaina temple of Naulakha, mark the Svastika figures); Vol. xii, Plate v (plan of a temple); Vol. xvii Plate xxi (peculiar plan of a temple).


PADMA-(KA)—A lotus, an eye, a moulding, a cyma recta, a cyma reversa or reversed cyma also called ogee or talon (see Gwilt, Encycl., figs. 869, 869), a site plan, a pavilion, a type of village, a class of buildings.

(1) The moulding, called Padma (abja, ambuja or saroruha, etc.), literary lotus, is supposed to resemble a petal of that flower. It is a sort of compound figure, partly convex and partly concave; and its section is composed of two opposite curves, meeting at the bisecting point of a line drawn between the points of recess and projection, and very much resembling the "cyma recta" and "cyma reversa" of the Western architects. This moulding is distinguished into greater and less, and forms the principal ornaments of Indian architecture. It is generally employed, in detached pairs, in bases and cornices, one facing the other in opposite directions, and is formed upright or the reverse according to its situation, either as a crowning member of the former or the supporting ornament of the latter. The concave part of it, when placed with its bottom reversed, is often so designed as to project forward or rise up, after having touched as it were, the fillet below, with a small perpendicular curvature, resembling in shape the petal of the lotus, with its pointed head somewhat inclined towards the top. In some specimens, this moulding is placed at the base of columns, and looks very much like an apophyge or ogee of the Ionic and Corinthian orders being formed either with a curved line having more or less convexity at the top, or with an upright tangent to the concave part below. It is sometimes made exactly in the form of an ovolo of the Western architects."—(Rām Rāz, Ess. Arch. Hind., p. 32-24.)
Mānasūra:
A site plan (M., viii, 36 f., see Pāda-vināyāsa).
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 Upāpīṭha and Adhīshṭhāna).
A type of pavilion:
Evāṁ tu padmakaṁ proktam devānāṁ pachanālayam I
Padmākhyāṁ pushpa-mañḍapam... I
(M., xxxiv, 173, 180; see Manḍapa.)
A moulding of pīṭha or the pedestal of the phallus (M., lii, 31).
A type of building which is planned like a lotus, has only one storey and one spire, and is (?) 8 cubits wide (śayānāśau):
Bṛihat-Saṁhitā, lxi, 29, J.R.A.S., N.S., Vol. vi, p. 285; see details under Stambha.)
A class of round buildings:
Agni-Purāṇa (Chap. civ, vv. 17-18; see under Prāśāda).
Garuḍa-Purāṇa (Chap. xlvii, vv. 21, 23, 28-29; see under Prāśāda.)
PADMA-KĀNTA—A special type of pillar (M., xv, 38). It is based on a seat (āśana), plinth or lotus (cyma). Its cornice or edge of the capital is decorated with opening buds. Its base is decorated with a bridge-like moulding (pālikā). The ornamental fillets are constructed and two aṅgulas (1½ inches) on all sides are adorned with foliage, jewels, flowers, etc. (ibid., 30-37).
A class of the six-storeyed buildings (M., xxiv, 3-12; see under Prāśāda).
PADMA-KEŚ(-S)ARA—A type of base, a kind of throne.
A class of bases (M., xiv, 81-94; see under Adhīshṭhāna).
A type of throne (M., xlv, 11-12; see under Simhasana).
PADMA-GARBHA—A site plan in which the whole area is divided into 256 squares.
(M., vii, 21.)
PADMA-PĪṬHA—A lotus-shaped pedestal for an image.
(M., li, 86.)
PADMA-BHADRA

AN ENCYCLOPAEDIA OF

PADMA-BHADRA—A type of throne.

\[ (M., \text{XLV}, 12; \text{see under \textit{Simhàsana}.}) \]

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.

\[ (M., \text{xiv}, 170–194; \text{see the lists of mouldings under \textit{Adhisthàna}.}) \]

A base (\textit{cf. Suprabheddgama, xxx, 18–22})

\begin{align*}
\text{Utsedham sapta-virhSat tu dvi-bhàga paṭṭikà bhavet} \\
\text{Ekànśaṁ dalam evoktam upànaṁ chaika-bhágikam} \\
\text{Jagàti tu shad-arhśa syàd dvi-bhàgàrdha-dali-kramàt} \\
\text{Ardha-bhàgaṁ bhavet skandham bhàgam úrdhva-dalam tathà} \\
\text{Tri-bhàgaṁ kumudaṁ vidyàd adho’bjaṁ bhàgam eva tu} \\
\text{Paṭṭikà chaika-bhàga ñ tu grívà chaiva dvi-bhàgikà} \\
\text{Tad-úrdham eka-bhàgaṁ tu padma-bandhàṁ tata upari} \\
\text{Dvi-bhàga paṭṭikà yà tu eka-bhàgena yojanaṁ} \\
\text{Tad vṛiteś chaika-bhàgaṁ tu padma-bandhàṁ iti śmrītam}
\end{align*}

PADMÀSANA—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 (\textit{M., xv, 67; XLVII, 19}).

A type of throne (\textit{M., XLV, 12; \text{see under \textit{Simhàsana}.}})

A lotus-shaped pedestal for an image (\textit{M., LIV, 36, etc.}).

PARATA (corrupted into \textit{Pàraṭà})—The parapet, the coping of a wall.

\textit{Cf. Bàdàviya Durggavanu mûḍaṇa pàraṭaṇavanu Chàmaràja—
‘Chàmaràja constructed the fort and the eastern parapet of that same Bàdàvi.’}—(Sanskrit and Old Kanarese Inscript., no. LXXXVII, lines 13, 14, \textit{Ind. Ant.}, Vol. x, p. 63, notes 51, 53.)

PARAMÀ-ŚADHI(-YI)KA—A site plan in which the whole area is divided into 81 equal squares (\textit{see Pàda-vinyàsa}).

\[ (M., \text{vii, 10, 72, 110; almost same in Brihat-Saṁhità, \text{LIII, 42 f.})} \]

\text{In connexion with the plan of a village (\textit{M., ix, 174}) and of a wall (\textit{M., xl, 72}).}

PARÁRTHA-LIÑGA—A phallus for the public worship.

\[ (M., \text{LI, 243; \text{see details under \textit{Liñga}.})} \]

PARIKHĀ—A ditch, a moat, a trench round a fort or town.
HINDU ARCHITECTURE

PARIKHĀ

(1) Manasāra :
In connexion with a village and a fortified city :
Vaprāṃśa-bhittirakshārthaṃ paritaḥ parikhānvitam (M., ix, 354.)

Sarvēśhām api durgānāṃ vapraś cha parikhār vṛtām (M., x, 106.)

Bāhye prākāra-saṃyuktam paritaḥ parikhānvitam (M., ix, 450.)

Paritaḥ parikhā bāhye vapra-yuktāṃ tu kārayet (M., x, 108.)

Paritaḥ parikhā bāhye kuryād grāmeshu sarvaśaḥ (M., ix, 62, etc.)

(2) Kautiliya-Artha-sāstra (Chap. xxiv, pp. 51, 56, paras. 2, 3) :
Tasya parikhās tisro daṇḍāntarā kārayet chatur-daśa dvā-daśa
daṣeti daṇḍaṇuvistirnāḥ vistārād avagāḥhāḥ pādūnam ardham vā
tri-bhāga-mulā mule chaturāśrāḥ pāśānopahitāḥ pāśāṇeṣṭkākā-
baddha-pārśvā vā toṇāntikoragās tu toyāpūrṇā vā sa-
parivāhāḥ padma-grahatiḥ.
Chatur-daṇḍāvakrishiṃ parikhāyāḥ shaḍ-daṇḍodchchhritam ava-
ruddham tad-dvīgupa-viṣkambhaṃ khaṭād vapraṃ kārayet.

Ibid., Chap. xxv, para. 1 :
Dvārāṇi bahīḥ parikhāyāḥ (Rāmāyaṇa, i, 5, 13, 15.)

(3) Durga-gambhīra-parikhāṃ durgām anyair dur-āsadām
Sarvataḥ cha mahā-bhīmāḥ śita-toyāśayāḥ subhāḥ
Agādhā grāha-sampūrṇāḥ parikhā mīna-sevītāḥ

(Yantrais tair avākriyante parikhāsu samantataḥ
Parikhās cha sātaghnyaḥ cha yantrāṇi vividhāni cha

Parikhābhīḥ sapadmabhīḥ sotpalabhīr alamkṛitam

(4) Parighe for Parikhe (Satyamangalam plates of Devaraya Ep., Ind., Vol. iii, pp. 38, 40).

(5) Durllamgha - dushkara - vibhedaviśāla - sāla-durggādha - dustara-
brahit-parikhā-paritā

‘ (The city of Kañchī) 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 Vikram-
māditya 1, v. 6, line 21, Ep. Ind., Vol. x, pp. 103, 105.)

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(6) Kanakojjvala-sāla-rasmi-jalaiḥ parikhāmbu-pratibimbaitair alam yā vasudheva vibhāti bādabārchchir vṛīta-ratnakara-mekhalā-paritāḥ

Through the mass of the rays (which issue from) its golden walls, and which are reflected in the water of its moat, this (city, Vijayanagara) closely resembles the earth, that is surrounded by the girdle of the ocean, which is encircled by the lustre of the submarine fire.'—(Vijayanagara Inscript. of Devaraja II, lines 7-8, H.S.I.I., Vol. i, no. 153, pp. 162, 164.)

(7) Durge subhma-parighhe Malavalli nāmni—‘in the fort named Malavalli, having a deep moat.'—(Ep. Carnat., 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 Śukraniti, 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 (Kautiliya-Artha-Sūstra, Chap. xxxiv, p. 53).
Chatvāro hasti-parigha—‘four beams to shut the door against elephants.'—(Ibid., Chap. xxxiv, p. 53.)

(2) Dridha-vaddha-kapātam mahā-parighavanti cha l

(Rāmāyaṇa, vi, 3, 11.)

PARINĀHA—Otherwise called Mārga, Praveśa, Pariṇāha, Nāha, Vṛiti, Āvṛiti and Nata, the width, breadth, circumference, extent.

Grīvā-madhyā-pariṇāhaḥ chatur-vimśatikāṅgulaḥ l
Nābhi-madhyā-pariṇāho dvi-chatvāriṃśadaṅgulaḥ l

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.); Kṛiṭārjunīya (xii, 20, etc.); Mṛiṣhchakaṭika (iii, 9, etc.); Mahāvīra-charita (vii, 24, etc.); Mālatī-mādhava (iii, 15: Sīla-pariṇāha, etc.); Ratnāvalī (ii, 13, etc.); Śīspūla-vadhaka (i 19, etc.).

PARIMĀṆA—The measurement of width or circumference.

(M., LV, 3-9; see under MĀNA.)

PARIRATHYĀ—A road suitable for chariots (A.-V., vii, 8, 22; xii, 1, 47).
HINDU ARCHITECTURE PARIVĀRA(-RĀLAYA)

PARIVĀRA(-RĀLAYA)—The family; the attendant deities; the subordinate temples, attached or detached, of a large religious establishment, where the attendant deities are enshrined.

(1) Mānasāra, Chap. xxxii (named Parivāra):

The temples of these deities are stated to be built round the Pra-kāra (the fourth enclosure):

Sarveshām.api.devānāṁ.prākārānta-pravīṣṭaṁ
Parītaḥ.parivārāṇāṁ.lakshanaṁ.vakṣyate'dhūnāṁ (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 Viṣhṇu are specified (lines 121-156). The temples and the attendant deities of Gaṇeṣa and Kṣetrapāla and also those of Buddha, Jīna and all such petty (kṣudra) 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 pūjāniyā prayatnataḥ

(Mahānirvāṇa-Tantra, xiii, 45.)

(3) Pārśvataḥ chāpi kartavyāṁ parivārāṅkāḷayam

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

(Kāmikāgama, l, 69.)

Parivārālayānāṁ tu kūlavat karma chāchareṇ
dālānāṁ tu chatushkoqeshv-īṣṭa-deṣe pragrihyatāṁ
Mālikā-yukta-sālāṁ chet koṣa-stambhe dvitiyake
Prathamāvaranāṁ vāpi dvitiyāvaraṇe nyaset

(Ibid., xxxi, 95, 96.)
Then follows the description of their faces and doors (ibid., vv. 131-133, see under Dvāra).

(6) ' (He) gave to the (image of) Pillaiyar Gaṇapati in the surrounding hall (parivāralaya) of the temple of the Lord Śrī Rājarājeśvara one brass spittoon (padikkam) which he had caused to be made of octagonal shape in the Ceylon fashion (Irapariśu) (and) which weighed palam.'—(Inscip. 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 Ālayattu Pillaiyar perhaps to distinguish him from the Parivāralayattu-Pillaiyar set up apparently in the enclosing verandah of the temple.'—(V. S. I. I., Vol. ii, no. 85, p. 407, last para.)

'The gold presented until the twenty-ninth year (of the king's reign) by the Lord Śrī Rājarājadeva to (the image of) Pillaiyar Gaṇapatiyār in the parivāralaya of the temple of the Lord Śrī Rājarājeśvaramudaiyār ...' 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) Pillaiyar Gaṇapatiyār in parivāralaya of the temple of the Lord Śrī Rājarājeśvaramudaiyār ...'—(Ibid., no. 88, p. 412.)

(8) Parivāra-devatā-vistaramaṁ liṅga-pratishṭheyam māḍisidam ।

'He also set up a liṅga, with the associated gods, in Bandanika.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 242 ; Transl., p. 139, para. 6, last two lines ; Roman Text, p. 248, lines 1-2.)

PARJNA-MANJUSH ś—the private dwelling of a Bhikhu within the monastery.

(W. Greiger : Mahāvamsa, p. 294.)

PARJNA—A basket made of leaves, an article of furniture.

(M., l, 47, 132–146; see details under Bhūshaṇa.)
HINDU ARCHITECTURE

PARYANIKHA—A couch, a bedstead.

Mānasāra, Chap. xliv (named Śayana):

Bedsteads are meant for the use of deities, the twice-born and all other people:

Devānāṁ cha dvi-jātināṁ varṇānāṁ śayanārthakam (1)

They are of two kinds—the small (bāla-paryanka) and the large (paryanka) (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-sālā-samāyuktā punaḥ pañjāra-nāsikā
Vedikā-jālako-petā parvatākṛitrī uchyate

(Suprabhedāgama, xxxi, 52.)

See details under PRASĀDA.

PALLANIKHA—A bedstead.

(Chullavagga, vi, 141; Mahāvagga, v, 10, 3.)

PAVANA—A type of chariot.

(M., xliii, 113; see under RATHA.)

PASTYA—A dwelling house, a stall for horses (aśvapastya), 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.)

PĀNHCHALAH—A class of the twelve-storeyed buildings once prevailing in the ancient country of Pāṅchāla (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, aṅghrika, sthāṇu sthūṇa, pāda, kampa, arani, bhāraka, and dhāraṇa (ibid., 4–6).
(2) Atha vakṣyāmī samśkhepāt pāḍa-mānaṁ yathā-vidhi l
Uttaropāṇayor madhya-gatam etat prakṛtiṁ l
(Vāstu-vidyā, ed. Gaṅapati Śastri, ix, 1.)

(3) The architrave of the entablature (Kāmikāgama, xxxv, 27; LIV, 47; see under Prastara).

(4) The comparative measures of pāḍa (pillar), adhishṭhāna (base) and prastara (entablature):

Pāḍāyāmanām adhishṭhānam dvi-guṇāṁ sarva-saṁmatam 1
Pāḍārdhaṁ prastaraṁ proktāṁ karṇāṁ prastaravat samām 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 Bhūṣaṇa.)

PĀDA-BANDHA—A class of bases.
(M., xiv, 10–32; see the lists of mouldings under Adhishṭhāna.)

A base in connexion with the bedstead:

Pāḍa-bandham adhishṭāhnaṁ sarva-jātyārhaṁ bhavet 1

Cj. Suprabhedāgama (xxxi, 23–26):

Adhishṭhānasya chotsedhaṁ chatur-viṁśati-bhājitam 1
Dvi-bāgā paṭṭikā proktā hy-upānaṁ chaika-bhāgikam 1
Shaḍ-bhāgā jagatī proktā kumudaṁ paṁcha-bhāgikam 1
Ekāṁśa paṭṭikā proktā grīvā chaiva tryaṁśakā 1
Ekāṁśa paṭṭikā viddhi (ḥ) tr(i)yaṁśa chordhva-paṭṭikā 1
Mahā-paṭṭikā tr(i)yaṁśa ekāṁ vājanam uchyate 11
Pāḍa-bandham iti khyātaṁ sarva-kāryeshu pūjitam 11

PĀDA-BANDHAKA—A type of throne.
(M., xliv, 44; see under Simhasana.)

PĀDA-VEDĪ—The storeyed base of a Buddhist stūpa (Mahāvaṁsa, 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).
The pedestal (or base) of a column:
Tan-mule chāsanaṁ kuryāt pādukaṁ vā sahāmbujam I
Ekāṁśaṁ pādukaṁ kuryāt pāncha-bhāgaṁ tu saṁgraham I
(M., xv, 31, 177.)

A moulding at the bottom of the pedestal (M., xii, 43; see the lists of mouldings under Upāṭha).

Pāravata-Nīḍa—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 Manḍapa.)

Pārśva-Puli—An ornament, a part of the crown.
(M., xl, 94.)

Pārśva-Pūrīta—Same as kārṇa-pūra or patra—ear-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 vakṣhye viśesheṇa kumbhālaṅkāram uchyate I
Tan-mule pāliketsedhe vibhajet tu shāḍ-ahśakam I
(M., xv, 201-202; see also 220, 44, 33, 70, etc.; cf. xxxvii, 40.)

In connexion with the lips:
Tr(i)yamsārdhadharayam chārdha(m)-chandravad-ākriti I
Tri-vakttram chottārā pāli chā (? sā) ntaraiś chaiva samyutam I
(M., xlv, 95-96; see also 89.)

Pālikā-Stambha—A kind of pillar.
(M., xv, 39-73; see under Stambha.)

Pāṣupata—A kind of phallus.
(M., lii, 2; lxviii, 2; see under Liṅga.)

Pāshāṇa-Kūrma—A stone tortoise, a component part of a phallus.
(M., lii, 178.)

Pāshāṇa-Vedi—The stone terrace on which the sacred trees usually stand, cf. Mahāvaṁśa, 36, 52.

Pashya—Stone-bulwarks.
(R.-V. i, 56, 6.)
PINDA—The testicle, its sculptural details.

PINDIKĀ (see Pīṭha)—The pedestal of an image, a seat, the yoni part or the pedestal of the phallus.

(1) Dvāra-māṇāśṭā-bhāgona pratimā syāt sapindikā 1
   Dvāra-bhāgau pratimā tatra tritiyāṁśā(ḥ) cha piṇḍikā 11
   '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.'—(Bṛhat-Saṃhitā, lvi, 16; also lviii, 3, 54; J.R.A.S., N. S., Vol. vi, pp. 318, 323, 329.)

(2) Liṅga-pūjā-pramāṇena kartavyā pīṭhikā budhaiḥ 1
   Piṇḍikārdhena bhāgaḥ syāt tan-māṇena tu bhittayaḥ 11
   (Matsya-Puṇḍa, Chap. cclxix, v. 8.)

(3) Pratimāyāḥ pramāṇena karttavyā pīṇḍikā sūbhā 1
   Garbhās tu piṇḍīkārdhena garbha-māṇās tu bhittayaḥ 11
   (Agni-Puṇḍa, Chap. xlii, v. 10.)

Aṛddha-bhāgena garbhāḥ syāt pīṇḍikā pāda-vistarāt 1
Paṁc-bhāgikrīte kshetre'ntar-bhāge tu pīṇḍikā 11
Garbhā bhāgena vistirṇo bhāga-dvayena pīṇḍikā 11
Piṇḍikā koṇa-vistirṇa mādhyamāntā hy-udāhṛtā 11
Atāḥ param pravakṣyāṁi pratimānāṁ tu piṇḍikāṁ 1
Dairghyeṇa pratimā tulyā tad-arddhena tu vistirītā 11
   (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) Māṇāśṭamena bhāgena pratimā syāt sapindikā 11
   Dvau bhāgau pratimā tatra tritiyā bhāgaḥ piṇḍikā 11
   Tri-bhāgaikāḥ piṇḍikā kāryā dvau bhāgau pratimā bhavet 11
   (Bhaviṣya-Puṇḍa, Chap. cxxx, vv. 22, 32: Chap. cxxxi, v. 6.)

The yoni part or the pedestal of the phallus:

(5) Liṅgaṁ cha piṇḍikāṁ chaiva prāśadaṁ gopuṁ tathā 1
   (Suprabhedāgama, xxx, 28.)

(6) Kuryād ekāṁ piṇḍikāṁ taṁ tu pārśve 1—(M., lii, 152.)

PIṆḌI—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.)

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HINDU ARCHITECTURE

PITHA(-THIKÄ)—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 BHADRÄ-PITHA, ETAKA-PADAKA PITHA). Fire-altars of the Vedic and Brāhmanic periods built on river banks, mistaken by Alexander for memorials, which Chandra Gupta Maurya utilized for sacrificial purposes. A site-plan of nine square plots. (M. vii, 4).

The well-known fifty-one Pitha-sthānas are the sacred spots where the limbs of Pārvatī, consort of Śiva, fell after she had been cut to pieces by the discuss of Vishṇu.

As the liṅga or phallus symbolically represents Śiva, so the pitha does his consort Pārvatī. The pitha forms the yoni or the lower part of the phallus.

Mānasāra (Chap. liii, named PITHA):

The pitha 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 pitha are described under four classes, technically called Bhadra-pitha, Śribhadra, Śrīviśala, and Upa-pitha (lines 34, 36, 39, 41). The principal parts of the pitha are the nāla (canal), the jaladhārā (gutter), the ghṛita-vāri (water-pot), the nimna (drip), and the paṭṭikā (plate) (lines 22-27). The component mouldings are prathama or janman (base), padma (cyma), kshepaṇa (projection), kandhara (neck, dado), kampa (fillet), urdhvapadma (upper cyma), vājana (fillet), ghṛita-vāri (water-pot), or vṛttā-kumbha (circular pot) (lines 30-33).

With regard to shape, the pithas, 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 pithas are said to be square, the Drāviḍa pithas octagonal, and the Vesara pithas 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 pithaṁ vā rathyā yuktaṁ tu vinyaset !

(M., ix, 423.)
In connexion with the palm of the hand:

Patra-tulyāṁ yugāṅgulyāṁ piṭhe tuṅga(m) dvayāṅgulaṁ

(M., L, 197.)

The pedestal of an image:

Uttamaṁ lohajaṁ bimbaṁ piṭhābhāsaṁ tu chottamaṁ

(M., L, 19; see also LVI, 16; LXXI, 13, etc.)

The pedestal of the phallus (M., LI, 245, 246, 247.)

(2) Etat sāmānyam uddiṣṭaṁ prāśādaṁ hi lakṣaṇaṁ

Liṅga-māṇaṁ ato vakshye piṭho liṅga-samo bhavet

Dvāravat piṭha-madhye tu śeṣaṁ sushirakāṁ bhavet

(Garuda-Purāṇa, Chap. XLVII, vv. 11, 16.)

The pedestal or the yoni part of the linga:

(3) Liṅga-viśkambha-māṇena bhaved dvi-tri-chatur-guṇaḥ

Tathā paṇcha-guṇo vāpi piṭha-vistāra ishyate

(Kāmikāgama, L, 45; see also vv, 44, 47, 48, 50.)

The altar:

Brahma(-me) vā madhyame bhāge piṭhaṁ parikalpayet

(Ibid., xxviii, 18.)

Paṇch-daśa-karāntam tu kuryād āvīta-maṇḍapam

Maṇḍapena vinā vāpi tena māṇena piṭhiṅka

Vibhadrā vā sabhadrā vā kartavyā mālīka budhāiḥ

(Ibid., xxxv, 99, 100.)

Here 'piṭhiṅka' would indicate the projecting part of the base-

ment, resembling the Buddhist railing round a tree, etc.

(4) Yāval liṅgasya viṣkambhaṁ tri-guṇaṁ piṭhaṁ viṣṭayam

Pūjāṁśaṁ dvi-guṇaṁ piṭhaṁ tri-guṇaṁ vā viśeṣaṁ

Piṭhasya tri-guṇaṁ garbham ta(t)-tri-bhāgaṁ biḥitiṁ

(Suprabhāṭdāgama, xxxi, 9, 11, 12.)

(5) Bhāga-dvayena prāttīṁ tri-bhāgikritya tat punaḥ

Piṭhiṅka bhāgaṁ kāryā nātinīchā na chochchhritā

Piṭhiṅka lakṣaṇaṁ vakshye yathāvad anupūrvasaḥ

Piṭho chchhṛyaṁ yathāvach cha bhāgaṁ shoḍaśa kārayet

(Bhūmāvekaḥ praviṣṭhaḥ syāḥ chaturbhir jagati matā)

Vṛttō bhāgaṁ tathaṁ kāryaḥ syāḥ vṛttō paṭala-bhāgaṁ

(Bhāgais tribhiḥ tathā kāṇṭhaṁ kāṇṭha-paṭtaṁ tu bhāgaṁ)

Bhāgābhāyāsām ārdhiva-paṭtaṁ cha śeṣaṁ-bhāgeṇa paṭṭika

(Praviṣṭhaṁ bhāgaṁ ekaiṁ karaṇaṁ jagatīṁ yāvad eva tu)

Nirgamaṁ tu punas tasya yāvad vai śeṣa-paṭṭika

(Vāri-nirgamanārtham tu tatra kāryaḥ praṇālakāḥ)

Piṭhiṅkāṁ tu sarvaśām etat sāmāṇya-lakṣaṇaṁ

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Bhadra Pitha.

Sri Bhadra.

Plan.

Spi Visala.

Pitha as part of Lingam.

Pratoli
Pūrna-chandrá vajrā cha padmā vārdha-śaśi tathā 1 
Tri-konā dasāmē tāśām saṁsthānam vā nibodhataḥ 11 (7) 
Devasya yajanārthaṁ tu pīṭhikā daśa kirtitaḥ 11 (19) 
Līṅga-pūjā-pramāṇena kartavyā pīṭhikā budhailḥ 11 (8) 

(Matsya-Purāṇa, Chap. cclviii, v. 25 ; Chap. clxii, vv. 1-4, 6-7, 19 ; Chap. cclxix, v. 8.)

Vibhajīya navadha garbham madhye sylā linga-pīṭhikā 1

(Ibid., Chap. cclxix, v. 15.)

(6) Paṇcha-hastasya devasya eka-haśṭā tu pīṭhikā 1

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.'—(Inscr. of Rājarāja, no. 30, para. 7, H.S.I.I., Vol ii, p. 137.)

(8) 'One pedestal (surmounted by) a lotus (padma-piṭha) on which this (image of Paṇchadeha Śiva) stood (measuring) three viral and four torai in height, and fifteen viral and four torai square.'—(Inscr. of Rājarāja, no. 30, on a pillar of the south enclosure, para. 4, H.S.I.I., Vol ii, p. 138.)

(9) 'The hero Mādavan of Anḍa . . . got this piḍam (pedestal) made.'—(Ep. Carnat., Vol. x, Kolar Taluq, no. 109 b ; Transl., p. 40.)

'He had a temple and a bali-piṭha built for the god Chandra-śekhara, the processional form of the god Śaṅkareśvara of Kerгодi.'—(Ibid., Vol. vu, Tiptur Taluq, no. 72 ; Transl., p. 57.)

(10) 'Whose daughter, Vināpati, having at this very place bestowed the entire gift of a Hiranya-garbha, and having made a pedestal (piṭha) for the god with rubies.'—(Sanskrit and Old Kanarese inscr., no. xciv, line 7, Ind. Ant., Vol. x, p. 103.)

(11) 'He made petition at the feet of Vidyāraṇya-Śrīpāda, representing that in Śrīṅgapura, in (connexion with) the dharma-piṭha (religious throne,—śimhāsane dharmamaye, in the original) established by Śaṅkarāchāryya(-chāryā, in the original), there must be a maṭha and agrahāra.'

Of this dharma-piṭha (śimhāsana), Mr. Rice further says: 'The Śringeri dharma-piṭha or religious throne was established as is well known (refers to the inscription quoted above) by Śaṅkarāchāryya, the great Śaiva reformer of the eighth century. It is situated on the left bank of the Tuṅgā river, in a fertile tract near the Western Ghats. The celebrated scholar Mādhava or Vidyāraṇya (forest of learning), author of the Veda-bhāṣya, who was instrumental in founding the Vijayanagar Empire in 1336, was the head of
the establishment at that time.' (Then it 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; Introd., p. 23, para. 5)

(12) 'Possessor of thirty-two velāma, eighteen cities, sixty-four yoga-pīthas, and sixty-four ghaṭikā-sthānās.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 94; Transl., p. 61, line 7 f; Roman Text, p. 114, line 4 f.)

(13) Dvā-trimśat tu velāvaramum asātāsa-pāṭhanamum bāsахti-yoga-pithamum aruvattanālkamu ghaṭikā-sthānamum i

'(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-pīthas, and āśramas at the four points of the compass.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 118; Transl., p. 86, last para., line 6.)

(15) 'Made a grant . . . of the Mallasamudra village . . . belonging to the Sādali throne (piṭhikā).'—(Ep. Carnat., Vol. x, Sidla-ghatta Taluq, no. 94; Transl., p. 194, last para.)


(17) Purāña-piṭhe piṭhāṁtaraṁ sa chaturāṁ vidhivad vidhāya i

Chebrolu Inscr. of Jaya, postscrip., lines 7-8, Ep. Ind., Vol. v, pp. 115-151.)

(18) Piṭhikā—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-Purāṇa—(Chap. civ, vv. 19-20, see under Prāśāda).

(2) Garuḍa-Purāṇa—(Chap. xlvii, vv. 29-30; see under Prāśāda).

PUNḌARIKA—A class of the seven-storeyed buildings.

(M., xxv, 3-23; see under Prāśāda.)

PUR—A fortification, a small fortified place, a township (see Nagara).

PURA—A big fortified city as in Tripura and Mahāpura described in the Yajur-Veda and Brahmāṇḍa-Purāṇa (see references under Nagara) but apparently less pretentious than the capital cities (nagara), a castle, a fortress, a village, a fortified town, a city, a wall, a rampart, a house, an abode, a residence, the female apartments, a store-house, an upper storey.
A village (M., ix, 215, etc.), a town (M., x 39, etc.).
Grāmādīnāṁ nagarādīnāṁ pura-pattana-kharvaṭe
Koṣṭha-kolādi-sarveshāṁ garbha-sthānam ihochyaṭe
(M., xii, 168-169.)

Khetanarḥ cha puranam cha grāmānāṁ chaiva sarvasah
Trividhānāṁ cha durgāṇāṁ parvatodaka-dhanvināṁ
Param ardhārdaṁ āyāmāṁ prāg-udak-plavanāṁ puram
Chatur-āsra-yutaṁ divyaṁ praṣastaṁ taiḥ puram kṛitam

(Brahmāṇḍa-Purāṇa, Part 1, 2nd anuṣṭhāṅgapatā, Chap. vii, vv. 105, 107, 108 ; see also v. 93.)

Pura-madhyam samāśritya kuryād āyatanaṁ ravaḥ

(Bhavishya-Purāṇa, Chap. cxxx, v. 40.)

(4) Karkkoṭādhīṇa-rakṣaṁ svapuram idam atho nirmane Jāvrishaḥ, the protection of which was entrusted to Karkota.'—(Buddhist Stone inscrip. from Sravasti, lines 4-5, Ind-Ant., Vol. xvi, pp. 62, 63.)

(5) Jagapāla puram jātaṁ krite deṣe punar ṣhavac—in the newly re-created site, the town of Jagapāla grew up (i.e., was built).—(Rajim inscr. of Rajapal, line 12, Ind. Ant., Vol. xvii, p. 140.)

(6) 'With myriads of people, practices of virtue, agreeable occupations, streams of the (nine) sentiments, pleasure gardens, separated lovers, splendid tanks, full lotus beds, gilded boats for spring festivals, 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 beautiful women fair as the moon (grāma-nagara-kheḍa-kharvāṇa-madamba-drona-mukha pura-pattana rājadhāṇi) on whatever side one looked in these nine forms did the Kunṭala-daśa shine.'—(Ep. Carnāt., Vol. vii, Shikār-pur Tuluq, no. 197; Transl., p. 124, para. 1, last seven lines; Roman Text, p. 214, line 27 f.)

(7) 'The three puras belonging to the great royal city (? rājadhāṇi) Balligāve.'—(Ep. Carnat., Vol. vii, Shikār-pur Tuluq, no. 99; Transl., p. 66-last two lines.)

PURATO-BHADRA (see MUKHA-BHADRA)—The front tabernacle, a porch, a portico, a vestibule.

Deva-sṛi-śaśibhūṣaṇasya (i.e., of Śiva) kṛitvā devālayaṁ kāriṭam-yugmaṁ maṁdaṇa-paṁbhitaṁ cha purato-bhadraṁ pratolya saha

I have not been able to find purato-bhadra in the Kośas to which I have access, but sarvato-bhadra is described as a kind of house (?) with four doors facing the four quarters (here refers to Ram
Raz’s *Essay on Architecture of the Hindus*, 1834, p. 43; here a village called sarvato-bhadra is described not a house of the same name). From this I infer that a purato-bhadra was a building with only one door in front. ’—Mr. Hira Lal.

But there does not seem to be much doubt that purato-bhadra and mukha-bhadra are identical and that they are an essential part of the ancient Hindu buildings, resembling more or less the front tabernacle.—(Kanker inscrip. of Bhanudeva, v. 7, *Ep. Ind.*, Vol. ix, pp. 127, 125, and note 4.)

**PURI(-l)**—A temple, an adytum, a building, a town.

(The second Praśasti of Bajjnath, 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 bhūtalām śreshṭhām purushānjali-mātrakam ।
Jalāntaṁ vā śilāntaṁ vā ... ।—(*M.*, xviii, 6-7.)

The depth is stated here to reach water or stone under ground.

Hence the expression seems to imply a depth measured by the height of a man with uplifted arms.

The following passage seems to be a parallel instance:

Chihnam api chārdha-purushe maṇḍuka-paṇḍuro’tha mṛt-pītāḥ ।
Puṭa-bhedakaś cha tasmin pāṭhāno bhavati toyam adhāḥ ।
Commentary: purusha-saśdendrondhīva-bāhuḥ purusho jīneyah, sa cha viṃśat-adhikāṁ aṅgula-śataṁ bhavati—by the word ‘purusha’ is to be understood the man with uplifted arms, that is, 120 aṅgulas (or 5 cubits).—(*Brihat-Samhita*, 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 (*Kāmikāgama*, xlvi, 61, 63; see under MĀLĪKA).

**PUSHKARINI** (see TADFĀGA and VĀPI)—A tank, a lotus-pool.

Datia-puṭraṇa tha Noreṇa puṭkaraṇi karavīta savrasapaṇa puyac ।
‘By the son of Dati, the Thera Nora, a tank was caused to be made for the worship of all snakes.’—(New Kharoṣṭhi 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.
HINDU ARCHITECTURE

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 Maṇḍapa).
A class of buildings, rectangular in plan and named (1) Bava labhi
(2) Grīharāja, (3) Śālāgrīha or Śālāmandira, (4) Viśāla, (5) Sama,
(6) Brahma-mandira or Brahma-bhuvana, (7) Prabhava, (8) Śivikā, and
(9) Veśma:
(1) Agni-Purāṇa (Chap. cív, vv. 11, 16-17; see under Prāśāda).
(2) Garuda-Purāṇa (Chap. xlvii, vv. 2-22, 26-27; see under Prāśāda).

PUSHPA-PATĪṬA—A flower plate, a turban, a head-gear, a tiara, a diadem.
(M., lxix, 16; see details under Bhūshaṇa.)

PUSHPA-PUSHKALA—A class of bases.
(M., xiv, 97-112; see the lists of mouldings under Adhishthāna.)

PUSHPA-BANDHA—A type of window of flower-band design.
(M., xxxiii, 584; see under Vatāyana.)

PUSHPA-BANDHANA-MAṆḌAPA—A detached building where flowers are garlanded for the worship of the deity.
Pushpa-danta-pade chaiva pushpa-bandhana-maṇḍapam 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 Maṇḍapa.)

PUSHPA-RATHA—A chariot.
(Abulala-perumal inscrip. of Champa, lines 3-4, Ep. Ind., Vol. iii, p. 71.)

PUSHPA-VĀṬIKA (see Vāṭika)—A garden, a bower, an arbour.
Uttare saralais tālaiḥ śubhā syāt pushpa-vāṭikā 1
(Matsya-Purāṇa, Chap. cclxx, v. 29.)
PUMLINGA (see Samchita)—A class of buildings with the six main component parts (see under Shad-varga) and with terraces, a masculine type of building, a division of the architectural and sculptural objects as distinguished from the feminine (strilinya) and neuter (napumśaka) types.

Alinda-sahitaṁ shad-varga-sahitaṁ cha yad arpitam ||
Sahchitaṁ proktam pumliṅgaṁ tad ghanī-kritam ||
Devānām asurāṇām cha siddha-vidyādharaśv-āpi ||
Raksha-gandharva-yakshaṇāṁ praśastanāṁ cha janmināṁ (bhogyam) ||

(Kāmikāgama, xlv, 8, 9.)

See the Mānasāra and the Āgamas under Prāśāda, and compare Strilinya 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) Purtaṁ vāpi-kūpa-taḍākādākam—(the word) pūrta implies the step-well, well, and pond, etc.

(2) Vāpi-kūpa-taḍākādi-devatāyatanāni cha ||
Anna-pradānārāmāḥ pūrtam ity-abhidhiyate ||
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 tadā tat pūrta-sajñitam ||
The step well, well, pond and temples are pūrta. It always ensures the residence in heaven (for the doer), it is for this reason designated as pūrta.

(Quotations from the Commentary, Kāśyapa, on the Brīhat-Saṁhitā, lvi, 2; J. R. A. S., N. S., Vol. vi, pp. 316–37, note 1.)

(4) Vāpi-kūpa-taḍāgādi-devatāyatanāni cha ||
Anna-pradānārāmāḥ pūrtam āryāḥ prachakṣhate ||
(Ep. Ind., Vol. iv, p. 318, note 3.)

PRISHTHA-SŪTRA—The plumb-line drawn by the back-bone.

(M., lxvii, 80; see under Pralamba.)
PECHAKA—An owl, the tip or root of an elephant’s tail, a couch, a bed, a shelter on a street, a site plan of four squares.

In connexion with streets in a village :
Pechakaṁ vātha pitṛham vā rathyā yuktaṁ tu vinyaset i

(M. vii, 3.)

PAIŚĀCHA (see PADA-VINYĀSA)—A site plan of four squares.

(M. vii, 3.)

POTA(-I)KĀ (POTTIKĀ)—A part of a column, the site of a house.

Tat-samotsedhaṁ potikālaṁkṛiti-kriyā i—(Kāmikāgama, liv, 11.)
Potikāntāvalambaṁ vā tulāntaritam antaram i—(Ibid., 23.)
Pottikā (ibid., lv, 69; see under MAKARA-TORANA).
A part of the bottom of a column.—(Suprabhedāgama, xxxi, 60; see under STAMBHA.)

POTRA—A moulding, an architectural object resembling the snout of a hog or a ploughshare.

In connexion with joinery :
Karkatāṅghrivat krivā potra-nāsāṅghriṁ viṣayet i

(M., xvii, 143.)

PAUSHTIKA (see UTSEDHA)—A height which is 1 1/4 of the breadth, a class of buildings.

See Mānasāra (xxxv, 22–26) and compare Kāmikāgama (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.
Ekāṁśāṁ madhya-bhadraṁ tu madhye yuktyā prakoshṭhakam i

(M., xxvi, 108.)
The forearm :
Prakoshṭham shoḍaśaṁśaṁ syāt talaṁ ashṭaṁśaṁ āyataṁ i

(M., lvii, 26, etc.)

PRACHCHHĀDANA—A covering, a canopy, the roof, an entablature.

A synonym of the entablature (M., xvi, 18; see under PRASTARA).
In connexion with the three-storeyed buildings :
Prachchhādanopari stambhaṁ karna-harmyādi-maṇḍitam i

(M., xxii, 9.)
The roof:
Prastarasyopari-deśe kārṇa-harmyādi-maṇḍitam
Yuktyā prachchhādānaṁ kuryāt sudhēṣṭakādi-gulodakaiḥ
(M., xxxi, 69, 72.)

Pādaṁ vāyate tauliṁ kuryād yuktyā vichaksanāḥ
Tad-ūrdhve jayantikāṁ kuryāt tat-tat-prachchhādānānvitam
(M., xxxii, 373-374.)

Prachchhādānāṁkaraṁna prachchhādānaṁ eva cha
(M., xxxv, 295.)

Prachchhādanakāṁ yathā-harmye dvāraṁ kuryāt tathāiśakaḥ
(M., xxxviii, 7.)

Prachchhadanankanam kuryan na prachchhadanam eva cha
(M., xxxv, 120-121, 143-144 ; the proposed description, ibid., 121-142, 145-168, 170-204.)

The materials of which they are constructed:
Kevalam cheshtaka-harmye dāru-prachchhādānānvitam
Silā-harmye sīlā-tauliṁ kuryāt tat tad viśeshatāḥ
(Matsya-Purāṇa, Chap. CLXII, v. 6.)

From this passage especially, it appears that the term 'prachchhādana' indicates the roof of a building.—(Ibid., 133-134.)

PRANĀLA(KA)—The drip or channel-like part of the pedestal of the liṅga (phallus), a gutter, a canal, a patter, a bracket.

(1) Vāri-nirgamanārtham tu tatra kāryāḥ pranālakah
Therein (in the pedestal) should be made the pranāla (gutter) as an outlet for water.

(Matsya-Purāṇa, Chap. cclxii, v. 6.)

Ardhāṅgula-bhruvorājī pranālā-sadṛśiḥ samāḥ
(Ibid., Chap. cclxviii, v. 37.)

(2) A square or round platter or bracket to which a spout is attached for ornamental purposes:
Aīśāṅyāṁ pranālaṁ syāt pūrvasyaṁ vā prakārtāḥ
(Kāmikāgama, LV, 82.)

See Mānasāra, LII, 298, etc.

PRANĀLA(-LIKĀ,-LI)—A canal, a spout, a conduit, a water-course, a drain.

(1) Pituḥ puṇyābhivṛiddhayē kāritā sat-pranālīyam...
'This conduit has been built... for the increase of his father's spiritual merit.'—(Inscrīp. from Nepal, no. 8, Vibhuvarman's inscrīp., line 2 f., Ind. Ant., Vol. ix, p. 171, c. 2.)
(2) Kūgrāme prañālikāyāś 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 Adhīṣṭhāṇa).

A moulding of the column (M., xv, 217; xxxii, 225, etc.).

(2) Pratim nivesayet tasya tri-tri-bhāgaika-bhāgataḥ
Anyayoś chaṛdha-chandrābhā pratī kāryā dvijottamāḥ

(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 Adhīṣṭhāṇa.)

Vedīkeyaṁ tu sāmānyā kuṭṭimānāṁ prakīrtita I
Pratikramasya chotsedhe chatur-vaṁśati vibhājīte II

(Vāstu-vidyā, ed. Gaṇapati Śastri, ix, 19.)

Pratikramaṁ viśeṣeṇa kartavyaṁ pāda-bandhavat II

(Suṇrabhedāgama, xxxi, 26; see the details under Pāda-bandha.)

PRATI-BANDHA—A moulding of the base.

(M., xiv, 324; see the lists of mouldings under Adhīṣṭhāṇa.)

PRATI-BHADRA—One of the three classes of the pedestals, the other two being Maṇḍa-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, 59-89; see the lists of mouldings under Upāṇiṣṭha.)

PRATIMA—A moulding, an architectural object.

In connexion with foundations:

Brahma-garbham iti proktāṁ pratimaṁ tat sva-rūpakam I
Evaṁ tu pratimaṁ proktam etad garbhopari nyaset I

(M., xii, 149, 166.)

A moulding of the base (M., xiv, 61, 137, 279; see the lists of mouldings under Adhīṣṭhāṇa).
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 Vishnū temple (lines 1–92).
Cf. Pratimāṃ lohajaṁ choktaṁ tathā ratnaṁ tu vinyaset
(M., lxx, 100.)

Pratimādhikāra (M., lxvii, colophon).


(3) Eka-hasta dvi-hasta vā tri-hasta vā pramāṇataḥ
Tathā sarvā trī-hasta cha savitūḥ pratimā śubhā
(Bhavishya-Purāṇa, Chap. cxxxii, v. i.)

(4) Athatha sampravakṣyami sakalanāḥ tu laksanam
Sarvavaya-drisyatvat pratima tv-iti chochyate
Isarvādī-chatur-mūrttiḥ pāthyaḥ sakalarāḥ tv-iti
(Suprabhedagama, xxxiv, 1–2.)

(5) Anguṣṭha-parvād ārabhya vitastir-yāvad eva tu
Griheshu pratimā kārīyā nādhikā sasyate budhaiḥ
Āśhoḍāśā tu prāśade karttavyā nādhikā tataḥ
Madhyottama-kanishṭhā tu kārīyā vittāṇusārataḥ
Dvārochchhrāyasya yan-mānam ashtadhā tat tu kārayet
Bhāgam ekaṁ tatas tyaktvā pariśiṣṭaṁ tu yad bhavet
Bhāga-dvayena pratimā tri-bhāgikṛitya tat punah
Pīṭhikā bhāgataḥ kārīyā nāti nīchā nacchhṛṣṭiṇā
(Matya-Purāṇa, Chap. cclvii, vv. 22–25.)

(6) Vinirmritā rājate Chaṅkirājena Supārśva-pratimā uttama—‘the excellent image of Supārśva made by Chaṅkirāja 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, Gommaṭeśvara, the very form of Jina himself. Should Maya address himself to drawing a likeness, the chief of Nākalo (Indra) to look on it or the Lord of Serpents (Ādiśeṣa) to praise it, it is unequal; this being so, who else are able to draw the likeness, to look fully upon or praise the unequalled form of the southern Kukkuṭesa with its wondrous beauty.’—(Ep. Carnat., Vol. ii, 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 (śilā-pratimā) of the crowned queen Lakshmīvilāṣa, the lawful queen Krīshṇavilāṣa, 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 pratisch-thāpita 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 Vīṣṇu,—and shone with the fame he had acquired, Soma-chamupati, the Gāyī-govāla. Under the profound name of Prasannachenna he set Keśava on the right-hand side, and the source of world's pleasure, his form Gopāla, the lord who fills the mind with joy, Janardha, —these three forms, united among themselves, were the chief in the Vīṣṇu temple in that pura. A cause of all manner of festivity were all the various forms around the enclosure, as they were all exhibited in different ways: the Matsya and others, all the ten incarnations, Keśava and others, Śaṅkarshaṇa and others, twelve in name, Nārāyaṇa and others to the number of thirty-four, including eighteen, Kṛiṣṇa and others; Gaṇapā, Bhairava, Bhāskara, Vishvakṣena, Durggi, and such gods numbering seventy-three adorned the Vīṣṇu temple in the middle of pura. And in the south-east of the pura Soma-daṅḍādhipa set up Bijjaleśvara, Pergaḍeśvara, Revaleśvara, and Bayiraleśvara, with Somanātha Śiva-liṅga in the middle, . . . And he set up Bhava named Nṛsiṁhesvara, Yoga-Nārāyaṇa and Lakṣmi-Nṛsiṁha in the middle of the Kāveri at Somanāthapurā.—(Ep. Carnat., Vol. xi, Dāvanagere Taluq, no. 36; Transl., p. 46, para. 3, line 7 f.; Roman Text, pp. 76, 77).

PRATIMA-MANḌAPA—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 Adhīṣṭhāna.)

PRATI-PATṬA (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 Adhīṣṭhāna.)

319
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, 111.)

A moulding of the pedestal (M., xiii, 58, 93, 111, etc.; see the lists of mouldings under Upapītha.)

A moulding of the base (M., xiv, 39, etc.; see the lists of mouldings under Adhishtīna.)

PRATIŚRAYA—Help, a shelter house for travellers, a dwelling house, a residence, a sacrificial hall, an assembly.

(1) Satra-prapā-pra(ti)śraya-varishotsarga-vāpi-kūpa-tdarāma-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 vṛishotsarga (see below, Ind. Ant., Vol. xii, p. 142), reservoirs, wells, tanks, orchards, temples, etc.'—(Cambay Plates of Govinda IV, line 50, Ep. Ind., Vol. vii, pp. 41, 46, note 8.)

(2) Chatuś-sālāvasadha-pratiśraya-pradena ārāma-tdaṇḍa-udapānakaṛṇa—'has given the shelter of quadrangular rest-houses, has made wells, tanks, and gardens.'—(Nasik Cave inscrip. no. 10, line 2, Ep. Ind., Vol. vim, pp. 78, 79.)

'But pratiśraya, as I have stated in a note (Nāsik inscription, the International Congress of the Orientalists held in London in 1874) is what is in these days called an anna-sattra, i.e. a house where travellers put up and are fed without charge.'—Dr. Bhankarkar, and compares:

(3) Hemādri (p. 152) : Pratiśrayaḥ pravāsināṁ āśrayaḥ, i.e., a shelter house for travellers.

(4) Vahni-Purāṇa (p. 763, quoted also by Dr. Hoernle) :

Pratiśrayaṁ svāstirṇaṁ sad-anmaṁ sujalāṅvitaṁ
dīna-nāthā-janaṁḥ kāryāṅvā gṛihaṁ śubham

Nivedayet pathisthebhyaḥ śubha-dvāraṁ manoharam

'Having caused to be constructed for poor and helpless persons a pratiśraya (in the shape of) a good house, very commodious (wide), having food and plentiful water, provided with a good door, and charming, he should dedicate it to travellers.'—(Ind. Ant., Vol. xii, p. 142, c. 1–2.)

320
PRATISHTHĀ—An establishment, a fixed abode.

(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 viṣikhā syāch chayo vapram astriyām ।

(Amarakosha, ii, ii, 3.)

(2) Trīṃśad-dandaṁtaram cha dvayor aṭṭālakayor-madhye saharmyadvi-talāṁ dvy-ardhāyāmāṁ pratolim kārayet ।

Aṭṭālaka-pratoli-madhye tri-dhānushkādhishṭhānaṁ sāpidhāna-chedhīdra-phalaka-sāmhatam indra-kōsaṁ kārayet ।

Prākāram ubhayato maṇḍalakam adhyardha-dandaṁ kṛitvā pratoli-shat-tulāntaram dvāram niveṣayet ।

(Kauṭiliya-Artha-sāstra, Chap. xxiv, paras. 8, 9, 15, pp. 52, 53.)

(3) Mahābhārata (Cock) :

XIV, 25, 21 : Taṁ cha sāla-chayam śrīmat sampratoli sugha-ṭṭitam ।

XII, 69, 55 : Parikhaś chaiva kauravya pratolir nishkūtāni cha ।

(4) Rāmāyaṇa (Cock) :

II, 80, 18 : Pratolivara-śobhitāḥ ... (nivesāḥ) ।

V, 3, 17 : (Laṅkām) ... pāṇḍurābhiḥ pratolībhir uchchābhīr abhisāṁvṛitām ।

VI, 75, 6 : Gopurāṭṭa-pratolisha charyāsu vividhāsu cha ।


(6) Kṛitvā ... ābihṛāmāṁ muni-vasatiṁ ... svargga-sopānarūpāṁ kaubera-chchhanda-bimbāṁ spaṭika-maṇḍalā-bhāsa-gaurāṁ pratolim ।

'Having made a gateway, charming (and) ... the abode of Saints, (and) having the form of a staircase leading to heaven (and) resembling a (pearl-)necklace of the kind called Kauberachchanda (and) white with the 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 inscrip. of Kumaragupta, line 10, C. I. I., Vol. iii, F. G. I., no. 10, pp. 44, 45, 43, and note 1.)

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(7) Hammira vira kva sa tava mahimā nirdiśamti dhvajāgrair-divyā-
kāra-pratoli-hridayam-bhuvo nirmītā Kilhaṇṣa

Ästāṁ tāvat pratoli tad-upavirachitaṁ koshṭhaka-dvāṁ-dvam- etat
prochchair-ālāna-yugmaṁ Vijaya[va]kareṇ śatrulakṣṃaḥ cha

sadma

(Hansi stone inscr. of Pṛthvīrāja, V. S. 1224,
vv. 5, 6, Ind. Ant., Vol. xli, pp. 19, 17.)

(8) Asyam uttuṅga-ṛśīṅga-sphuṭa-śāśi-kirṇa- (svetabhāsa-sanāthaṁ-
ramyāraṁ) pratoli-vividha-jana-pada-stri-vilāsabhirāmam

I

'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-śīl-śāśi-bhūḥaṇasya kritīṇa devālayāṁ kārītan yugmaṁ
manḍapa-sobhitam cha purato-bhadraṁ pratolyā saha

'Caused to be built two temples of the god whose ornament is the moon
(viz. Mahādeva), together with halls, a purato-bhadra with a gateway.' —
(Kanker inscr. of Bhanudeva, v. 7, Ep. Ind., Vol. ix, pp. 127, 128, 125,
note 3.)

PRATYAŃGA—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.

PRATHAMĀŚANA—The throne for the preliminary coronation.

Cf. Prathamābhisheka-yogyāṁ syāt prathamāsānam eva cha

(M., xlv, 2–3.)

PRADAKSHĪNA—A surrounding terrace or verandah, a circum-
ambulating path round a temple, a circular road round a village
or town.

(1) Śikharārdhasya chārdhena vidheya tu pradakṣipā
Garbha-sūtra-dvayaṁ chāgre vistāro maṇḍalasya tu

(Matsya-Purāṇa, Chap. cclxix, v. 4.)

(2) Pradakṣipāṁ bahih kuryāt prāśādādīshu vā na vā

(Agni-Purāṇa, Chap. civ, v. 9.)

(3) Śikharārddhasya chārddhena vidheyās tu pradakṣipāḥ

(Garuda-Purāṇa, Chap. xlviii, v. 8.)
HINDU ARCHITECTURE

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. xxxii, p. 87.)

PRADAKSHIŅA-SOPĀṆA—A surrounding flight of steps.

(Kauṭiliya-Ārtha-Sāstra; 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, i, 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.) : Pānīya-dāna-grīha—a house where water is given (gratis).

(2) Amarakośa (n, 5, 7) : Āvesānam śilpi-śālā prapā pāniya-śālikā !

(3) A synonym of harmya (edifice) (M., n, 7).

In connexion with the staircase:

Prapāṅge pramukhe bhadre sopānam pūrva-pārśvayoh !

(M., xxx, 105.)

In connexion with maṇḍapas (pavilions):

Bhakti-mānaṁ tathā bhitti-vistāram chāpy-alindakam !

Prapāṅga-maṇḍapākāram pañcha-bhedāṁ kramochyate !

(M., xxxiv, 3-4; see also 15.)

Madhye prachchodanaṁ kuryāt prapāṅgaṁ vādhikalpayet !

Tasya madhye cha raṅge tu maukṭikena prapāṅvitam !

Maṇḍapāgre prapāṅgaṁ syāt . . . !

(Ibid., 201, 218, 222; see also 224-225.)

Prapā is shed as an alternative for pavilion.

Prapāṅga is a shed with open yards.—(M., xxxiv, 567-568.)

Maṇḍapasya bahir-deśe prapāṁ paritas tu kārayet !—(Ibid., 290.)

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In connexion with madhya-rauiga (central quadrangle or courtyard):
Devānāṁ cha nṛipāṅgam cha sthānakāsana-yogyakam
Mukta-prapānga-mānaṁ cha lakshaṇam vakshye'dhunā
 Yad-ukta-madhya-rauige tu chatus-triṁṣad vibhājite
 Ekaikam-bhāga-hīnaṁ syāt prapā-vistāram ishyate

. . . prapā-tuṅgaṁ śivāṁsāṁ syāt

(M., xlvii, 1-4, 9.)

In connexion with the pedestals of the images of the Triad:
Prapā cha toranam vāpi kalpa-vṛiksham cha samyutam

(M., li, 87.)

(4) Prāg-vamśaṁyor anya-vamśaṁ cha nālikeru-dalādibhiḥ
Āchchhāditaḥ(-tā) prapā nāma prastaraṁ chātra maṇḍapaṁ

(Kāmikāgama, l, 88.)

(5) Prapāyāś cha maṇḍapam—' hall for the supply of water.'

(6) Vāpi-kūpa-tāḍāga-kūṭṭima-maṭha-prāśaṁda-satrālayān
Sauvarja-dhvaja-torāṇapana-pura-grāma-prapā-maṇḍapān
Vyadhāpayad ayāṁ Chaulukya-chudāmaṇīḥ

Here 'Prapā' (shed) does not, evidently, mean a tank, which idea is expressed by the words vāpi, kūpa, and tāḍāga.—(Sridhara's Devapattana Praśasti, v. 10, Ep. Ind., Vol. ii, p. 440.)

(7) See Raṅganāth inscrip. of Sundarapandya (v. 15, Ep. Ind., Vol. iii, pp. 13, 16.)

(8) Satra-prapā-praśraya-vrīshotsargga-vāpi-kūpa-taḍārāma-devāla-yādi-
karāṇopakaraṇārtham cha

Prapā—(? a place of distributing water gratis (D. R. Bhandarkar).
(Cambay Plates of Govinda IV, line 58, Ep. Ind., Vol. vii, pp. 41, 46.)

(9) Nādiṇāṁ ubhato tirāṁ sabhā prapā-kareṇā—' erected on both banks
shelters for meeting and such for gratuitous distributing of water.'—(Nasik
Cave inscrip. no. 10, line 2 f., Ep. Ind., Vol. viii, pp. 78, 79.)

(10) Aneka-devatāyatana-sabhā-prapārāmāvasatha-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, Ep. Ind., Vol. xi, pp. 18, 19, note 3.)

(11) Dakshīṇa-diśabhāge kārāpiṁ vāpi tathā prapeyam cha—' in the
southern part there has been made an irrigation well also a watering-trough.'—
(Grant of Bhimadeva II, Vikrama Samvat 1266, lines 26, 27, 31, 32,
Ind. Ant., Vol. xviii, pp. 113, 115.)
HINDU ARCHITECTURE

PRALAMBA

(12) 'Āpāna cannot have here (Asoka pillar-edict, vii, lines, 2–3) its usual meaning "tavern, liquor-shop." As professor Kern (Der Buddhism, Vol. ii, p. 385) assumes, it must denote a watering station. Probably the huts on the roads are meant, where water is distributed to travellers and their beasts gratis or against payment. The usual Sanskrit name is prapā.' Dr. Bühler.—(Ep. Ind., Vol. ii, p. 274, i.)

PRABHAVA—A type of rectangular building.

(Agni-Purana, Chap. cix, vv. 16–17; see under Prāṣāda.)

PRABHĀṆJANA—A type of chariot.

(M., xlvi, 112; see under Ratha.)

PRABHĀ—A canopy, a city.

Sailaṁ śobhita-śata-kumbha-vilasat kumbhaṁ mahā-maṇḍapaṁ prā-kāram paramālīka-vilasitam mukṭāmayiṁ cha prapā(-bhā)m ī

'A great mahā-maṇḍapa of stone, resplendent with pitchers (? domes) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls.' Dr. 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 Māṇa.)

Pramāṇaṁ dīrgham ity-uktam māṇonmāṇa-pramāṇaṁ ī

(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 Bimbamāṇa (vv. 73–91, 92–122, 123–138) under Tālamāṇa.

(2) Māṇasāra (Chap. lxvii, named Pralamba):

The instrument by means of which the plumb-lines are drawn is called pralamba-phaḷakā. 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-phaḷakā) 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-phaḷakā 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 (śikhā-mañi) 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 (ṣayana), and poses (lines 98-140), called ābhaṅga, sama-bhaṅga, ati-bhaṅga and tri-bhaṅga (see under BHAṆGA).

These plumb-lines are stated to be drawn only for the purpose of measuring:

Evam tu kārya-sūtraṁ syāt lambayet śīpavittamaḥ 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 Anaxagorus, who wrote thereon, to explain how the points of sight and distance ought to guide the lines, as in nature, to a centre, so that by means of pictorial deception, the real appearances of buildings appear on the scene, which, painted on a flat vertical surface, seem, nevertheless, to advance and recede.'—(Vitruvius Book vii, Introduction.)

'This (levelling) is performed either with the dioptra, the level (libra acquaria) or the chorobates. The latter instrument is, however, the 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
ascertaining whether their work be upright, horizontal and so on. The instrument is little more than a piece of lead or plummet at the end of a string, sometimes descending along a wooden or metal ruler raised perpendicularly on another, and then it is called a level.'—(Gwilt, Encycl., p. 1241.)

'The term, level, is used substantively to denote an instrument which shows the direction of a straight line parallel to the plane of the horizon. The plane of the sensible horizon is indicated in two ways: by the direction of the plummet or the plumb-line, to which it is perpendicular; and by the surface of a fluid at rest. Accordingly, levels are formed either by means of the plumb-line, or by the agency of a fluid applied in some particular manner.'

'They all depend, however, upon the same principle, namely, the action of terrestrial gravity. The carpenter's level consists of a long rule, straight on its lower edge, about 10 or 12 feet in length, with an upright fixed to its upper edge, perpendicular to and in the middle of the length, having its sides in the same plane with those of the rule, and a straight line drawn on one of its sides perpendicular to the straight edge of the rule. This standing piece is generally mortised into the other, and finally braced on each side to secure it from accident, and has its upper end kerfed in three places, viz. through the perpendicular line, and on each side. The straight edge of the transverse piece has a hole, or notch, cut out on the other side equal on each side of the perpendicular line. A plummet is suspended by a string from the middle kerf, at the top of the standing piece, to vibrate freely in the hole or notch when hanging at full length. When the straight edge of the level is applied to two distant points, with its two sides placed vertically, if the plummet hangs freely, and the string coincides with the straight line on the standing piece, the two points are level. If not, suppose one of the points to be at the given height, the other must be lowered or raised, as the case may require, till the string is brought to a coincidence with the perpendicular line. By two points is meant two surfaces of contact, as two blocks of wood, or the upper edges of two distant beams.'

'The mason's level is formed of three pieces of wood, joined in the form of an isosceles triangle, having a plummet suspended from the vertex over a mark in the centre of the base.'—(Gwilt, Encycl., p. 1217.)

**PRALAMBA-PHALAKĀ (see under Prālamba)—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-trimśat tu madhye Pralīnakaḥ (*Bṛhat-Saṁhitā, LIII, 28*).

Pralīnakam atah śriṇu . . . 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:
Prastaram pāda-di(-ai)rghyasya chārdha-manena kārayet
Nyūnat vi pāpi chādhikam vi pāpi prastaraṁ kārayed budhaḥ
Prastarokta-pramānaṁ tu sarvaṁ kaṇṭhe vidhiyate

(Kānikagama, xxxv, 27, 28, 29.)

Ibid. Chap. Liv (named Prastara-vidhi):
Three essential parts of the prastara (entablature):
Hīnādhiḥam tu chāṅgānam prastarasya dvijottamāḥ
Pādaṅgānam tathā kuryād galāṅge cha maṣūrade
The pāda (foot, pedestal, base), gala (neck, middle part), and maṣūraka (lintel) would, apparently, correspond to the architrave, frieze, and cornice.

The mouldings of the prastara (entablature):
Uttaram vājanam chaiva mūṣhti-bandham mṛṇālikam
Danḍikā valaya-kshudra-gopānāchchhādanaṁ cha
Āliṅgāntarīta chaiva pratyaṅgaṁ vājanam kramāt

Their comparative measurement:
Tryaṁśaikāṁśaṁ-pāṇchaika-dvi-tri-bhāgaika-bhāgaiḥ
Tri-bhāgenaika-bhāgena upary-upari yojatet

Three kinds of the prastara:
Etāni prastarāṅgāni tri-viḍham chottaram bhavet
Khaṇḍottaram patra-bandham rāpottaram iha dvijaiḥ

Their description (vv. 5–6; see under those terms).
Further classification under Ṣvastiṇa, Vardhamāna, Nandyāvarta and Sarvatobhadra (vv. 7–8).
The other details of the prastara (vv. 9–46).

Ibid., LV, 204 (synonyms):
Prastaram chaiva gopānāṁ kapotaṁ maṇḍham eva cha
Nivram ity-evam ākhyātaṁ prastarasya dvijottamaḥ.
Prastara (entablature) compared with base, pillar, tower (karna), finial or dome (śekhara):

Pādāyāmam adhishṭhānam dvi-guṇaṁ sarva-saṁmatam
Pādārdhaṁ prastaram proktam karnaṁ prastaravat samam
Prastara-dvi-guṇāyamam śekharaṁ hi tam uchyaṁ
Prastarād ārthvā-bhāge tu karna-kūta-samāyutam

(Kānikāgama., xxxi, 28-30.)

(2) Vedikāṁ prastara-samāṁ shaḍ-ārṇśīkṛtya bhāgaśaḥ

(Vāṣṭu-vidyā, ed. Ganaṇapati Śāstri, ix, 23.)

Sva-sva-yonyā grihādinaṁ kartavyā dvāra-yonayaḥ
Prastarottarayor madhyam pāñchadhā vibhajed budhaḥ

(Ibid., xiii, 26 ; see also 28.)

(3) ... prastaram cha tataḥ śrīnu
Prastarotsedha-mānaṁ tu pāñcha-bhāga-vibhājitam
Tri-bhāgaṁ uttarotsedhaṁ pādonottara-vājanam
Eka-bhāgaṁ tad-ārthvā tu kartavyā padma-paṭṭikā
gaja-śrenīṁ mṛiga-śrenīṁ prastarānteshu yojayet
evaṁ prastaram ākhyātaṁ talaṁ prati viśeṣaḥataḥ

(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 ⅓, ⅔, or twice (lines 2–3) ; or in cubit measurement, these six kinds of height of the entablature begin with 7 cubits and end in 4½ cubits, the decrement being by ⅝ 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 Vaiśyas, 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, ⅓, and ⅔ (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) ālīnga (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 ¾, ½, or ¼ of them.

II. 31 parts (ibid., lines 59-71):

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<tbody>
<tr>
<td>1</td>
<td>Uttara (fillet)</td>
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<td>3</td>
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<td>2</td>
<td>kampa (fillet)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>valabhī (roof, capital)</td>
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<td>1</td>
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<td>4</td>
<td>abja (cyma)</td>
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<td>9</td>
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<td>5</td>
<td>vājana (fillet)</td>
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<tr>
<td>6</td>
<td>mushti-bandha (band)</td>
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<td>2½ (? 2)</td>
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<td>7</td>
<td>vājana (fillet)</td>
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<tr>
<td>8</td>
<td>mṛiṇālikā (stalk)</td>
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<td>9</td>
<td>kandhara (dado)</td>
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<td>10</td>
<td>kshepana (projection)</td>
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<td>11</td>
<td>padma (cyma)</td>
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<td>12</td>
<td>vājana (fillet)</td>
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<td>13</td>
<td>ādhāra (base)</td>
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<td>14</td>
<td>paṭṭa (band)</td>
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<td>15</td>
<td>vājana (fillet)</td>
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<td>½</td>
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<tr>
<td>16</td>
<td>mushti-bandha (band)</td>
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<td>1½</td>
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<td>17</td>
<td>vājana (fillet)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>mahāvājana (large fillet)</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>abja (cyma)</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

III. 36 parts (ibid., lines 72-77):

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Base, etc., should be as before;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ālīnga (fillet)</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>vājana (fillet)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>antarita (fillet)</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>kampa (fillet)</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>prati (-vājana) (cavetto)</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>vājana (fillet)</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

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THE EN TAB LATURES

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 theographs do not suit others.
### IV. 30 parts (ibid., lines 78-88):

<table>
<thead>
<tr>
<th>No.</th>
<th>Part Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Uttara (fillet)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>kampa (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>valabhi (roof, capital)</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>kapota (corona)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>ālinga (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>antarita (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>nimna (drip)</td>
<td>1 1/2</td>
</tr>
<tr>
<td>9</td>
<td>prati-vājana (cavetto)</td>
<td>1 1/3</td>
</tr>
<tr>
<td>10</td>
<td>kandhara (dado)</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>griha (?grīva, dado)</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>kapota (corona)</td>
<td>4</td>
</tr>
<tr>
<td>15</td>
<td>ālinga (fillet)</td>
<td>1 1/4</td>
</tr>
<tr>
<td>16</td>
<td>antarita (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>nimna (drip)</td>
<td>1 1/4</td>
</tr>
<tr>
<td>18</td>
<td>prastara (ovolo)</td>
<td>1</td>
</tr>
</tbody>
</table>

### V. 30 parts (ibid., lines 89-99):

<table>
<thead>
<tr>
<th>No.</th>
<th>Part Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mūla (base) as before</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>gopāna (beam) as before</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>vājana (fillet)</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>kulikāṅghri (main pillar) (this part is furnished with nāṭaka)</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>nāṭaka (theatre, quadrangular part) as before</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>kapota (corona) as before</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>kshudra-nāśi (small nose or vestibule) as before; the rest as before.</td>
<td></td>
</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>No.</th>
<th>Part Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Uttara (fillet)</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>padma (cyma)</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>mushti-bandha (band)</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>mṛiṇālika (stalk)</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>vājana (fillet)</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>paṭṭikā (band)</td>
<td>4</td>
</tr>
</tbody>
</table>
VII. 26 parts (ibid., lines 110-116):

(1) Nāṭaka (theatre, quadrangular part) as before;
(2) upper columns as before;
(3) lower columns as before.

Above these, all the members are same as before except that their projections are half or one-fourth of them, or their projections may be one, two, or three dandas.

The images of Bhūtas (imps), Gaṇas (attendant demi-gods of Gaṇeṣa), Yakskas (attendant demi-gods of Kubera), Vidyādhāras (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 Vidyādhāras are carved; in all other residential buildings, the human figures are made in the nāṭaka (crowning) parts. All the mushṭi-bandhas (fishbands) are made straight with the columns. The rest should be as before.

VIII. 26 parts (ibid., lines 117 f.):

(1) Kapota' (corona) 8 more; (2) nāṭaka (theatre, quadrangular part) 8 more; the rest should be as before.

IX. 34 parts (ibid., lines 117-119):

Nāṭaka (theatre, quadrangular part) 8 parts more, and the rest should be as before.

With these may be compared the details of the early European entablature:

The height of the entablatures of the different orders:

(1) In the Tuscan order, \( \frac{1}{4} \) of 7 = \( \frac{7}{4} \) diameters.
(2) In the Doric order, \( \frac{1}{4} \) of 8 = 2 diameters.
(3) In the Ionic order, \( \frac{1}{4} \) of 9 = 2\( \frac{1}{2} \) diameters.
(4) In the Corinthian order, \( \frac{1}{4} \) of 10 = 2\( \frac{1}{2} \) diameters.
(5) In the Composite order, \( \frac{1}{4} \) of 11 = 2\( \frac{1}{4} \) 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,
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, <em>Encycl.</em>, 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>1</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>1</td>
<td>19½</td>
</tr>
<tr>
<td>(8) Fillet</td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>(9) Ogee</td>
<td>1</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>(1) Fillet of corona</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>(2) Cavetto</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>½</td>
<td>26</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>1½</td>
<td>30</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>4</td>
<td>28½</td>
</tr>
<tr>
<td>(6) Drip</td>
<td>½</td>
<td>27½</td>
</tr>
<tr>
<td>(7) Fillet</td>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>(8) Gutta under the corona</td>
<td>½</td>
<td>24½</td>
</tr>
<tr>
<td>(9) Dentil</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>(10) Fillet</td>
<td>½</td>
<td>13</td>
</tr>
<tr>
<td>(11) Cyma reversa</td>
<td>2</td>
<td>12½</td>
</tr>
<tr>
<td>(12) Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Entablature</td>
<td>Height in parts of a module</td>
<td>Projection from the axis of column in parts of a module</td>
</tr>
<tr>
<td>---------------------------</td>
<td>----------------------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>Frieze, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Triglyph</td>
<td>18</td>
<td>10⅓</td>
</tr>
<tr>
<td>(14) Metope</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>(15) Listel</td>
<td>2</td>
<td>11⅓</td>
</tr>
<tr>
<td>Architrave, 10 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(16) Capital of guttae</td>
<td>⅓</td>
<td>11</td>
</tr>
<tr>
<td>(17) Guttae</td>
<td>1⅓</td>
<td>11</td>
</tr>
<tr>
<td>(18) Fascia</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Mutular Doric</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet of the corona</td>
<td>1</td>
<td>34</td>
</tr>
<tr>
<td>(2) Cyma</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>(3) Fillet</td>
<td>⅔</td>
<td>31</td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td>1</td>
<td>30⅔</td>
</tr>
<tr>
<td>(5) Corona</td>
<td>3⅓</td>
<td>30</td>
</tr>
<tr>
<td>Cornice, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6) Cyma reversa</td>
<td>1</td>
<td>29⅔</td>
</tr>
<tr>
<td>(7) Mutule</td>
<td>3</td>
<td>28⅔</td>
</tr>
<tr>
<td>(8) Drip</td>
<td>⅔</td>
<td>28</td>
</tr>
<tr>
<td>(9) Guttae of the mutule</td>
<td>⅓</td>
<td>26</td>
</tr>
<tr>
<td>(10) Echinus or quarter round</td>
<td>2</td>
<td>13⅔</td>
</tr>
<tr>
<td>(11) Fillet</td>
<td>⅔</td>
<td>11⅔</td>
</tr>
<tr>
<td>(12) Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Frieze, 18 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Triglyph</td>
<td>18</td>
<td>10⅓</td>
</tr>
<tr>
<td>(14) Metope</td>
<td>18</td>
<td>10</td>
</tr>
<tr>
<td>(15) Listel</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>Architrave, 12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(17) Guttae</td>
<td>1⅓</td>
<td>11⅔</td>
</tr>
<tr>
<td>(18) First fascia</td>
<td>6</td>
<td>10⅔</td>
</tr>
<tr>
<td>(19) Second fascia</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>Grecian Doric (Parthenon)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Fillet</td>
<td>0.60</td>
<td>22.10</td>
</tr>
<tr>
<td>(2) Echinus</td>
<td>3.12</td>
<td>20.40</td>
</tr>
<tr>
<td>(3) Fillet, with sunk cyma reversa</td>
<td>2.20</td>
<td></td>
</tr>
<tr>
<td>Cornices, 15.12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Corona</td>
<td>4.88</td>
<td>18.98</td>
</tr>
<tr>
<td>(5) Fillet</td>
<td>1.10</td>
<td>18.80</td>
</tr>
<tr>
<td>(6) Capitals of mutules</td>
<td>1.10</td>
<td></td>
</tr>
<tr>
<td>(7) Mutules</td>
<td>0.32</td>
<td>18.66</td>
</tr>
<tr>
<td>(8) Bead and capital of triglyph</td>
<td>2.00</td>
<td>11.46</td>
</tr>
<tr>
<td>Frieze, 14.88 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Frieze (in metope)</td>
<td>15.12</td>
<td></td>
</tr>
<tr>
<td>(10) Triglyph</td>
<td>14.88</td>
<td>11.40</td>
</tr>
<tr>
<td>Architrave, 17·10 parts</td>
<td>Entablature</td>
<td>Height in parts of a module</td>
</tr>
<tr>
<td>-------------------------</td>
<td>-------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>(11) Fillet</td>
<td></td>
<td>1·50</td>
</tr>
<tr>
<td>(12) Cap of guttae</td>
<td></td>
<td>1·00</td>
</tr>
<tr>
<td>(13) Guttae</td>
<td></td>
<td>0·20</td>
</tr>
<tr>
<td>(14) Architrave below guttae</td>
<td></td>
<td>14·40</td>
</tr>
</tbody>
</table>

III. Ionic (Gwilt, Encycl., Art. 2573, 2581):

<table>
<thead>
<tr>
<th>Architrave, 22·4 parts</th>
<th>Frieze, 27 parts</th>
<th>Cornice, 34 parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Fillet of cyma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2) Cyma recta</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3) Fillet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Cyma reversa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(5) Corona</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6) Fillet of the drip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(7) Ovolo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(8) Astragal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(9) Fillet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(10) Dentel fillet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(11) Dentels</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(12) Fillet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(13) Cyma reversa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(14) Frieze</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(15) Listel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(16) Cyma reversa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(17) First fascia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(18) Second fascia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(19) Third fascia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(20) Capital on the side</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(21) Capital on the coussinet or cushion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Grecian Ionic (in the temple on the Ilyssus):

<table>
<thead>
<tr>
<th>Cornice, supposed height, 18·33 parts</th>
<th>Fillet</th>
<th>Cyma recta</th>
<th>Fillet</th>
<th>Echinus</th>
<th>Corona</th>
<th>Drip</th>
<th>Cyma reversa</th>
<th>Fillet</th>
<th>Echinus</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) restored</td>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td>2·040</td>
<td>6·240</td>
<td>4·680</td>
<td>2·700</td>
<td>0·720</td>
<td>1·260</td>
</tr>
<tr>
<td>(2) &quot;</td>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
<td>30·440</td>
<td>33·960</td>
<td>20·520</td>
<td>&quot;</td>
<td>18·360</td>
<td></td>
</tr>
<tr>
<td>(3) &quot;</td>
<td></td>
<td>&quot;</td>
<td>&quot;</td>
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<td>(4) Echinus</td>
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<td>30·440</td>
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<td>(5) Corona</td>
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<td>6·240</td>
<td>33·960</td>
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<td>(6) Drip</td>
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<td>(7) Cyma reversa</td>
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<td>2·700</td>
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<td>(9) Echinus</td>
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<td>1·260</td>
<td>18·360</td>
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335
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<td>(14) Fascia ... 27.600</td>
<td>17.160</td>
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IV. Corinthian (Gwilt, *Encycl.*, Art. 2583):

| Cornice, 38 parts | Fillet of cornice ... 1 | 53 |
| | Cyma recta ... 5 | 53 |
| | Fillet ... 1/2 | 48 |
| | Cyma reversa ... 1 1/2 | 45 1/2 |
| | Corona ... 5 | 46 |
| | Cyma reversa ... 1 1/2 | 45 1/2 |
| | Modillion ... 6 | 44 1/2 |
| | Fillet (remainder of modillion band) ... 1/4 | 28 1/2 |
| | Ovolo ... 4 | 28 |
| | Bead ... 1 | 25 |
| | Fillet ... 1 1/2 | 24 1/2 |
| | Dentils ... 6 | 24 |
| | Fillet ... 1 1/2 | 20 |
| | Hollow or congé ... 3 | 19 3/4 |

Frieze, 1 mod., 7 1/2 parts | (15) Frieze ... ... ... 15 |
| Architrave, 27 parts | Fillet ... ... 1 | 20 |
| | Cyma reversa ... 4 | 19 3/4 |
| | Bead ... ... 1 | 17 |

V. Composite (Gwilt, *Encycl.*, 2591):

| Cornice, 36 parts | Fillet of cornice ... 1 1/2 | 51 |
| | Cyma recta ... 5 | 51 |
| | Fillet ... ... 1 | 46 |
### HINDU ARCHITECTURE

<table>
<thead>
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<th>Entablature</th>
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<td>(6) Corona</td>
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<td>(7) Cyma under corona</td>
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<td>(10) Fillet of the dentils</td>
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<td>(11) Dentils</td>
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<td>(13) Ovolo</td>
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<tr>
<td>(15) Fillet</td>
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</tr>
<tr>
<td>(16) Congé</td>
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<td>(17) Upright face</td>
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<td>(18) Apophyge</td>
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<td>(19) Fillet</td>
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<tr>
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<td>(21) Ovolo</td>
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<td>20</td>
</tr>
<tr>
<td>(22) Bead</td>
<td>1</td>
<td>17½</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>16½</td>
</tr>
<tr>
<td>(25) Second fascia</td>
<td>8</td>
<td>15</td>
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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. 40, 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 dvārair api samanvītāṁ

(M., x, 107; see also xxi, 536.)

**PRĀKĀRA**—A wall, an enclosure, a fence, a rampart, a surrounding wall elevated on a mound of earth. In the Śāṅkhya-yana Srautasūtra (xvi, 18, 14, quoted below) it denotes a walled mound supporting a raised platform (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 Prākara, 1-134):
The uses of the prākāras:
They are built for bala (strength), parivāra (attendant deity), śobhā (beauty), and rakṣaṇa (defence):
Balartham parivārartham śobhaṁ rakṣanarthakam
Pañcha-prākāra-harmyānam adhunā vakṣhyate kramat

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-hārā (line 12). The fourth court is technically named prākara (line 12). The fifth and last one is known as the mahā-maṇḍor the extreme boundary where the large gate-houses (gopurams) are constructed (line 14). As the name of the chapter (Prākara-lakṣaṇa, description of Prākara) 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 (śālas) are exhaustively described (lines 6-86).

A further classification (Śaṅkīrṇa, 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-śobha or beauty of the gate; and those of the second, third, fourth and fifth courts are called respectively dvāra-śala, dvāra-prāśaḍa, dvāra-harmya, and mahā-gopura (ibid., xxxii, 9).

(2) Suprabhedāgama (Chap. xxxi, 115-128):
Five courts or enclosure buildings:
Prākāraṇī paritam kuryāt prāśadasya pramānataḥ
Bhūmau vinyasya vistāraṁ prāśadasya su-nischitam
Prāśadasya tu vistāraṁ tasya daṇḍam iholchye
Daṇḍāt tena kṛtaṁ yatra tv-antarmala-samaiva hi
Eka-daṇḍaṁantar-bhārā tu madhyā-bhārā dyi-daṇḍataḥ
Chatur-daṇḍa-śrāṇaṁ kṛtva māryādi-bhittikam
Mahā-maṇḍor bhātīṁ śyāṁ sapta-daṇḍa-pramānataḥ
Prishthe chaivāgraṭo' py-ardham dyi-ṛiṇāṁ tri-ṛiṇāṁ tu vā
Chatur-ṛiṇāṁ mukhyāmaṁ prākāraṇī vināḥmahāḥ
Kapotāntam samutsedhaṁ hasta-vistāra-bhittikam
Kūṭa-śāla-yaṁtaṁ vāpi kūṭa-śālānāṁ eva cha
Prākāraṇa samāyuktam gopurasya vidhīyate

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Maṇḍale dvārake vātha dvāra-sālāṁ tu bhārake
Prāsādaṁ madhyā-bhārāyāṁ maryyādau harmyam eva cha
Gopuraṁ tu mahā-madhye evam paṇcha-viḍhī smṛtam
Chatur-dikshu cha sanīyojyāḥ prākāraṁ āṁ prithak prithak
Kechid vai mālikākārā kechid vai gopurākṛtīṇḥ
cf. The measurement of the five gate-houses (gopuras) of the five prākāras:
Vistāram dvāra-sobhāyā dvi-trī-paṇcha-karaṁ bhavet
Shaṭ-saptāṁśa-nava-karaṁ dvāra-sālā prakṛttīṁ
Ekā-daśa-traya-daśa-hastam (dvāra)-prāśāda-vistṛtam
Chatur-daśa-paṇcha-daśa-dvāra-harmyam iti smṛtam
Eka-virhā trayo-virhā dvāra-gopuram uchyate
Their height as compared with length and breadth:
Vistāraṁ dvāra-duṇṭhāyām āyāma-dvī-trī-paṇcha-karaṁ bhavet
Bhāumordhvottara-simāntāṁ dvārasyochochhṛaya-lakshaṇām
Tad-ardhāṁ vistāram prakṛtan(m) alāṅkāraṁ vimānavaṁ
Prākāra-bhittim āśritya kuryād āvṛta-maṇḍapam
Tad-bāhyēbhīyantare vāpi mālikā-maṇḍapāṁ hi vā
Paṇcha-prākāram evam syāt privārālayaṁ śṛṇu
Then follows the description of the temples of the attendant deities (v. 129 f.)
These buildings are built in the five prākāras (see under Prāvacchāra-

Samsthite madhyame’hany-āhavanīyam abhito dikshu prāsādāṁ
viminvantī (13)
Tān uparishṭat samīvyādhaṁ prākāraṁ parīgnantī (14)
(4) Matsya-Purāṇa (Chap. cclxix, v. 24):
Prāg-grivaṁ paṇcha-bhāgena nishkās(ś)as tasya chokyate
Kārayet sushiram tadvat prākārasya tri-bhāgataṁ
(5) Agni-Purāṇa (Chap. xlii, 812):
Tathā prākāra-vinyāse jayed dvā-trīṁśad antagāṁ
Prāsādasya chaturthāṁśaṁ prākārasyochochhṛayo bhavet
Ibid., Chap. cvi, 1–2:
Nagaradika-vāstuṁ cha vaktṣheca rājyādi-vṛddhayē
dvo-yojana-yojanaṁ rājyāsṛṇaṁ āśrayet
Abhyarchya vástu-nagaram prākārādyam tu kārayet
In this instance ‘prākāra’ indicates the whole city wall.
(6) Garuḍa-Purāṇa (Chap. xlvii, 19):
Prākāraṁ tad-bahir dadyāt paṇcha-hasta-pramānataṁ
(7) *Brahmāṇḍa-Purāṇa* (Part I, 2nd Anushānga-pāda, Chap. vii, 103):
Sotsedha-raṁḍra-prākāraṁ sarvataḥ khaṭakāvṛtam

(8) *Kauṭilya-Artha-sāstra* (Chap. xxiv, pp. 52, 53, 54):
Vaprasyopari prākāraṁ visṭhakambha-dvi-guṇotsedham aṁśṭakam- dva-daśa-hastāḥ uṛdhvam ojaṁ yugmaiṁ vā āchatur-viṁśati hastāḥ iti kārayat

Antareshu dvi-hasta-visṭhakambhaṁ pārśve chaṭuṛ-guṇāyāmam anuprākāram aṁśṭa-hastāyataṁ deva-pathāṁ kārayat

Prākāram ubhayato maṇḍalakam adhyardha-danḍaṁ kṛitrā prato- lishaṭ-lulāntaram dvāraṁ niveśayet

Prākāra-samaṁ mukham avasthāpya tri-bhāga-godha mukham gopuraṁ kārayet

Prākāra-madhye kṛitrā vāpiṁ pushkariṇīṁ

(9) *Rāmāyaṇa* (Cock):

VI. 3, 14: Sauvarṇaṁ cha mahaṁśaṁ tasyaḥ prākāro dushpradharsaṇaḥ

Maṇi-vidruma-vaidūrya-muktā-virachitāntaraṁ

VII. 5, 29: Dṛḍha-prākāra-parikhyāṁ... laṅkāṁ

V. 55, 32: Laṅkā atṭa-prākāra-toranaṁ

V. 3, 6: (purīṁ)... sāta-kumbhena mahatā prākāreṇābhisair-vṛitaṁ

IV. 31, 27: V, 2, 16: Kāṁchancenāvṛītāṁ prākāreṇa mahāpurīṁ

III. 48, 11: (Laṅkā-nāma purī śubhā)... prākāreṇa-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; viii, 38, 37.

(10) Mahābhārata:

I. 207, 30: Prākāreṇa cha saṁpannam... (pura-śresṭham)

II. 80, 30: Prākāritaṭṭālakeshu

III. 160, 38 f.: (Vaiśravaṇāvāsaṁ)... prākāreṇa parikshiptam

Sauvarṇaṁ samantataḥ sarva-ratna-dyutimatā

III. 200, 90; 206, 7: (Mithilām)... harmya-prākāra-śobhanāṁ

See also iii, 284, 2; iv, 11, 1; v, 143, 23; viii, 33, 19; xii, 36, 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.'
Inscription on the north wall of the fourth prakāra of the Raṅganātha temple at Śrīraṅgam.

Inscription on the west wall of the second prakāra of the Jambukeśvara temple.

Inscription on the south wall of the second prakāra of the Raṅganātha temple.

Inscription on the south-west corner of the third prakāra of the same temple.—(Raṅganātha inscrip. of Sundarapandya, Ep. Ind., Vol. iii, pp. 7, 9, 10.)

This inscription (Jambukeśvara inscrip. of Valaka-Kamaya) is engraved on the north wall of the second prakāra of the Śaiva temple of Jambukeśvara on the island of the Śrīraṅgam near Trichinopoly.—(Ep. Ind., Vol. iii, p. 72.)

This Grantha inscrip. is engraved on the north wall of the first prakāra of the Ādípurisvara temple at Tiruvaṭṭiyur near Madras.—(Ep. Ind., Vol. iv, p. 148.)


Durggarh cha Tamra-nagariḥ abhito vyādhatta Prākāram unnatam udāṅchita-gopuraṁ saḥ—'he surrounded the Tamra nagari with a wall surmounted by towers.'—(Chebrolu inscrip. of Jaya, v. 27, Ep. Ind., Vol. v, pp. 147, 149.)

Kirējalpitena bahunā grāva-prākāra-valaya-bāhyam iha ।
(Gadag inscrip. of Vira-Ballala II, v. 47, Ep. Ind., Vol. vi, p. 97.)

Prākāram atyunnatam—a very high wall.
(Maṅgalagiri Pillar inscrip. v. 47, Ep. Ind., Vol. vi, pp. 124, 125.)

Prākāraṁ paitais samyak parikhāḥ paripūryya yah ।
Pradhvasaṁ ripu-durgānāṁ prāg-bhāva-saṁaṁ vyadhāt ।
(21) Iha vijayinā prākāra-ṣrīr mmahopala-nirmmitā jala-dhārāgatī aty-aty-unnā nirodhuddhum ivoddhatā ī

(Two Bhuvanesvara inscrip. no. Λ, of Svaṃśīvara, v. 24, Ep. Ind., Vol. vi, p. 202.)

(22) Gopura-prākārotsava-maṇiṭapair upachitam ī

(Kondavidu inscrip. of Krishnaraya, v. 27, line 118, Ep. Ind., Vol. vi, pp. 237, 231, 232.)

(23) Mahāmaṇḍapaṃ prākāraṃ para-mālikāvilasī muktam ī

(Fourteen inscrip. at Tirukkovalur, no. K, lines 1–2, Ep. Ind., Vol. vii, 145–46.)

(24) Prākāraḥ Kanakāchale virāchitaḥ—built extensive ramparts on the Kanakāchala (the name of the fort of Jālar, Mr. Ojha). Prof. Kielhorn.—


(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 Vāmanapurīvara temple at Tirumāṇikuli in the Cuddalore Taluka 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 Raṅganātha 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) Kāñchipura-prākārāntarita-pratāpān akarod yaḥ Pallavānāṃ patim—’ he caused leader of the Pallavas . . . to hide his prowess behind the ramparts of (the city) of Kāñchipura.’—(Sanskrit and Old Kanarese inscrip., no. lv, line 14, Ind. Ant., Vol. viii, pp. 242, 245, c. i, line 23 f.)

(31) ’There are three enclosures (prākāras) in the Tiruvelḷarai Temple, the first two being studded with inscriptions.’—(Notes in the Tiruvelḷarai inscrip, Ind. Ant., Vol. xxxiv, p. 264, para. 5, lines 1–2.)
PRASĀDA

(32) 'The stone prākāra or compound wall (of the Amṛiteśvara temple at Amṛitāpura in the Tarikere Taluq, described and illustrated in the Mysore Archaeological Reports for 1911–12, pp. 24–26, and frontispiece) is now in ruins. It had on the top all round thick stone discs, about 6½ feet in diameter, with rectangular bases, both in one piece, the outer faces being sculptured with fine figures of flowers, animals, gods, etc., in relief . . . The prākāra must have once presented the appearance of a veritable art-gallery, seeing that the artistically carved figures are of various kinds and designs.'—(V. A. Smith, Architecture and Sculpture in Mysore, Ind. Ant., Vol. xliv, p. 93, para. 6.)

PRĀGATA—A type of pavilion.

PRĀG-VAMŚA—An auxiliary shed to a sacrificial room.

PRĀNGAṆA (see ĀṅGANA)—The court, the courtyard.

   59, 26: Nṛpāsthāna-prāṅgaṇam
   15, 89: Sā prāṅgaṇa-dvāra-kavāṭānta-vilambinī

2. Hitopadeśa (2, 3, etc.): Tasya prāṅgaṇe gardhabho baddhas tisṭhathā kukkuraḥ chapavīṣṭah

3. Rājatarāṅgini (1, 247, etc.): Prāṅgaṇād bahiḥ

4. See the first Praśasti of Bājnath, v. 34, Ep. Ind., Vol. i, pp. 107, 111.


RĀDEŚA (see ĀṅGULA)—The distance between the tips of the fully-stretched thumb and forefinger.

1. Daśātva (?] āṅgula-parvāni prādeśa iti saṁjñāītaḥ
   Āṅgushṭhaśya prādeśīṇyā vyaya-(ḥ) prādeśa uchyate
   (Brahmāṇḍa-Purāṇa, Part I, 2nd Anu-shaṅgapāda, Chap. vii, vv. 96, 97.)

2. Āṅgushṭha-tarjani-yuktam prādeśam iti kirtitam
   (Ṣuprabhedāgama, xxx, 21.)

PRĀŚĀDA—A temple, a palace, an edifice, buildings in general, a platform, a Buddhist assembly or confessional hall.

Harmyādi dhanināṃ vāsaḥ prāsādo deva-bhū-bhujām

1. Mānasāra:
   Temple:
   Prāśāda-maṇḍapaṁ chaiva sabhā-śāla-prapā-(m) tathā
   (A)raṅgam iti chaitāni harmyam uktaṁ(-tāni) purātanaḥ

(M., iii, 7–8.)
Prasada-mandapam tatha varunadi-deśe |
Sāṅge cha gopura-pade tv-apareshu sarve |
(There should not be any defect).
(M., lxix, 70, 71.)

The palace of a king:
Nṛipa-prasada-samyukta (bhumiḥ) samā chaitya-samipagā |
(M., iv, 23.)

Palaces are elaborately described (M., xli, 1-51; see under Rājaharmya.)

Buildings in general (called Vimāna in the Mānasūra and Prasāda in the works quoted below):

The general description (M., xviii, 1-418):
They are used as residences of gods and men:
Taitilānaṁ dvijaṁ varṇānaṁ vāsa-yogyam (2)
Their sizes (see details below)—from one to twelve storcys:
Eka-bhūmi-vimānādi-ravi-bhumya-avasanakam (3)
Their plans (lines 12-91); see under VIMĀNA-LAKSHAṆA.
The three styles and their characteristic features (92-105) are given under NāGARA, DRAVIDA, and Vesara.
The description of the towers and domes (106-137; see under Stūpi).
The building materials are stone, brick, timber and iron (138).

I. Three classes of buildings—Suddha or pure, made of one material (lines 139, 140); Miśra or mixed, made of two materials (lines 139, 140) and 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 Stūpi-kila which comprises all the parts above the Stūpi or dome is given in detail (lines 145-417).

Chap. xix (named Eka-bhūmi):
The classifications:

II. Referring to measurement, in accordance with the various cubits—
Jāti (lines 2, 3), Chhanda (lines 2, 4), Vikalpa (lines 2, 4), and Ābhāsa (lines 2, 5).

III. Sthānaka referring to height (line 7), Āsana referring to breadth (line 8), and Sayana referring to width or length (line 9).

IV. The same are otherwise called Samchita (line 10), Asamchita (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 characteristic features (Chap. xix, 1–264):

(1) Vaijayantika is furnished with round spire (śrīṣha), pinnacle (śrīṣha) and neck (grīva) (line 166); (2) Bhoga has similar wings (line 167); (3) Śrīviśāla has the bhadrā or front porch in it (line 168); (4) Svasti-bandha has the octagonal finial (line 169); (5) Śrīkara has a quadrangular steeple (line 170); (6) Hasti-prishṭha has an oval steeple (line 171); (7) Skandatāra has a hexagonal spire and neck (line 172); and (8) Kesara has the front porch, the side-towers at the corners of the roof, and its nose, head and neck are round or quadrangular (lines 173–175). For further details, see Eka-bhūmi.

VII. The eight kinds of the two-storeyed buildings (Chap. xx, 1–114):
(The general features are similar in all the eight kinds, the distinction lying in the different proportions given to the component parts from above the ground floor to the top.)

(9) Śrīkara (lines 94, 2–9); (10) Vijaya (lines 94, 10–15); (11) Siddha (lines 94, 16–18); (12) Pārśnika 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-tāla.

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) Åsana (lines 12–21); (19) Sukhālāya (lines 22–30); (20) Kesara (lines 31–32); (21) Kamalāṅga (lines 33–38); (22) Brahma-kāṇṭa (lines 39–49); (23) Meru-kāṇṭa (lines 41–49); and (24) Kailāśa (lines 50–52). For further details, see Tri-tāla.

The general features, characteristic marks and concluding details of the following kinds are similar, except the number of storeys, to those of the two- and three-storeyed buildings.

IX. The eight kinds of the four-storeyed buildings (Chap. xxii, 1–106):
(25) Vishṇu-kānta (lines 3–12); (26) Chatur-mukha (lines 13–24);
The eight kinds of the five-storeyed buildings (Chap. xxiii, 1-50):

(33) Airavata (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 CHATUS-TALA.

X. The eight kinds of the seven-storeyed buildings (Chap. xxv, 1-76):

(70) Saura-kānta (lines 5-9); (71) Raurava (line 10); (72) Chaṇḍita (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 DASA-TALA.
XVI. The six kinds of the eleven-storeyed buildings (Chap. xxix, 1-50.):

(83) Sambhu-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 Ekādasa-Tāla.

XVII. The ten kinds of twelve-storeyed buildings (Chap. xxx, 1-194.):

(89) śāmchāla (lines 8-10); (90) Drāviḍa (lines 8-10); (91) Madhya-kānta (lines 11-14); (92) Kālīṅga-kānta (lines 14-16); (93) Varāṭa (? Virāṭa) (lines 17-27); (94) Kerala (lines 28-30); (95) Varāṣa-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 Pāṅchāla and the Drāviḍa are stated to be of the smallest type (line 10), next in size and importance are respectively the Madhya-kānta, the Kāliṅga-kānta, the Varāṭa (? Virāṭa), the Kerala, and the Varāṣa-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 Dvādāsa-Tāla.

(2) Agni-Purāṇa, Chap. xlī, vv. 1-9 (general plan), 10-25 (plan with reference to the idol), Chap. civ, vv. 1-11, 22-34 (further general plan), 36-21 (names, classes, shapes and description of forty-five kinds of temples):

Prāṣādaṁ saṁpravakshyāmi sarva-sādhāraṇāṁ śrīnu
Sarva-sādhāraṇāṁ chaitat prāṣādasya cha lakṣaṇāṁ
Mānena pratimāyā vā prāṣādaṁ aparāṁ śrīnu
(Chap. xlī, vv. 1, 9.)

Vakshye prāṣāda-sāmānya-lakṣaṇāṁ te śikhidhvaja
(Chap. civ, v. 1.)

Five divisions depending on five shapes or plans, and each including nine kinds of temples (Chap., civ, vv. 11-13):

I. Vairāja—quadrangular or square—includes:

(1) Meru, (2) Mandara, (3) Vimāna, (4) Bhadra, (5) Sarvato-bhadra, (6) Charuka (Ruchaka, in the Kāmikāgama, xxxv, 87, 91), (7) Nandika, (8) Nandi-vardhana, and (9) Śrīvatsa.—(Chap. civ, vv. 14, 15.)
II. Pushpaka—rectangular—includes:
   (10) Valabhi, (11) Gṛiha-rāja, (12) Śālā-grīha or Śālā-mandira,
   (13) Viśāla, (14) Sama, (15) Brahma-mandira, (16) Bhavana or Bhuvana,
   (17) Prabhava, and (18) Śivikā-veśma.—(Chap. civ, vv. 16, 17.)

III. Kailāśa—round—includes:
   (19) Valayana, (20) Dundubhi, (21) Padma, (22) Mahā-padma,
   Svā-vṛksa.—(Chap. civ, vv. 17, 18.)

IV. Manika—oval (vṛttayata)—includes:
   Rīksha-nāyaka, (33) Bhūṣhaṇa, (34) Bhu-dhara, (35) Śrījaya, and (36)
   Prithvī-dhara.—(Chap. civ, vv. 19, 20.)

V. Tri-viṣṭapa—octangular—includes:
   (37) Vajra, (38) Chakra, (39) Svastika, (40) Vajra-svastika, (41)
   Chitra, (42) Svastika-khadga, (43) Gada, (44) Śrīkantha, 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,
   Maṇika, (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) Charuaka is correctly read as
   Ruchaka (vv. 24–25).

II. Pushpaka—rectangular (vv. 21–22)—includes nine kinds, of which
   (10) Valabhi is correctly spelt, (13) Viśāla is read as Vīmāna, which is
   apparently a mistake in the Garuḍa-Purāṇa because (3) Vīmāna is a kind
   of building included in the square (I) Vairāja class. But the reading of
   the Pushpaka class (II) seems better in the Garuḍa-Purāṇa, which may be quoted
   here:

   (10) Valabhi, (11) Gṛiha-rāja, (12) Śālā-grīha, (13) Mandira,
   (14) Viśāla (text has Vīmāna), (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) Valayana, (20) Dundubhi, (21) Padma, (22) Mahā-padma,
   (23) Mukuli (in place of Varddhana), (24) Uṣṇiṣhī, (25) Saṅkha,
   (26) Kalaśa, and (27) Guvā-vṛksa.—(Chap. xlvii, vv. 28–29.)

IV. Maṇika—oval (v. 30)—includes the same nine kinds of which,
   however, (31), (32), and (33) are read as Garuḍa, Siṁha, 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) Musṭika (preceded by Babhru, v. 31).
(40) Vakra, (41) Svastika, (42) Khāḍga, (43) Gadā, (44) Śri-vṛiksha, and (45) Vijaya.—(Chap. xlvii, vv. 31-32.)

(4) Matsya-Purāṇa (Chap. cclxix, vv. 1-7, 8-14, 15-20, 21-27):

(a) The general plan:

Evaṁ vāstuv-balirh kṛitvā bhajet shoḍaśa-bhāgikam 1
Tasya madhye chaturbhīs tu bhāgair garbhaṁ tu kārayet II (1)
Bhāga-dvā-daśaka-sārdhaṁ tu parasākhyena tatas tu parikalpayet 1
Chatur-dikshu tathā jñeyam nirgamaṁ tu tato budhaiḥ II (2)
Chatur-bhāgena bhillīnām uchchhṛyaḥ syāt pramāṇatataḥ 1
Dvi-guṇaḥ śikharocchhṛayo bhityt-uchchhṛya-pramāṇataḥ III (3)
Śikharārdaḥṣaya cārdhena vidheyā tu pradakṣiṇā 1
Garbha-sūtra-dvayaṁ chāgre vistāro maṇḍalasya tu II (4)
Āyataḥ syāt tribhir bhāgair bhadr-acchhāntaṁ susobhanaha 1
Paḷichā-bhāgena sarībhajya garbha-mānaṁ vichaksanaha II (5)
Bhāgam ekam grihitvā tu prāg-grivaṁ kalpayet budhaiḥ 1
Garbha-sūtra-sama-bhāgad agrato mukha maṇḍapaḥ II (6)
Etat sāmāṇyaṁ uddiṣṭaṁ prāśadsya cha laksṇam 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 prāśadaṁ śrīṇuta dvijāḥ 1
Tri-bhāgāṁ kārayet kshetraṁ yatra tishṭhanti devataḥ II (21)
Rathāṅkas tena māṇena bāhyab-hāga-vinnirgataḥ 1
Nemi pādena viṣṭiriṇā prāśadsya samantataḥ II (22)
Garbhāṁ tu dvi-guṇam kuryāt tasya mānaṁ bhaved iha 1
Sa eva bhitter utsedho dvi-guṇaḥ śikharo mataḥ II (23)
Prāg-grivaṁ paṇcha-bhāgena nishkāsaṁ tasya chohyate 1
Kārayet sushīravan tad-vat prākāraśya tri-bhāgataḥ II (24)
Prāg-grivaṁ paṇcha-bhāgena nishkāsaṇaṁ viśeṣataḥ 1
Kuryād vā paṇcha-bhāgena prāg-grivaṁ karṇa-mūlataḥ II (25)
Sthāpayet kāpakaṁ tatra garbhante dvāra-mūlataḥ 1
Evaṁ tu tri-viṣṭapa kuryāj jyeshṭha-madhya-kaṇṭiyasam II (26)
Linga-mānaṁubhedena rūpa-bhedena vā punaḥ 1
Ete samāsataḥ prakātā nāmaṁ śrīṇuteḍhunā 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):

(i) Meru has 100 cupolas (śrīṅga), 16 storeys (bhūmikā), many variegated spires (śikharas), and is 50 cubits broad (vv. 28, 31, 53).
(2) Mandara has 12 storeys, many spires and faces, and is 43 cubits broad (vv. 28, 37, 47, 53).

(3) Kailāśa has nine storeys, many spires and faces, and is 40 cubits broad (vv. 32, 47, 53).

(4) Vimāna-chchhanda has eight storeys, many spires and faces, and is 34 cubits broad (vv. 25, 32, 33, 47, 53).

(5) Nandi-vardhana has seven storeys, and is 32 cubits broad (vv. 29, 33, 48, 53).

(6) Nandana has seven storeys, and is furnished with horns (vishāṇa) and is 30 cubits broad (vv. 29, 33, 48, 53).

(7) Sarvato-bhadra has five storeys, 16 corners with various shapes, furnished with art-galleries (chitra-sālā), 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) Siṃha 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 (āṅguli-puṭa-saṃśthāna), 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) Hāṁsa (goose)-shaped is 10 cubits broad (vv. 30, 51).

(17) Vartula (ball or round)-shaped is 20 cubits broad (vv. 29, 49, 53).
HINDU ARCHITECTURE

No special description is given of the remaining kinds:

(18) Chatur-aśra (four-cornered, vv. 28, 53).
(19) Ashṭāśra (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 jyestha-liṅge śubhāvahāḥ

Śrīvakshakā (-valabhi-ā) dayāś chāshtau madhyamsya pra-kirtitaḥ

The three divisions of these buildings according to three sizes:

Tathā haṁsā(Simhā)dayāḥ paṁcha śubhadā matāḥ

Similar kinds of prasādas (temples) are described almost in the same manner in both the Bhavishya-Purāṇa and the Brihat-Saṁhitā.

(5) Bhavishya-Purāṇa, Chap. cxxx, names (vv 23–26), description of the architectural details and measures (vv. 27–35), and the twenty kinds of buildings (almost same as in the Brihat-Saṁhitā, see below):

(1) Meru is 39 cubits high and 32 cubits broad, has twelve storeys, various windows (kuhara) and four gateways (v. 27). (2) Mandara is 30 cubits broad and has ten storeys (v. 28). (3) Kailāsa is 28 cubits broad, has spires and finials, and eight storeys (v. 28).

The description of the following is clearer in the Brihat-Saṁhitā, quoted below. The names are given here:

(4) Vimāna with latticed windows (v. 29); (5) Nandana (v. 29),
(6) Samudga (v. 30), but Samudra (v. 24) as in the Brihat-Saṁhitā (LVI, 28–53); (7) Padma (v. 30); (8) Garuḍa (v. 31); (9) Nandivar dhana (v. 29, but Nandi, v. 31); (10) Kuñjara (v. 32); (11) Gṛha-rāja (v. 32): Brihat-Saṁhitā (LVI, 25) reads Guha-rāja; (12) Vṛisha (v. 33); (13) Harīsa (v. 33); (14) Ghaṭa (v. 33); (15) Sarvato-bhadra (v. 34); (16) Simhā (v. 35); (17) Vṛitta (as in the Brihat-Saṁhitā, LVI 29, 49) but here (v. 33) it is read Vṛisha like (12), which is apparently a mistake (see v. 30).

No special description is given of the remaining kinds:

(18) Chatush-kopa (four-cornered, v. 25): Matyā-Purāṇa (Chap. cclxix, vv. 28, 53) reads Chatur-asra, and Brihat-Saṁhitā (LVI, 28) has Chatur-aśra; (19) Ashṭāśra (octagonal, v. 25); (20) Shoḍaśaśra (sixteen-cornered, v. 25).

(6) Brihat-Saṁhitā (LVI, 1–19):

The religious merits acquired by building temples (vv. 1–2).

The suitable sites are stated to be gardens, woods, banks of rivers, seas or tanks (vv. 3–8); ground (v. 9); general plan (v. 10); situation of doors (v. 10); comparative measures of the length, breadth, and height (v. 11); of the
adytum (garbha, v. 12), of the doors and their different parts (vv. 12–14); carvings on doors (v. 15); comparative measures of the idol, pedestal, and door (v. 16); the heights of storeys (vv. 29–30).

This is followed by the classification (vv. 17–19) and the description of the architectural details (vv. 20–28) of the same twenty kinds of temples (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) Kuṇjara (v. 25); (11) Guha-raja (v. 25); (12) Vrisha (v. 26); (13) Harāsa (v. 26); (14) Ghaṭa (v. 26); (15) Sarvato-bhadra (v. 27); (16) Sīrhā (v. 28); (17) Vṛttā (vv. 18, 28); (18) Chatush-kona (vv. 18, 28); (19) Ashtāśra (vv. 18, 28); (20) Shoḍḍhaśāra (vv. 18, 28).

(7) Kāmikāgama:

No distinction is made between Prāśāda and Vimāṇa (cf. also the Mānasāra, I, 40, etc.):

Jātyādi-bhedakair yuktāṃ vimānam saṃpadām(-s)-padam 1

(LV, 131, this chapter is named Prāśāda-bhūṣaṇa.)

Buildings in general (LV, 1–210);

Their component parts:

Prāśāda-bhūṣaṇa(rh) vakhye śṛuyatāṃ dvijasattamāḥ 1

Syāt pāda-prastaraṁ-grīva-varge māle tu vedikā II (1)

Shapes and kinds of Prāśāda (buildings in general):

Yānāṁ vā sāyanaṁ væpī gopurākṛtīr eva và 1

Pīṭhākṛtīr vā mervādi-parvatākṛtīr eva và II (194)

Nandyākṛtīr vā dhāma vidheyam cheṣṭa-desāke 1

Manḍape gopure vapi parivārālayādīshu II

Evam evāṁ vidheyam syāt tathā bhuvi viśishyate II (195)

The synonyms:

Vimānaṁ bhavanaṁ harmyam saudham dhāma uikctanam 1

Prāśādaḥ saḍanaṁ sadma geham avasatham gṛiham II (208)

Ālayam nilayam vāso’py-ālayo vastu-vāstukam 1

Kṣetram āyatanaṁ veṣma mandiraṁ dhishnakaṁ padam II (129)

Layam kshayam āgāraṁ cha tathodāvasitaṁ punah 1

Sthānam ity-evam uktāṁ paryāya-vachanāṁ hi II (210)

The four classes:

Jāti (v. 128), Chhanda (129), Vikalpa (130), and Ābhāsa (130).

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The Chapter LV refers to the description of a single building and its component parts.

So also does the Chapter XLV (see under Mālikā); it is named Mālikā-lakṣaṇa), but it does not mean anything but Prāśāda: Prāśāda-vyāsa-dīrghaḥochchāḥ praktaḥ prāśāda-mālikāḥ it (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. Śuddha (vv. 7, 21), Miśra (vv. 7, 22), and Saṁkīrṇa (vv. 7, 22).
V. Puṁśiṅga 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—Puṁśiṅga, 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) Saṁvya (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) Adhutha (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 pītha 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:

Advā-daśa-talād evaṁ bhūmau bhūmau prakalpayet

Evam uktam ihotshedham dvāra-bhedam tataḥ 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:

(i) Kailāśa, (2) Mandara, (3) Meru, (4) Himavat, (5) Nishadha (also called Niḷa-parvata, and Māhendra), (6) Nalīṇaka, (7) Pralīṇaka, (8) Nandyāvarta, (9) Śrīvarta (also Śripada), and (10) Parvata.

(See vv. 40–45.)

The comparative measurements of the storeys:

Evaṁ tale tale kāryaṁ nūnām ekaika-bhāgikam II (53)

The five kinds of columns—Śrīkara, Chandra-kānta, Saumukhya (also Suµukhā), 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 nāsikā (vestibule), vedikā (platform), śikharā (spire), stūpi (dome), etc., are also described (vv. 72–93).

Here closes the description of the temples:

Prāsāda-lakṣhaṇaṁ proktāṁ maṇḍapāṅāṁ 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, snapanas(bath)-maṇḍapa, Vṛisha (the bull, Nandin)-maṇḍapa, and Nṛttā (music)-maṇḍapa (vv. 96–97, 98–99).

They are further classified under the names Nanda-Vṛttā, Śriyā-vṛttā, Virāsana, Jaya-bhadra, Nandyāvarta, Maṇi-bhadra, and Viśāla (vv. 100–104).

These pavilions are distinguished by the number of columns they are furnished with:

Stambhānāṁ tu śatair yuktaṁ viśālam iti saṁjñītam I
Prāsād-vat samākhyaṭaṁ prastarāntaṁ pramanāntaḥ II (104)
The columns of the prāsādas and those of the maṇḍapas are stated to be differently measured:

Prāsāda-stambha-māṇasya etat stambhāṁ 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 yathāyuṭyā hasti-hastāṁ tathaiva cha 1
Evam samāsataṁ proktaṁ maṇḍapam vidhi-pūrṇakam II (114).

The prākāras or enclosures are then described (vv. 115–128). They are strikingly similar to those described in the Mānasāra.

This Ágama like the Mānasāra divides the whole compound into five enclosed quadrangular courts. In both the treatises, each of the courts is stated to be furnished with a separate gate-house. Moreover these gate-houses are given the same technical names in both the works, viz. Dvāra-śobhā (in the first court), Dvāra-sālā (in the second), Dvāra-prāsāda (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 f.), 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 Ágama, 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 Brhiḥat-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, Purāṅīṅga, etc., we have seen in the Mānasāra, are repeated in the
same terms and same sense in the Agamas. 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 Kāṇḍikāgama have 20 types each.

The Suprabhedgāgama 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 Suprabhedgāgama, 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) Sāmkhyāyana-Śrauta-sūtra, xvi, 18, 13 (Pet. Dict.):

Saṁsthite madhyame’ hany-āhavaniyam abhito dikshu prāśādaṁ viminvantā

(10) Adbhuta-Brāhmaṇa, in Indische Studien, 1, 40 (ibid.):

Harmya-prāśāda-saṁkulaṁ
HINDU ARCHITECTURE

PRASĀDA

(11) ‘Prākāra in the Sāṅkhya-yana-Srauta-sūtra (xvi, 18, 14) denotes a walled mound supporting a raised platform (prāsāda) for spectators.’ (Professors Macdonell and Keith, Vedic Index, ii, 44.)

Cf. the text: Tān uparishṭāt samvyādhaiḥ prākāraiḥ parighnanti

‘Prāsāda in the sense of palace does not occur until the late Adbhuta-Brahmaṇa’ (see above, no. 10).—(Indische Studien, i, 40, Vedic Index, ii, 51.)

(12) Rāmāyaṇa (Cock):

II. 7, 1: Prāsādam chandra-sāmkāsam āruroha 1
     Ayodhyāṁ mantharā tasmāt prāsādād anvavaikshata 1
II. 7, 12: Kailāśa-sīkharākārāt prāsādād avarohata 1
II. 3, 27: Prāsādastho daśarathaḥ...1
     (Here ‘Prāsāda’ must mean a palace.)
II. 3, 31: Sa tāṁ kailāśa-āringābham prāsādam... ragunandanaḥ... āruroha...1
II. 16, 42: Prāsāda-śringesu 1
VI. 26, 5: Āruroha... prāsādam hima-pāṇḍuram 1
     Bahu-tala-samutsedham 1
VI. 42, 2: Ruddhāṁ tu nagarirūṁ śrutvā... prāsādam... ārohata 1
II. 33, 3: Tataḥ prāsāda-harmyāṇi vimāna-sīkharāṇi cha 1
     Abhiruhyāṁ janāḥ śrīmāṁ udāsino vyalokayata 1
II. 33, 4: Āruhya tasmāt prāsādād dināḥ paśyanti rāghavam 1
V. 43, 4: Āruhya giri-sāmkāsam prāsādam...1
IV. 26, 41: Tato hema-pratishtāḥane varāṣṭaraṇa-sāṃvrite 1
     Prāsāda-sīkharē ramye chitra-mālyopaśobhite 1
     Prāṁ-mukhaṁ vidhīvan mantraiḥ stāypaytiva varāsānc 1
II. 17, 17: Megha-saṁghopamaiḥ śubhaiḥ...1
     Prāsāda-śringair vividhāḥ kailāśa-sīkharopamaiḥ 1
IV. 33, 15: Vānarenda-grihaṁ... śukla-prāsāda-sīkharaiḥ kailāśa-sīkharopamaiḥ 1
VI 41, 88: Prāsāda-śīkharaiḥ śaīla-śringam ivonnatam 1
VI. 41, 90: Prāsāda-śīkharesu 1
II. 51, 21: Harmya-prāsāda-sāṃpannaṁ... rāja-dhānīṁ 1
II. 100, 42: Prāsādaśair vividhākārārṇ vṛtāṁ... ayodhyāṁ 1
V. 2, 49: Prāsāda-mālā-vitāṁ... māhā-purīṁ 1
VI. 39, 21: Prāsādaiś cha... lāṅkā parama-bhūṣitā 1
VI. 39, 27: Prāsāda-mālābhīr alanśritāṁ... purīṁ 1
III. 55, 7: Grihaṁ deva-grihopamaiḥ... harmya-prāsāda-saṁbādham 1

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III. 55, 10: Hema-jāla-vṛtīś chāsaṁ tatra prāsāda-panktayaḥ ।
V. 6, 44: Prāsāda-samghāta-yutaṁ . . . mahā-griham ।
V. 9, 2: Bhavanaṁ rākṣasendrasya bahu-prāsāda-saṁkulum ।
IV. 33, 8: Vindhya-meru-prakhyaṁ prāsādair naika-bhumibhiḥ ।
II. 65, 3: Rājānaṁ stuvatam teshāṁ . . . prāsādāghoga-vistīrṇas
   tu śabdo hy-avartataḥ
   (Cf. also II, 27, 9 ; 57, 18 ; 57, 20.)
I. 80, 19: Prāsāda-mālā-saṁyuktāḥ . . . niveśāḥ ।
II. 88, 5: Prāsādāgra-vimāneshu valabhiṣu cha sarvādaḥ ।
   Haima rājata-bhaumeshu varāstarṇaśālīshu II
II. 88, 7: Prāsāda-vara-varyeshu śīvavatu sugandhiṣu ।
Ushītvā meru-kalpeshu kṛita-kāṇchana-bhittishu II
II. 91, 32: Harmya-prāsāda-saṁyukta-toraṇāni ।
IV. 33, 5: Mahātiṁ guhāṁ . . . harmya-prāsāda-saṁbādhām ।
IV. 42, 44: Bhavanaṁ . . . prāsāda-āṅgana-saṁbādhām ।
VI. 41, 86: Prāsādaṁ śāla-saṁkāśam ।
   (Cf. also v, 6, 16 ; 57, 7.)
VI. 75, 7: Prāsādaḥ parvatākārah । (cf. also v, 75, 6.)
VI. 75, 12: Muktā-маṇि-vichitrāṁś cha prāsādāṁś cha . . . agnir
dahāti tatra vai ।
V. 5, 3: Harmya-prāsāda-saṁbādhām ।
I. 5, 5: Prāsādaṁ anta-vikrītaḥ parvatair iva śobhitām ।
(13) Mahābhārata (Cock) :
V. 91, 3: Tasya (Duryodhana-grihasya) kakshaṁ vyatikramya
tisro dvāḥ-sthair avāritaḥ ।
   Tato abhra-ghana-saṁkāśam griha-kūtam ivochchhri-
tam II
Śrīyāivalambantam prāsādam āruroha mahāśayaḥ ।
I. 3, 133: Nāgā-lokam. . . . aneka vidha-prāsāda-harmya-
   valabhi-nirṛyūha-sata-saṁkulum ।
I. 109, 9: Nagaraṁ. . . . prāsāda-sata-saṁbādham, ।
II. 10, 3: Sabhā. . . . divyā hemamayair uchchhaiḥ prāsādair
   upaśobhitāḥ ।
V. 88, 20: Etad (Duhṣāsanasya griham)dhī ruchirākaraṁ prā-
sādaṁ upaśobhitam ।
V. 89, 11: Grihāṁ (Dhṛitarāṣṭṛasya). . . . prāsādaṁ upaśobhi-
tam ।
XII. 44, 6: Duryodhana-grihaṁ prāsādaṁ upaśobhitam ।
XII. 44, 8: Prāsāda-mālā-saṁyuktaṁ (Duhṣāsanasya griham) ।
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I. 185, 19, 20, 22: Sarvataḥ samvritaḥ (samājavātaḥ) śubhraśraiḥ prāśadaiḥ sukrito-chchharyaiḥ
Suvarṇa-jāla-samvritair maṇi-kuṭṭimā-bhūshaṇaḥ
Sukhārohana-sopānair mahāsana-parichchhadaiḥ
Asambhāda-śata-dvāraiḥ śayanāsana-śobhitaḥ
Bahu-dhātu-pinaddhāṅgair himavach chikaraṁ iva

V. 90, 14: Ye . . . prāśadāgreshv-abodhyantarāṅka-vājina-
śayinaḥ (Pāṇḍavāḥ)

XV. 16, 1: Prāśada-harmyeshu vasudhāyāṁ cha . . . . 1
Nāriṇāṁ cha naraṇāṁ cha niḥsvanaḥ sumahān
abhit 1

XIV. 25, 22: Suyaṁ bhūmau pariśrāntā śete prāśada-sāyinī 1
Prāśada-sālā-sanābā🧡nāṁ maṇi-pravara-kuṭṭiṁam 1
Kārayāmāsa vidhiḥ-dhema-ratna-vibhūṣitam 1

14) Manu-Saṁhitā (vi, 147, etc.)
Giri-prishṭhaṁ samāruhya prāśadaṁ vā raho gataḥ
Aranyye niḥśalāke vā mantrayad avibhāvitaḥ

15) Pañcatantra (Bombay, 1, p. 38, etc.)
Rājakanyāṁ. . . . sapta-bhūmika-prāśada-prānta-gatām

16) Hitopadeśa (Bohtlingk, p. 157, 1, 30, etc.):
Rājā . . . prāśada-garbham gatvā. . . . . 1
Prāśada-prishṭhe-sukhopavishṭanāṁ rāja-putrāṁ

17) Megha-duṭa (ed. Stenzler, 64, etc.): Abhram-lihagraiḥ prāśadaḥ

18) Raghu-vamṣa (14, 29, etc.): Prāśadānam abhram-liham āruroha

19) Mrīchchha-kaṭika (ed. Stenzler, Cock):
p. 79: Ārāma-prāśada-vedikāyām
p. 84: Vidyut-kāṅchana-dīpikāvasa rachitā prāśada-sarīchāriṇī
data=21, 132, 162, 164: Prāśada-bāḷāgram

20) Rājatarangini (Pet. Dict., 4, 102, etc.): Prāśadāṅgānam

21) Ekas tayor amum akārayad indu-mauleḥ prāśadān adri-tanayā
bhavanaṁ tathāyāṁ—‘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. 1,
pp. 80, 84.)

22) Ishtāpūrtta-prachura-sukritārāmbha-nityādṛśtena prāśado’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.)

23) Prāśadāna tavāmunaiva haritām adhvā niruddho mudhābhāno’-
dyāpi kṛito’sti dakṣiṇadīśaḥ koṇāntavāsī muniḥ 1—(Deopara inscrip. of
Vijaya Sena, v. 27, Ep. Ind., Vol. 1, pp. 310, 314.)

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(24) Akārayat svaṁ Šambhu-prāsādāli-dvayaṁ nījaḥ—'She too made her people construct that hall of study (and) lay out that long line of gardens in two ranges (adjoining Šambhu's temple).—(Bhera-ghat inscr. of Alhanadevi, v. 38, Ep. Ind., Vol. ii, pp. 13, 16.)


(26) Vāpi-kūpa-tāḍāga-kuṭṭima-matha-prāsāda-satrālayān ā


(27) Shrā-śaila-prāsāda—great stone temple.—(Pattadakal inscr. of Kirtivarman II, lines 7, 11, 14, Ep. Ind., Vol. iii, pp. 4, 5.)

(28) Ghanam prāṣādaṁ nava-hema-kumbha-kalitaṁ ramyam mahā- 

maitṛapaṁ ā

(He presented) a solid temple (prāṣāda) adorned with nine golden pinnacles (kumbha) and a beautiful large hall (to the temple of Hari, the lord of Māṅgalāśāila).—(Maṅgalagiri Pillar inscr., v. 51, Ep. Ind., Vol. vi, pp. 125, 115.)


(30) Prāṣādaṁ navabhiḥ cha hema-kalaśair aty-unnataṁ gopura-

prākārotsava-maṇḍapair upachitaṁ śrī-rāma-bhadrāya cha—an exceedingly high temple furnished with nine gilt domes, a gate tower, a wall and festive hall, to the holy Rāmabhadra.'—(Kondavidu inscr. of Krishnaraya, v. 27, Ep. Ind., Vol. vi, pp. 237, 231.)

(31) Khanḍa-sphuṭita-prāṣāda-puṇaḥ-saṁskaraṇārtham pratipāditaḥ—

'he granted for defraying the expenses of the repairs of the temple broken in parts.'—(Plates of Dantivarman of Gujarat, line 67, Ep. Ind., Vol. vi, pp. 293, 286.)

(32) Tena bhrāṭṛi-yugena yā prati-pura-grāmādhvā-sama-sthalam vāpi-

kūpa-nipānakā sarāḥ prāṣāda-satrādiṁ ā

Dharmma-sthāna-paramāparā nava-tārā chakra’tha jirṇoddhṛita-tat-

saṁkhyāpi na budhyate yadi paraṁ tad-vedini mediṁ ā

(Mount Abu inscr. no. 1, v. 66, Ep. Ind., Vol. viii, p. 213.)

(33) Tirthe deva-hrade tena kṛitaṁ prāṣāda-paṁchakam ā

Svīyaṁ tatra dvayaṁ jātaṁ yatra saṁkara-keśavaun ā

(Sihawa stone inscr. of Karnaraja, v. 9, Ep. Ind., Vol. ix, p. 186.)
(34) Sri-nemiśvarasya nirākrita-jagad-viśhādaḥ praśādaḥ samuddadhre.

Erected the temple of Nemiśvara which (temple) has removed the sorrows of the world.—(The Chahamanas of Marwar, no. xxv, Nāḍālī stone inscrip. of Raṇaviradeva, line 15 f., Ep., Ind., Vol. xi, p. 64.)

(35) Esha bhagavato varāha mūrttter jagat-parāyaṇasya nārāyaṇasya śīlā-praśādāḥ sva-viśhayeścminn Airikinē kāritāḥ।

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 own viṣhaya of Airikinē.—(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 gopāhva-yā-nāmni bhū-dhure ramye kāritavān śaila-mayaṁ bhānoḥ praśāda-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 tisṭhaḥti śīlā-praśāda-mukhyo ramye—so long (this) chief of (stone)-temples shall stand upon the delightful summit of the hill.—(Gwalior stone inscrip. of Miḥirakula, lines 6, 8, 9; C. I. I., Vol. iii, F. G. I., no. 37, pp. 162, 163, 164.)

(37) Tenochchair bodhimaṇḍe śāśi-kara-dhavalah sarvvato maṇḍapena।

Kāntā prāśāda esha smara-bala-jayinaḥ kārito loka-śaṣṭuḥ।

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, Viṣṇu-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 śīnha-pāṇiya-nāgare yena kāritāḥ।

Kirtti-stambha ivābhāti praśādaḥ pārvvati-paṭeḥ।

In the town of Śīnha-pāṇiya he caused to be built a wonderful temple of the Lord of Pārvati, which shines like a column of fame.—(Sasbahu inscrip. of Mahipala, v. 11, Ind. Ant., Vol. xv, pp. 37, 42.)
PRÄSĀDA

(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) Vejarñito pāśāc (prāsāda)—'Vaijayanta, the palace (of Indra).'

(Bharaut inscrip. no. 79, Ind. Ant., Vol. xxi, p. 233.)

(41) Nāyaka-śrī-hari-rāja-devo Ha(ha)ḥatēkṣevarasya prāsādaṁ kṛitam—

'The temple of Ḫatēkṣevara (Śiva) was founded by Nāyaka (leader) the illustrious Harirāja.'—(Nāgpur Museum stone inscrip. of Brahmadeva of Rāyapura, lines 9-12, Ind. Ant., Vol. xxi, p. 83.)

(42) Mahā-lakṣmī-deviyā prasādavam geyadā VisVakarmma-nirmmita-

'subhasitan'

'built the temple of the goddess Mahalakshmi, as if a creation of Visvakarmma.'

(Ep. Carnat., Vol. v, Part I, Hasan Taluq, no. 149, Roman Text, p. 86.)

The above-mentioned inscription (dated conjecturally A.D. 1113) ends with the following passage apparently quoted from a book for sculptors and architects (griha-vāstu):


(Ibid., Text, p. 9, last 3 lines.)

(43) Prāsāda-mālabhir alamkritarh dharam vidaryyaiva samutthitam

Vimāna-mālā-sadriam yattra griham pūrnendu-karamalam

'Here cleaning as under the earth, there rise up houses which are decorated with succession of storeys; which are like rows of aerial chariots (and) which are as pure (white) as the rays of the full moon.'—(Mandasar stone inscrip. of Kumaragupta, line 7, C. I. I., Vol. iii, F. G. I., no. 18, pp. 81, 85.)

(44) Svargartharh kṛitavān pratāpa-nripatih sadyoshito-retayoḥ prāsā-

'dam vasu-patra-padma-sadṛśaṁ śrīṅgāśhtakaṁ śobhitam'

The inscription is 'on a slab in the wall near the southern door of a temple of Viśṇu 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. ro, Ind. Ant., Vol. ix, pp. 188, 187, 189, c. 2, para 2.)

(45) Dig-bhāgāntara-sanniveśita-chatur dvāraḥ sukharohaṇaḥ paśchād

ramya-suvaraṇa-ketana-tala-nyasta-tri-sūlo'ntaraḥ

Sauvarnojivala-kumbha-patra-paṭaḷa-proddhāsītāṁ-mukhaḥ prāsāda,

diśatāḥ abhīpsita-sadāvāsa-prasakto mudaḥ

(Inscrip. from Nepal, no. 23, Ind. Ant., Vol. ix, p. 194.)

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At Teridala, a merchant town situated in the centre and the first in importance among the twelve (towns) in the glorious Kunḍī Three Thousand, adorned with—villages, towns, hamlets, villages surrounded by hills, groups of villages, sea-girt towns and chief cities, with elegant mansions, palaces and temples, and with shining agrahāra towns in the country of Kuntala.'—(Old Canarese inscrip. at Terdal, line 58, Ind. Ant., Vol. xiv, pp. 19, 25.)

Mr. Rice has translated 'prāṣāda' 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.)

'Causing a tower (prāṣāda), decorated with carvings and figures (chitra-vichitra-patra-nūtamam prāṣādamam), to be erected of stone, and a golden kalasā to be made for the pinnacle of the temple (devālā-yaḥrake), he in many ways increased his fame in the world.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 242; Transl., p. 139, para. 6; Roman Text, p. 247, last four lines.)

'Sāyaṇi viśevavara-dvāri hima-diśī kharopamam
Padmēsvarasaya devasya prāṣādam akarot sudhiḥ

On the north side of the entrance to the Viśevaṭāra temple at Kāśī built a solid and lofty temple of the god Padmēsvara (Vishnu) on A.D. 15th May, 1296.—(Sharqi Arch. of Jaunpur, inscrip. no. xxvi, v. 3, Arch. Surv., New Imp. Series, Vol. i, p. 51.)

Vāpi-kūpa-tadāga-kuṭṭimā-māṭha-prāṣāda-satrālayān
Sauvarṇa-dhvaja-torāṇāpaṇa-pura-grāma-prapā-manḍapān
Vyadhāpayad ayaṁ chaulukya-chūḍāmaṇīḥ

(In the Buddhist literature buildings are divided into five classes (paṇḍha-lenāni)—vihāra (monastery), ardha-yoga (stated by the commentator Buddhaghosa to imply 'svārṇa-vāṇga-grīha,' a type of two-roofed buildings, partly religious and partly residential), prāṣāda (wholly
residential storeyed buildings), harmya (larger type of storeyed buildings), and guhā (underground buildings).—(Vinaya Texts, Mahāvagga 1, 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-bhūmika-prāsāda—‘buildings of seven storeys in height.’

(Jātaka, i, pp. 227, 346 ; v, pp. 52, 426 ; vi, p. 577.)

From the illustrations given above, it is clear that the term ‘prāsāda’ implies both religious and residential buildings. It denotes the gorgeous temples as well as small pavilions (maṇḍapa) where a deity or the emblematical phallus of Śiva is installed. It includes magnificent palaces and smaller residences. It implies a succession of storeys, and a tower, ‘a lofty seat or platform for spectators, a building erected on high foundations and approached by means of steps, a building consecrated to a deity or inhabited by a prince, a temple, a palace, and the assembly room and confessional hall of the Buddhist priesthood.’

PRĀSĀDA-TALA—Floor, roof.

(Buddhist Suttas, by Rhys Davids, p. 262.)

PRĀSĀDA-MĀLIKĀ—A class of buildings.

(Kāmikāgama, xlv, 4 ; see under MĀLIKĀ.)

PRIYA-DARŚANA—One of the five Indian orders.

(Suprabhedāgama, xxxi, 65, 67 ; see under STAMBHA.)

PREKSHĀGĀRA—An amphitheatre.

Ṣata-kumbhamayam divyaṁ prekṣāgāram upāgatam

(Mbh. Ādiparvan, see under RĀNGA and compare Bharata Nātya-śāstra, 11, 7, 13, 25).

PREKSHĀ-GRIHA(-MAṆḌAPA)—Auditorium in a theatre, the front room or pavilion facing a shrine wherefrom the deity is seen. (Ibid., ii, 7, 13.)

In theatre proper it should be semi-circular, quadrangular and triangular:

Prekṣā-grihāṇāṁ sarveshāṁ tri-prakārah vidhiḥ smṛitaḥ

Vikrīṣṭaś-chaturāśraś-cha tryaśraś-chaiva prayukṛtāḥ

(Ibid., ii, 25.)
In large theatres, attached to temples it should be semi-circular, in middle-sized ones attached to palaces it should be quadrangular, and in ordinary small theatres for the general public it should be triangular.—
(Bharata Nāṭya-śāstra, ii, 26.)

Ilā prekshā-grihāṁ dṛṣṭvā dhīmatā viśvakarmanāḥ
Trividhaḥ sanniveśaśca Śāstrataḥ parikalpitaḥ
Vikirṣṭaḥ-chaturasraś-chaiva tu maṇḍapaḥ
—(Ibid., ii, 7–8.)

PREKSHA-NIVEŚANA—The auditorium of a playhouse (Bharata Nāṭya-śāstra). See details under NĀṬYA-GRIPA.

PROSHTHA—A high and broad bench with moulded and turned legs (R.-V., vii, 55, 8; A.-V., iv, 5, 3; Taifer. 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.)

PHĀNA—A hood in connexion with the joinery.
(M., xvii, 134; see Sandhi-karan.)

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 (torana):
Nāṭikā phalakā mushti-bandhanam patra-vallikam
(M., xlvi, 65.)

(2) See also M., l, 66, 74; lxv, 161, 162; lxvii, 16, etc.
Pādāśṭāma-śaṅg-amśaika-phalakaś chhādayet paritāḥ
Kāya-pādāntaram chhādyaṁ phalakaiḥ sāra-dārujaṁ
(Kāmikagama, liv, 24, 30.)

(3) A part of a column (Suprabhedāgama, xxxi, 58; see under Stambha).

PHALAKASANA—A synonym of the bedstead.
(M., iii, 11; see under Paryaṅka.)

PHĀLA-PATṬA—Front plate, a plough-share-like moulding.
(M., xlīx 93.)

PHELĀ (cf. CHHELA)—The vault of the foundation pit.
(Kāmikagama, xxxi, 74–75; see under CHHELA.)
BANDHA

Joining or folding together, a band, the foundation.

Dvār-aratnim tri-padiṁ vā pāde bandhaṁ kārayet—'Foundation shall be 2 aratnis by 3 pādas.'—(Kautiliya-Artha-śāstra, Chap. LXXV, p. 166.)

BA(VA)LANAKA—A raised platform or seat along the wall of the council hall of a temple.

Tejaḥ-pāla iti kshitiṁdu-sachivaḥ sānikhojjvalābhīḥ śīlā-śrepibhiḥ sphurad-iṇdu-ruchīram nemi-prabhau maṇḍīram

Uchchārīr manḍāpam agratō jina-(vāra)-vāsa-dvipaṁ hāsātaṁ tat-pārśveshu balanakanaṁ cha purato nīśhpaḍayāmaṁśīvan

It 'apparently is identical with Marāṭhi balāṁ which according to the Dictionary of Molesworth and Gandy means a raised seat along the walls of the gābhārā or Sabhā-maṇḍapa of a temple.'—Dr. Lüders.—(Mount Abu inscr. no. 1, v. 61, Ep. Ind., Vol. VIII, pp. 212, 200.)

BALI(-I)KA(-A)—A moulding of the entablature, the edge of a roof.

Mahā-bhārā-tulā-kāryaḥ balikordhve viśeshatāḥ
Tulā-balikayor madhye dvi-daṇḍam athavā punaḥ
Harṣa-bhūta-balir vātha nīdrā vā daṇḍa-māṇatalaḥ
Tri-pādodaya-yuktā vā vidheya vājanopari

(Kāṃkāgama, LIV, 13, 16, 20.)

BALI-PīTHA-(KA)—The seat of sacrifice, an altar for offerings.

(1) Brīṣabhasyopari-bhāge tu kalpayed bali-pīṭhakam
Gopurasya bahir vāpi sthāpayed antar vāpi bali-pīṭhakam
Antar maṇḍala-deśe tu pūravat bali-pīṭhakam

(M., XXXII, 99, 100, 133.)

(2) Śrīmat-saundara-paṇcha-rātra-vidhiyīṁ nirmāṇamāṁ mādīsi
Śrīmantam bali-pīṭhamaṁ pramudadīṁ viprārggalam mādīsi

'Caused a bali-pīṭha to be erected according to the rule of the (Śīlpa-śāstra) 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-Raśṭa, . . . set up in front of the god Prasanna-Mādhava of Belur, a festival (utsava) maṇṭapa, a pillar for lights (dipa-māleṣa-kambha), and an altar for offerings (balli-piṭha, i.e., bali-piṭha).’—(Ep. Carnat., Vol. iv, Nāgamaṅgala Taluq, no. 42; Transl., p. 124; Roman Text, p. 213.)

BASADI (see Vasati)—A Jain temple, a shrine, a monastery, modern Basti or slum quarters.


(2) ‘And on the top of the rock to the south of the Badra tank of that mountain, Ganeyana Māra had the Pārśva-Jina vasati erected. This Jogavaṭṭe basadi, may it endure as long as sun and moon, protected by the paṇcha-mahā-sābda (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 Bhaḷārar . . . five mattars (of land).’

‘Basadi (means) a Jain temple; the word is a Tadbhava corruption of the Sanskrit “vasati,” abode, dwelling, a Jain monastery; the modern form is ‘Basti’.” Dr. Fleet.—(Sanskrit and Old Kanarese inscrip., Ind. Ant., Vol. iv, p. 181, c. 1, line 10, and footnote.)

(4) Purigereyalu mādisid-Ānescjjeyasa-basadige . . .

‘In the lands of Guḍigere, which . . . were under the control of the Jain temple called Ane sejjeya . . . built at Purigere.’—(Guḍigere Jain inscrip., line 21, Ind. Ant., Vol. xviii, pp. 39, 37.)

See Ep. Carnat., Vol. ii, inscriptions (i) on Chandra-giri, nos. 1-74, (ii) on Vindhya-giri, nos. 75-123; and (iii) in the town, nos. 124-144.

(5) ‘Caused basadis and maṇa-stambhas to be erected in numerous places.’—(No. 38, Roman Text, p. 7, line 17; Transl., p. 121, line 5.)

(6) ‘The basadi of his guru Śrī-rūpa-nārāyaṇa of Kollāpura.’—(No. 39; Roman Text, p. 7-8; Transl., p. 122, line 18.)

(7) ‘The basadis of Gaṅga-vāḍi, however, many there were, he restored.’—(No. 45; Roman Text, p. 21; Transl., p. 126, line 12.)

(8) ‘This Lakshmi, wife of Gaṅga senā-pati, the abode of all good qualities, had this new Jina temple (vasati) made.’—(No. 63; Roman Text, p. 59; Transl., p. 149.)

(9) ‘The Daṇḍanāyaka Gaṅga had this basadi made for his mother Pochavue.’—(No. 64; Roman Text, p. 59; Transl., p. 149.)
(10) 'The bastis (basadinal) of Gaṅga-vāḍī, 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 basadis at the north gate, (and) the Maṅgāyi basti, repaired the Hagalaya (a village to the south of Śrāvana Belgola)-basti, and made gifts for supplying food in one.'—(No. 134; Roman Text, p. 100; Transl., p. 179.)

(13) 'And in Kellaṅgere he (also) made five large bastis and five beautiful ponds.'

'The money obtained from this place will be used for repairing the 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. 104, lines 6, 9; Transl., p. 182, paras. 5, 11.)

(14) 'Keep whatever you have obtained from the paddy lands and dry fields, together with the waste land, the firewood, leaves, decay of the basadi house and so forth, belonging to the endowments of Gommaṭa deva, Kamaṭha Pārśva deva, Śrī-vallabha deva of Bhanḍārāiya's basadi, and principal basadis.'—(No. 137c; Transl., p. 183.)

(15) 'And for the basadi which he had made . . . a small tank east of the basadi . . . .'—(No. 144; Transl., p. 187, line 9 from bottom upwards.)

(16) 'He made a grant of lands for the basadis of the Tri-kūṭa-basadi which he had caused to be erected in Arakoṭṭāra in the Enne-nāḍ.'—(Ep. Carnat., Vol. iv, Chāmarājagara Taluk., no. 83; Transl., p. 10.)

(17) 'He caused a basadi to be erected in Muguli in Sige-nāḍ, and setting up therein the god Pārśva, presented the basadi and land for the god to their guru.'

In this instance, it should be noted, the meaning of 'basadi' as a Jaina temple is unquestionable.—(Ep. Carnat., Vol. v, Part I, Hasan Taluk, no. 129; Transl., p. 36.)

(18) 'Hoysala-Gauṇḍa, 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 devālīyakkaṁ bhūmi samāna-vāgi basadige . . . ), washing the feet of Ahobala-Paṁḍita.'
The distinction made here between the basadi and the temple (devālaya) should be noted.—(Ep. Carnat., Vol. iv, Kadur Taluq, no 69; Transl., p. 13, para. 5; Roman Text, p. 45, last para., line 4 f.)

(19) 'Thus celebrated, Barmma-Deva, the Bhujabala-Gaṅga Permmādi-Deva, made the basadi, which Daṅiga 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; Tran., 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 pṛṣṭa gaṅge Nokkayya's boldness and liberality, Gaṅga-Permmādi-Deva granted the royal insignia of two horns, a canopy, chāmaras, and big drums.'

'And Gaṅga-permmādi-deva granted for the basadi the shop-tax and customs of Taṭṭikere.'—(Ep. Carnat., Vol. vii, Shimoga Taluq, no. 10; Tr ans p. 11, last two paras., p. 12, paras. 2, 3.)

(21) 'For the maṭhādhipati of Bandanike was erected a maṭṭapā in front of the Śānti-Jina basadi.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 228; Transl., p. 133; Roman Text, p. 232.)

(22) See both 'basti' and 'basadi' (in Ep. Carnat., Vol. iii, Seringapatam Taluq, nos. 144, 146, etc.; Transl., p. 34 and also in other volumes of Ep. Carnat. referred to above) and the sketches of bastis between pp. 50, 51 (Introduction, Ep. Carnat., Vol. ii), and pp. 150, 151 (Translation), and compare the following from Fergusson:

'The principal group of the bastis of the Jains at present known at least above the ghāts, is that of 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 Jains, except in the instance of Ellora.'
'The following wood-cut (photo no. 149) conveys, however, an idea of the general external appearance, which is more ornamental than that of northern Jain temples. The outer wall of those in the north is almost always quite plain. The southern ones are as generally ornamented with pilasters and crowned with a row of ornamental cells. Inside is a court probably square and surrounded by cloisters, at the back of which rises the vimāna over the cell, which contains the principal image of the Tīrthankar. 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(HA)SUNDHARA—The earth, a type of pent-roof.

(M., xviii, 177; see under Lupā.)

BAHALA (see BāHULYA)—An extension, a projection, a sugar-cane-like moulding.

(1) Dvāra-tāre chatus-phañcha-sat-saptāśṭa-vibhājite
Ekāṁśa(m) sūtra-paṭṭīḥ syāt samaṁ vā bahalaṁ bhavet
Ardhaṁ vā pāda-hīnaṁ vā bahalaṁ parikīrtitam
Silayā cha mridā py-athavā taraṇā rachayed atha kuḍyam ativa-
driḍham
Tad iliottara-vistarataṁ sadṛśaṁ bahalaṁ kathitaṁ talipādi-yutam

(Vastu-vidya, ed. Ganapati Śastri, xiv, 1, 2; xv, 1.)

(2) In connexion with a pillar:
Ashṭāṁśaṁ yoga-vistāraṁ tad-ardham bahalaṁ bhavet

(M., xxxix, 59.)

(3) Stambha-vyāsa-samo(-maṁ) vā tad-ardham bahalaṁ (? bahu-
Iaṁ) bhavet
Kavāṭa-bahulaṁ proktam đaṇḍārdharāṁ vā ghanam bhavet

(Kāmikāgama, LV, 35, 38.)

It is clear from v. 38 that ghana or thickness is not to be confused with bahala or bahula.

BAHIR-ĀNGA—The outer court, the external side of a building.

Athava bahir-anāṅte tu cheshṭa-dig-vihnār ālayam
Anyeshāṁ sarva-lingānāṁ nagarāt bahir-āṅgataṁ

(M., ix, 257, 402.)
BAHIR-JANMAN—The outer plinth (see M., lxix, 16, 17, under Antarjanman).

BAHIR-BHITTI—The outer wall, an outside partition.

Antar-vapram bahir-bhittih śreshṭham dirgam cha chūlikā(-am) 1

Cf. Antarbhitti.—(See M., xl, 51, 52.)

BAHIR-MUKHA—With face towards the outside, projecting outward.

In connexion with foundations:

Gṛiha-garbham antar-mukham syād grāma-garbham bahir-mukham

BAHU-MANDAPA (cf. Mukha-mandapa)—A kind of group pavilion.

Devālayeshu sarveshu saṁmukhe bahu-mandapam 1

The pavilion in front of a temple is generally called Mukha-mandapa.

BAHU-LIÑGA—A kind of phallus, phalli in group.

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 bahulaṁ kuryat tan-mule chhidra-saṁnyutam 1

BAJA-PARYAÑKA (see Paryañka)—A small bedstead, a couch.

BĀHYA-SĀLĀ—Outer rooms, external portion of mansions (see under Antah-sāla).

BĀHYA-SĀLA—Outer walls, external wall (see under Antah-sāla).

BĀHULYA (perhaps for Bahalya, see Bahala)—Abundance superfluity, extension, hence projection.

(1) Stambha-samarāṁ bāhulyam—bāhulya is equal to the column.

Vistāra-pāda-pratimaṁ bāhulyam śākhayoḥ smṛitam—the projection of the two door-frames is equal to nearly one-fourth of the breadth (of the door).
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 śrītām

(Matsya-Purāṇa, Chap. cclxx, v. 20, same as no. 2 above.)

(3) Vistārārddhena bāhulyaṁ sarvēśhām āya kīrtitām

(Agni-Purāṇa, Chap. civ, v. 29.)

BIMBA—An idol, an image.

(M., li, 22; lxviii, 1, etc.)

Nirmiṁtaṁ śānti-nāthasya bimbakāṁ—'image of Śānti-nātha was made.'—(Honnad inscrip. of Somaśvara 1, line 30, Ind. Ant., Vol. xix, p. 273.)

BI(VI)RA-GALA (also BĪRAKAL or BĪRAKAL, see VĪRA-SĀSANA)—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 Honnēśvara, and made a grant of land (specified) for the offerings to the god Honnēśvara 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
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 Samantakūta 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 LXVII, 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 Samantakūta 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:

Bṛihati saptaṁśakaṁ kaksha-tāraṁ samāyatam i
Bṛihati stana-sīmāntam sārdha-dvīr-asherā mātrakam i

(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 MANḌI)—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 Suprabheddgama xxxi, 107, 57 under STAMBHA.)

Cf. Bodhikam mushṭi-bandham cha phalakā tāṭikā ghaṭam 1

(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. xli, figs. 1, 2, 3, 4, 5, 6).

BODHI-GRIHA—A temple for the Bodhi-tree.

(W. Geiger, Mahāvamsa, p. 296.)

BODHI-MANḍA—A raised terrace near a temple, the miraculous throne under the Bodhi-tree at Gaya also called Vajrāsana or diamond throne.

Tenochchair Bodhi-manḍe śaśi-kara-dbhavalah sarvvato manḍapena kāntaḥ prāśāda esha smare-bala-jayinaḥ kārito loka-śāstuḥ 1

ʻBy 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-manḍa.'

ʻBodhi-manḍa is the name of the miraculous throne under the Bodhi-tree at Bodh-Gayā, 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.
KAUNDINA—Belonging to the Buddhists or Buddha, the Buddhist images.

Manasa (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 abhāsa (marble or glass), foundation or 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 (Kalpavṛkṣa). They have two arms, two legs, and two eyes (that is, one face) (line 10). They are measured in the large type of the dāsa-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 (ushnīshhoj-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-āśraṁ brahma-kāntaṁ syāt I—(M., xv, 20.)

Vedopapāda-saṁyuktaṁ brahma-kāntaṁ irītam I—(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 añgair yuktam vimānakam I

(Kāmikāgama, i, 93.)

Brahma-dvāram iti proktāṁ vimānānāṁ sanātanām I

(Ibid., lv, 155.)

Brahma-dvāram tato madye maṇḍapam koshṭhake matam I

(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-vinyāsa.)
BRAHMA-BHITTI—The middle wall.

Athavā brahma-bhittau vā garbhādhānam vidhiyate

(Kāmikāgama, xxxv, 46.)

BRAHMA-MANḌALA—The central part of a village or town.

(M., ix, 128; see under Grāma.)

BRAHMA-MANDIRA—A type of rectangular building.

1) Agni-Purāṇa (Chap. civ, vv. 16-17; see under Prāśada).
2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21-22, 26-27; see under Prāśada.)

BRAHMA-MASTAKA—A kind of joinery.

(M., xvn, 149; see under Sandhi-karman.)

BRAHMA-VAHANA—The riding animal of Brahmā, the goose.

The measures and description of the goose (M., lx, 4-46; see under Vāhana.)

BRAHMA-STHĀNA—The central part of a village or town, where a public hall is built for the assemblage of the inhabitants.

(M., xii, 142; see under Grāma.)

1) Brahma-sthāne sabhādīni kalpayed vidhinā budhāḥ
Brahma(−me) vā madhyame bhāge pīṭham 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 (agnishṭhā) during six months and of constructing a water-lever in front of the maṇḍapa.’—(Inscr. 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.’—(Inscr. 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.’—(Inscr. of Virarajendra I, no. 30, line 36, H. S. I. I., Vol. iii, p. 70.)

BRAHMĀNGANA—The central courtyard.

(See Kāmikāgama, under Ānōana.)

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, Sāmipyas, Sārūpya, and Sāyujya (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 Sāyujyas 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 Sāyujyas are measured in the largest type of the daśa-tāla system (line 12).—(For details of these measures, see Tāla-māna.)

BHĀṅGA—A pose in which an image is carved.

There are four bhaṅgas or poses, namely, sama-bhaṅga, ābhaṅga, ati-bhaṅga (M., LVII, 98), and tri-bhaṅga (ibid., 125).

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 Vishnu 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
BHADRA

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-bhada)—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.)

(i) A moulding of the base (M., xiv, 345; see the lists of mouldings under Adhisṭhāna).

A kind of portico:
In connexion with buildings of one to twelve storeys:
Ekāṁ vā dvi-tri-dandaṁ nirgamaṁ bhadram eva vā ī
(M., xix, 56.)

Cf. Madhya-bhada (M., xix, 177):
Toraṇair niḍa-bhadrādi-mūle chordhve cha bhūṣhitam ī
(M., xx, 64.)

In connexion with pavilions (maṇḍapas):
Chatur-dig-bhada-vistāram eka-bhāgaṁ nirgamaṁ ī
(M., xxxiv, 76.)

In connexion with mansions (sālās):
Śālayāḥ parito’lindaram prīṣṭhato bhadra-saṁyutam ī
(M., xxxv, 40.)

Dvi-chatur-bhāga-vistārāṁ pārśvayor bhadra-saṁyutam ī
Prīṣṭhe cha dvyaīka-bhāgaṁ bhadram kuryād vichakṣaṇāḥ ī
(Ibid., 322–323.)

In connexion with chariots:
Chatur-dikṣu chatur-bhadram syāt ī
Bhadra-madhye tu bhadram syāt ī
Yuktyā bhadram sarvēśhāṁ nāṣikā-yuktam eva vā ī
(M., xliti, 107–109.)
Bhadra is the general name for chariot (ratha):
Nivāta-bhadra, Pavana-bhadra, Prabhaṇjana-bhadra, Nabhavān-bhadra, etc.
(M., XLIII, 111-115.)

In connexion with dolā (palanquin or hammock):
PUrato prishṭhato madhye parva (darpa)ṇaṃ bhadrasaṃyutam 1
(M., l, 165.)

Chatur-dikṣhu sa-bhadraṇa vā chaika-dvyaṃśena nimnakam 1
(Ibid., 284.)

(2) Āyataḥ syāt tribhir bhāgair bhadra-yukta-suṣobhanaḥ 1
(Matsya-Purāṇa, Chap. CCLXIX, v. 5.)

(3) Maṇḍapasya chaturthāṃśād bhadraḥ kāryyo vijānatā 11
Maṇḍapās tasya karttavyā bhadrais tribhir alaṃkṛitāḥ 11
(Garuda-Purāṇa, Chap. XLVII, vv. 35, 39.)

A type of quadrangular building:

(4) Agni-Purāṇa (Chap. CIV, vv. 14-15; see under Prāṣāda).

(5) Garuḍa-Purāṇa (Chap. XLVII, vv. 24-25; see under Prāṣāda).

(6) Vi-bhadra vā sa-bhadra vā kartavyā mālikā budhaiḥ 11
Sa-bhadra vā vi-bhadra vā khalūrī syād yatheshṭataḥ 11
(Kāmikāgama., XXXV, 100, 106.)

Sa-lānanānaḥ prakartavyam eka-dvyaṃśa-viniścayitam 1
Tad-tad-agre prakartavyam vāre bhadrasya paścime 11
(Ibid., XLV, 35.)

Chatur-dig-bhadra-saṃyuktaṃ dvāra-jālaka-ṣobhitam 11
(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., LV, 129, 173.)

A state chair.—(Mahāvagga, v. 10, 2.)

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BHADRA-MANDAPA—A type of pavilion.

Cf. Manḍapam bhadram ity-uktam bāhya(dhānya)-nikshepa-yogayakam

(M., xxxiv, 190.)

See Bilvanātheśvara inscrip. of Vira-champa (vv. 1, 2, 3, Ep. Ind., Vol. iii, pp. 70, 71; see under MANḍAPA.)

BHADRA-SĀLĀ—A type of hall, a front room, a drawing-room.

In connexion with the eight-storeyed buildings:
Netra-sālārdhi-sālā cha bhadra-sālādi-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. Manḍapam nava-talad kuryād bhavanam anya-raṅgam vādhi-

manḍapākāram

(M., xi, 144.)

4. Tenedarī Paramēśvarya bhavanām dhammātmaṁ kāritam . . .

kapvāśrame

'He, the pious minded, had his dwelling (temple) of the supreme Lord made, . . . in the hermitage of Kaṇva.'—(Kanaswa inscrip. of Śīvagana, line 2 f., Ind. Ant., Vol. xix, pp. 58, 61.)

5. Subhrābrāhmbham idaṁ Bhavasya bhavanam kārapitaṁ 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. xl, p. 175.)

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

(M., xxviii, 9–13; see under PRĀṢĀDA.)

BHĀGA-PĀNHCHA—A pavilion with thirty-two pillars.

(Matsya-Purāṇa, Chap. ccx, v. 12; see MANḍAPA.)

BHĀGA-MĀNA (cf. GAṆYA-MĀNA)—Proportional measurement.

(M., xiii, 43; xviii, 84; xxxiii, 216, 247, etc.; see MĀNA.)

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BHĀRA (see BHĀRA and STAMBHA)—Beams, cross-beams.

Probably same as hārā or hārikā, a chain, an ornament (?) bead, astragal, baguette, see Guilt. Encycl., fig. 873) below the neck of the column.

Stambha-samaṁ bāhulyaṁ bhāra-tulānāṁ upāry-upāry-āsāṁ ।
Bhavatī tulopatulānāṁ ūnāṁ pādenā pādenā ।

(Bṛhat-Saṁhitā, lIII, 30.)


BHĀRAKA—A support, a synonym of the column.

(M., xv, 5; see under STAMBHA.)

See Suprabheddgama (xxxi, 121) under BHĀRA.

BHĀRA (see BHĀRA and HĀRĀ)—A support, a beam.

(1) In connexion with buildings of one to twelve storeys:

Chatuḥ-salā chatush-kūṭaṁ chāshṭa-bhārā sa-paṁjaram ।

(M., xx, 72, etc.)

(2) Eka-daṇḍāntar-bhārā tu madhya-bhārā dvi-daṇḍatāḥ ।

Chatuṛ-daṇḍa-pramāṇena kṛtvā māryāda-bhītikam ।
Māṇḍale dvārake vātha dvāra-sālāṁ tu bhārake ।
Praśādam madhya-bhārāyāṁ māryādaṁ harmanyam cca cha ।

(Suprabhedāgama, xxi, 117, 121; for full context see vv. 115–122, under PRĀKĀRA.)

BHITTI—A wall, a partition, a support.

(1) Bhittīṁ stri kuḍyam ।
Bhittīṁ kuḍye prabheda cha ।

(Amarakōśa, 2, 2, 4.)

(2) Purato’lindam ekāṁśaṁ bhittīṁ kuryāt samantatāḥ ।

(M., xxxv, 118; compare also xv, 231; xxxviii, 6; xl, 57; lvi, 16; etc.)

(3) Vistārārdhaṁ bhaved garbho bhittayo’nyaḥ samantatāḥ ।

'The adyātum measures half the extent (of the whole) and has its separate walls all around.'—(Bṛhat-Saṁhitā, lVI, 12; J.R.A.S., N. S., Vol. vi, p. 318; see also Matsya-Purāṇa, Chap. cclxix, vv. 8, 9, 12.)

(4) Tri-hastantāṁ tu vistāro bhittināṁ parikṛtitaḥ ।
Mūla-bhitter idāṁ mānāṁ ūrdhve pādārdha-hīnakam ।
Anyo’nyaṁ adhikā vāpi nyūnā vā bhittayaḥ samāḥ ।

(Kāmikāgama, xxxv, 32, 33.)
Tri-bhāgena bhaved garbhaṁ samantād bhittir isyaté 1
Dvay-adhikena bahir-bhittiḥ śeshaṁ prāgyat prakīrtītam 1
Liṅge śilānta(-te) cha krodhe bhittiḥ(ḥ) paṃchā-(m)śa-varjitāḥ 1
Kīṃchin nyūnaṁ alindaṁ vā śeshaṁ kuḍyesu yojayet 1

(Kānikāgama, l, 82, 86, 87.)

The synonyms of bhitti :

... dvāri kudyaṁ cha kuṭṭimam 1
Bhitter ākhyeyam ākhyātam ... 1

(Ibid., LV, 199-200.)

(5) Navāṁśaṁ garbha-gehaṁ tu bhitti-mānaṁ tu shoḍaśa 1
Shoḍaśaṁ bhitti-mānaṁ tu bhittim abhyantarāṁ viduḥ 1
Tad-bāhyaikaṁ tu salilaṁ tad-bāhyaikaṁ tu bhittikam 1
Bāhya-bhittau chatur-dvāram athavā dvāram ekaṁ 1
Anyat sarvaṁ samaṁ praktaṁ stuṣy-antaṁ kārayed budhaḥ 1
Yad uktai bhitti-vistāraṁ bāhyābhyanantarayoḥ samam 1
Bāhya vābhyanantare vāpi tri-vidhaṁ bhitti-mānaṅkam 1
Pīṭhasya tri-guṇaṁ garbhaṁ ta-(t)-tri-bhāgaika-bhittikam 1

(Suprabhādagama, xxxi, 4, 6, 7, 8, 12.)

(6) Prāśāda-vara-varyeshu śilāvatru sugandhishu 1
Ushītvā meru-kalpeshu kṛta-kāṇchana-bhittishu 1

(Rāmōyōṇa, n, 88, 7, etc.)

(7) Atyuchchair bhitti-bhāgair divi divasa-pati-syandanaṁ vā vigrih-
ṇan yenākāri koḍaḥ 1
‘By whom the fort (in this place) was built, which perhaps may arrest
the chariot of the sun in the sky by its (very) high walls.’—(An Ābu inscrip.
of the reign of Bhimadeva II, v. 9, Ind. Ant., Vol. xi, pp. 221, 222.)

(8) Suttālayada bhittiya māḍisi chavvīsa-tīrṭha-karaṁ māḍisidarù 1
‘Sri Basavi Seṭṭi . . . had the wall round the cloisters and the
twenty-four Tīrthha-karas made.’—(Ep. Carnat., Vol. ii, no. 78 ; Roman Text
p. 62 ; Transl., p. 151.)

(9) ‘Koneri, son of . . . erected a nava-raṅga of 10 aṅkaṇas, with
secure foundation and walls (vajra-bhitti-goḍe) for the god Tirumala of
the central street of Malalavāḍi.’—(Ep. Carnat., Vol. iv, Hunsur Taluq,
no. i ; Transl., p. 83 ; Roman Text, p. 134.)

BHITTI-GRIHA—A wall-house, a small closet inside the wall
resembling a cupboard.

(M., xl, 63, etc.)
BHITTI-SOPĀNA—A kind of surrounding steps made through a wall.

(See Kauṭilya-Artha-śāstra under Sopāna.)

BHINDA-ŚALĀ—A kind of detached building with a balcony in front, pandi-śalā with a verandah in front (see Pandi-śalā).

(M., xxxv, 98; see under Śalā.)

BHŪ-KĀNTA—A class of storeyed buildings.

A class of eight-storeyed buildings.—(M., xxvi, 3-20; see under Prāsāda.)

A class of the ten-storeyed buildings.—(M., xxviii, 6-8; see under Prāsāda.)

BHŪTA-KĀNTA—A class of the five-storeyed buildings.

(M., xxiii, 13-15; see under Prāsāda.)

BHŪ-DHARA—A type of oval building.

(1) Agni-Purāṇa (Chap. cīv, vv. 19-20; see under Prāsāda).

(2) Garuda-Purāṇa (Chap. xlvii, vv. 29-30; see under Prāsāda).

BHŪPA-KĀNTA—A class of the eight-storeyed buildings.

(M., xxvi, 22-28; see under Prāsāda.)

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., m, 16-32). The elevation of the ground as well as the luxuriant growth of certain plants, trees and grasses on the ground are also examined (M., iv, 4-38). If a plot of land is found to be satisfactory on all or most of these examinations, it should be selected for a village, town, fort, or house, as the case may be. But even after this selection, it would be wise to test the ground by some other ways.

A square hole of one cubit deep should be dug on the selected site and be filled up with water. After 24 hours the chief architect should mark the condition of the water in the hole. If all the water be dried up by this time, the earth is taken to be very bad. But if, on the other hand, there remains some water in the hole, the selected plot of land would be fit for any building—(M., v, 20-30).

Another final test is that a similar hole is dug on the plot and filled up with the earth taken out of it. If this earth be not quite enough to fill
up the hole, the ground is taken to be very bad, but if this earth overfills the hole, the soil is stated to be very good for any building.—(M., v. 34–37.)

The general import of the last two tests that in the former case, the very dry land is avoided, while in the latter, very loose or sandy land is said to be unfit for the construction of a building.


Sita-rakta-pita-krishna vipradināṁ prāśasyaḥ bhūmīḥ
Gandhaś cha bhavati yasyā gṛhiṇa-rudhīrāṇādyā-madyasamaḥ
Kuśa-yuktā sara-bahulā dūrvākśaṇāḥ krameṇa mahiḥ
Anuvarṇaṁ vṛiddhi-kari madhura-kasyāśmla-katukā cha
See also vv. 85–94 and then compare the last line of the verse 95:
Tat tasya bhavati śubhadaṁ yasya cha yasmin mano ramarat
‘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-Ratnāvali, a compilation, ed. Jivanatha Jyotishi, 1883, pp. 8, 10):

(6) On colour of ground, quotation from Vasishṭha-saṁhitā:
Śvetā-saśā dvijendrāṇāṁ raktā bhūmīr mahī-bhūjām
Viśāṁ pīṭā cha śudrāṇāṁ kṛishṇāṁśeḥ śaṃśeḥ vimśritā

(7) From the Vāstu-pradīpa:
Sukla-mīṃśaḥ ca yā bhūmīr brāhmaṇī sā prakṛītā
Kṣatrayā rakta-mīṃśeḥ ca harid-vaiśyā prakṛītā
Kṛishṇā bhūmīr bhavech chhūdrā chaturddhā parikṛītā

(8) On taste, from Narada:
Madhurāṁ kāṭukāṁ tiktaṁ kasyāyam cha rashāḥ kramāt

(9) On smell, from the Gṛha-kārikā:
Gṛhitāśrig-anna-madyāṇāṁ gandhaś cha kramaśe bhavet

(10) On declivity, from Bṛigu:
Udāg-ādi plavam iṣṭāṁ viprāśināṁ pradakṣiṇenaiva
Vipraḥ śarvatra vased anuvarṇam atreshṭam aneyśāṁ iti

(11) Silpa-dīpaka (ed. Gaṅgādhara, 1, 22–23):
Śvetā brāhmaṇa-bhūmikā cha gṛhitavād-gandhā susvādini
Ratkā śonita-gandhinī nripati-bhūḥ svāde kashāye cha sā
Svāde’mlā tila-talla-gandhir uditā pītā cha vaiśya-mahī ।
Krishṇā matsya-sugandhīṇā cha kātuṇā sudreṇī bhū-lakṣāṇam ।

(12) Bhavishya-Puruṣa (Chap. cxxx, vv. 42-44):
Iṣṭa-gandha-rasopetaṁ
nimna
Sarkara-tusha-kesasthi-kshāngāra-vivarjita ।
Megha-duṇḍubhi-nirghoṣhā sarva-vīja-prarohini ।
Śuklā raktā tathā pītā krishṇā kathaṁ kṣhitīḥ ।
Dvija-rājanya-vaiśyānāṁ śūdrāṇāṁ cha yathā-kramāt ।

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 bhavanāṁ

(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 vakhye śāstre sarṣhepataḥ kramat ।
Uktam hi bhumi-lambaṁ syād ekānta-bhūmikam ।
Etad dvā-daśa-bhumy-antam janmāṇi-stūpiṅkāntam syāt ।

(M., xi, 1, 5, 125, etc.)

(2) Kshatriyadeḥ pañcha-bhumir dvijānāṁ rāga-bhūmikam ।

(Silpa-śāstra-sāra-saṅgraha, viii, 30.)

(3) Vimānośtri deva-yānc sapta-bhūmavā cha sadmanī ।

(Nīgantu ; see Rāmāyaṇa under VIMĀNA.)

(4) Sapta-bhaumāśṭa-bhaumaś cha sa dadaṁśa mahāpūrim ।

(Rāmāyaṇa, v. 2, 50 ; see also vi, 33, 8.)

(5) Ekaiva cha bhūnikā tasya syād ekā tasya cha bhūnikā ।

(Bṛhat-Saṃhitā, lvi, 23 ; see Kāśyapa, quoted by


(6) Śata-śṛṅgaṇaḥ chatur-dvāro bhūnikā-śoḍaśoṣcchhṛitaḥ ।

(Matsya-Purāṇa., Chap. cclxxix, v. 31 ;

see also vv. 37, 38, 39, 40, 42, 43, 44, etc.)

(7) Rāja-kanyāṁ . . . sapta-bhūnika-prāśāda-prānta-gatām ।

(Paṅchatantra, ed. Bombay, i, p. 38.)

(8) A floor (Bheragha inscrip. of Alhanadevi, v. 27, Ep. Ind., Vol. ii pp. 12, 16.)
BHUMI-LAMBA—The height of a storey; according to the Kāmikāgāma (see below) and the Mānasāra the term implies the dimensions of storeys.

(1) The five series of breadth in the smallest type of one-storeyed buildings are 2, 4, 6, 8 and 10 cubits; and the five series of length are 3, 5, 7, 9, and 11 cubits. In the intermediate type the five series of breadth are 5, 7, 9, 11 and 13 cubits and the five series of length 6, 8, 10, 12 and 14 cubits. In the largest type the five series of breadth are 6, 8, 10, 12 and 14 cubits and the five series of length are 7, 9, 11, 13 and 15 cubits.

(M., xi, 6-12.)

All the twelve storeys are in this way measured separately.

(M., xi, 13–125.)

These are stated to be the dimensions in the Jāti class of buildings. Three-fourths, half and one-fourth of these dimensions are prescribed, for the Chhanda, Vikalpa and Ābhāsa classes respectively.

(2) Chatur-amsadi-samsthanam bhumi-lambam iti smṛitam ।

(Kāmikāgāma, 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., Sāntīka, Pushṭa, Jayada, Adbhuta, and Sarvakāmika (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-mānena mayasyāśṭottaraṁ śatam ।
Sārdhain hasta-trayaṁ chaiva kathitaṁ viśvakarmaṇā ।
Prāhuḥ sthapatayaś chātra matam caṁ vipaścitaḥ ।
Kapota-pāli-saṁyuktā nyūnā gachchhanti tulyatām ।

'A storey’s altitude is of 108 digits according to Maya, but Viśvakarman pronounces it to be of three cubits and a half (i.e. 84 digits). As to this, however, able architects have declared that (in reality) there is no discrepancy of opinion, for, if you add the height of the crown-work (kapota-pāli) the smaller number will equal (the greater).’—Dr. Kern.

BHŪ-MUKHA—A type of oval building.

(Garuda-Purāṇa, Chap. xlvii, vv. 29–30; see under Prāsāda.)
BHŪSHAṆA—A class of storeyed buildings, a moulding, a type of pavilion, articles of furniture, ornaments.

A type of oval building—(Agni-Purāṇa., 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 maunāṛthaṁ bhūshaṇākhyāṁ tu maṇḍapam ī

(M., xxxiv, 349.)

Mānasāra (Chap. l, 1-309) named Bhūshaṇa:

The ordinary ornaments for the body are called 'aṅga-bhūshaṇa' (lines 1-44, 288-309) and the articles of house-furniture 'bahir-bhūshaṇa' (44-288).

Ornaments are here divided broadly into four classes, namely, Patra-kalpa, Chitra-kalpa, Ratna-kalpa and Miśrita or Miśra-kalpa (lines 3-4). All these are suited to the deities. The emperor or Chakravartin can put on all these except the Patra-kalpa. The kings called Adhirāja and Narendra can wear both Ratna-kalpa and 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 Pādanū-pura (anklet), Kiriṭa (diadem), Mallikā (a jasmine-like ornament), Kuṇḍala (ear-ring), Valaya (bracelet), Mekhala (belt), Hāra (chain), Kahkaṇa (bracelet for the wrist), Śīrō-vibhūshaṇa (head-gear), Kiṅkini (little-bells), Karṇa-bhūshaṇa (ear-rings, etc.), Keyūra (armlet), Tāṭānka (large ear-ring), Karṇa (ear ornament), Chūḍā-manī (crest-jewel), Bāla-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-māliṅkā (garland of jewels), Chīra (a pearl necklace of four strings), Svarṇa-kāṇchuka (gold armour), Hīraṇya-māliṅkā (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-dāṇḍa (lamp-post), Vyajana (fan), Darpana (mirror), Maṇījūśā (basket, wardrobe, almirah, etc.), Dola (swing, hammock, palanquin, etc.), Tulā
and Tulā-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-

(M., xxxii, 55, etc.; see under MANḍAPA.)

BHOJANA-MATHA—A refectory, a dining-hall.

‘The meritorious gift of a refectory (bhōjana-mathā) for the community
(Saṅgha) by the Yavana Chīta (Chaitra) of the gates (or of the Gata
country.)’—(Junnar inscrip. no. 8, Arch. Surv., New Imp. Series, Vol. iv,
p. 94.)

BHAUMA (see BHŪMI)—A storey, the floor of a house.

Dvādaśa-bhauma, daśa-bhauma, shad-bhauma, sapta-bhauma

(Bṛihat-Saṁhitā, lvi, 20, 21, 22, 24, 27.)

BHARAMA—The enclosing cloisters, a covered arcade, an enclosed

place of religious retirement, a monastic establishment.

‘The temple itself, with its enclosing cloisters (bharama) measures . . .
The court is surrounded by cloisters (bhaṃṭi-bharama) in which, besides
three small temples on the north, south and west sides each in line with
the centre of the principal maṇḍapa, 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 bharanti (Skr. bhrama) is interrupted
only by the three small temples mentioned above, by the large entrance
porch on the east, and by smaller entrances on the north and south near
the east end. The corridor (alinda) is about nine feet wide all round and is
raised by four steps above the level of the court.’

‘The entrance porch on the east projects considerably and is flanked
inside by stairs, in line with the bhaṃṭi (bhrama) on each side . . .’—
(Ahmadabad Arch. Burgess, Arch. Surv., New Imp. Series, Vol. xxxiii,
pp. 87, 88.)

BHARAMAṆA (see PRADAKSHIṆA)—A surrounding terrace, an en-
closing verandah, a circular path.

Śikharasya tu turyyena bhramaṇam parikalpayet.

(Agni-Purāṇa, Chap. xlii, v. 12, etc.)

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BHRAMA-DANDA—A kind of post for a large fan.

(M., l, 104; see under Vyajana.)

BHRAMALINDA—A surrounding balcony or terrace.

(M., xxxiv, 304, 497, etc.; see under Alinda.)

M

MAKARA-KUNÇDALA—A crocodile-shaped ornament for the ear of an image.

(M., LI, 53; see under Bhûsha.)

MAKARA-TORANA (see Torana)—An arch marked with makara (an animal-like shark or crocodile).

Dvayor makarayor vakraft śaktam madhyama-pûritam 1
Nānā-vidha-latā-yuktam etan makara-toranaṃ 11

(Kāmikāgama, lv, 65.)

For the details of such an arch, see Annual Report of Arch. Survey of India (1903-04, p. 227 f.), Mānasāra (Chaps. xlv, xlviii) and Suprabhedāgama (xxix, 68-72) under Torana.

MAKARA-BHÛSHA—An ear-ornament.

(M., l, 26; see under Bhûsha.)

MAKARAPATRA—An ornament of an arch generally above the column.

Tad-urdhve toraṇasyante makara-patra-saṁyutam 1

(M., xv, 133.)

MAKARĀLA—An architectural member of a hall.

(M., xxxv, 373; see under Šālā.)

MAKARI-VAKTRA—The face of a female shark, employed as an ornament for an arch above a column.

(M., xv, 136.)

MAKUTA—A head-gear, a diadem, a crown.

(M., vii, 164; xii, 120; xlix, 15; liv 23, etc.)

MAṅGALA—A kind of throne, a village, a type of pavilion.

A throne.—(M., xlv, 4; see under Sihāsana.)

A village (Kāmikāgama, xx, 3; see under Agraхара).

A type of pavilion—(M., xxxiv, 481-448; see under Maṅḍapa.)
MAṆGALA-VĪTHI—A broad road surrounding a village or town, also called Rāja-vīthi and Ratha-vīthi.

(See Kāmikāgama, 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-paryāṅka-palyāṅkāḥ kaṭvyā-samāḥ
dPalyāṅko maṆcha-paryāṅka-vṛiṣhī-paryastikāsu cha
tIti Medini

(Amarakōśa, 2, 3, 138.)

In connexion with buildings of one to twelve storeys:
Adhisṭhāna-samāṁ maṆchārṭhērdhena vapra-yuk
d(M., xxi, 14, etc.)

A component part of the bedstead (M., xliv, 86).

A platform:
Daśa-bhāgaṁ dvau pratimaṆchau—‘two-tenths of it for the formation of two platforms, opposite to each other.’—(Kauṭiliya-Arthaśāstra, Chap. xxiv, p. 53.)

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

(M., xxii, 47-57; see under PRASĀDA.)

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 ADHISṬHĀNA.)

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 UPAPĪṬHA.)

MAṆCHALĪ—A synonym of the bedstead.

(M., iii, 11; see under PARYĀṄKA.)
(12) 'Had a matha built (mathā kaṭṭīśi) for Śiva-Basappa-Svami of the Govi-matha.'—(Ep. Carnat., Vol. i, 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 matha in Kalale and attached to it the great palace, Kurahaṭṭi and Śambhupura are granted as an endowment for it, as an offering to Śiva.' The peculiarities of this matha should be noted.—(Ep. Carnat., Vol. iii, Nanjangūḍa Taluq, no. 81; Transl., p. 103; Roman Text, p. 196.)

(14) 'Having erected a matha (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 matha (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 matha or temple which, however, does not occur in the present inscription) and to minister to the Jangamas, and give shelter and food to mendicants and pilgrims... in order to meet all the expenses of the same made a grant of Hāranahalli.'—(Ep. Carnat., Vol. iv, Hunsūr Taluq, no. 104; Transl., p. 93; Roman Text, 15.)

The different meanings of the term 'matha' noted within brackets in the above passage should be noted.

(15) 'He had the stone-fort built, together with the matha, maṇṭapa, pond, well...

'In the evening-mathā (sāndhya-mathā) he set up the image of the god and built the pond.'

'He caused the stone-fort to be built, and set up the matha, maṇṭapa, evening-mathā (sāndhya-mathā), 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) Śrī-Śaṅkarāchārya-vinirmite lasat-simḥasane dharmamaye mathē subhāḥ...

'He made petition at the feet of Vidyāranya Śrī-pāda, representing that in Śrīṅgapura, in (connexion with) the dharmapīṭha (or religious throne) established by Śaṅkarāchārya, there must be a matha and agrahāra.'—(Ep. Carnat., Vol. vi, Śrīneri Jagir, no. II; Roman Text, p. 195, line 12 f.; Transl., p. 95, last para.)

This matha is mentioned in nos. 13 and is called Śrī-matha in nos. 25, 26 and 31. Of this matha, Mr. Rice gives a history and says that 'the head of the Śrīneri matha is styled the jagad-guru or the guru of the world and is possessed of extensive authority and influence. He wears on ceremonial occasions a tiara like the Pope's, covered with pearls and precious stones... and a handsome necklace of pearls, with an emerald centre piece.' (Introd., p. 24, para. 2.) But no architectural details are given.

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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) Vrishabha, (3) Harīsa, (4) Garutman, (5) Rikshanāyaka, (6) Bhūṣaṇa, (7) Bhū-dhara, (8) Śrījaya, and (9) Prūthividhara:

(1) Agni-Purāṇa (Chap. CIV, v. 11, 19–20; see under PRASĀDA).
(2) Garuda-Purāṇa (Chap. XLVII, vv. 29–30; see under PRASĀDA).


MAṆI-DVĀRA—A kind of top door or window.

Upariṣṭā tu chatvārārdhāṁsaṁ dvi-pārśvayōḥ ṭ
Teshāṁ madhye tu yad dvāraṁ maṇi-dvāram ihochyate ti

(Kāmikāgama, LV, 43.)

MAṆI-BANDHA—An ornament for the wrist, a string of pearls, the collet.

Prakoshṭhe valayāṁ chaiva maṇi-bandha-kalāpakam ti
Maṇi-bandha-kaṭakāṁ vā mautikā-chūḍam eva cha t
Prakoshṭha-valayāṁ chaiva valayair maṇi-bandhakaiḥ

(Ibid., 99, etc.)

MAṆI-BHADRA (see MAṆḌAPA)—A pavilion with 64 columns.

(Suprabhedāgāma, xxx, 101, 103; see under MAṆḌAPA.)

MAṆI-BHITTI—The residence of the great serpent (Śesha-nāga).

MAṆI-BHU-(MI)—A floor inlaid with jewels.

MAṆI-MAṆḌAPA—A jewelled pavilion, the residence of the great serpent (Śesha-nāga).

MAṆI-HARMYA—An upper storey, a crystal palace, a jewelled mansion. (See Artha-śāstra under GṛIHA-VINYĀSA.)
MANIKA.

MANI-DVĀRA.
MANDAPA—A detached building, a pavilion, an open hall, an
arbour, a corridor (M., xxxiv, 406, 409, 414, etc.), a tower, a temple,
the auditorium in a theatre (Bharata-Nāṭya-śāstra, ii, 7–8, 22; 
see details under NĀṬYA-GṚHI(VEŚMA).

Atha maṇḍapoʻstrī janāśrayayāḥ—(Amarakōsha, 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 PRĀKĀRĀ). 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 dvi-jātiṁ vāraṇāṁ vāsa-yogyakam ī

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, Gandhamadāna and Hema-kūtā (lines 163–156).
Various parts of these, such as walls, roofs, floors, balconies, courtyards,
doors, windows, pillars, etc., are described in detail (lines 166–175).
Besides these seven, various other maṇḍapas are also described in accord-
ance with their architectural details and the various purposes for which
they are built.

Meruja maṇḍapa is for the library-room (line 161), Vijaya for wedding
ceremonies (line 163), Padmaka for refectory or kitchen of gods (line 174),
Sicha for ordinary kitchen (line 175), Padma for collecting flowers (line
181), Bhadra for water reservoir, store-house, etc. (line 185), Śiva for
unhusking paddy corn (line 197), Veda for assembly-hall (line 209),
Kula-dhāraṇa for keeping perfumes (line 262), Sukhāṅga for guest-house
(sattra.) (lne 272), Dārva for elephant's stable, and Kausika for horses'
MANDAPA

stable, Saukhya and others built on the bank of a sea, river, lake, etc., are for the pilgrimage of gods (line 281). Jayala and others for summer residence (line 294). Some mandapas are made for banishment (see below), some for bedrooms of queens and others. Dhanada (line 328), Bhūshaṇa (lines 349, 366), Kharvaṭa (lines 455, 472), Droṇa (lines 423-434), Śri-

rūpa (line 480), Maṅgala (line 488), etc., are described under these terms.

The plan, ornaments, etc., of mandapas are described in detail. A description of the forms of mandapas is given (lines 549-557). The mandapas (rooms) of temples and of the houses of the Brāhmaṇas should have the Jāti shape; the Chhanda shape is given to the mandapas of the Kshattriyas, the Vikalpa shape to those of the Vaiśyas, and the Ābhāṣa shape to those of the Śūdras. But according to some, these four classes are also based on the form of the Bhadra (portico).

The mandapas of two faces are called daṇḍaka, of three faces svastika, the latter having also the plough shape; the mandapas of four faces are known as chatur-mukha, of six faces maulika, and of five faces sarvato-
bhadra (lines 554-556).

A short description of the mandapas 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), sabhā (council hall), and kūta (dome), etc. Maṇḍapas are also built on the roadside and at other places.

All the maṇḍapas mentioned above are separately described as they belong to a temple or to the houses of the Brāhmaṇas, the Kshattriyas, the Vaiśyas, and the Śūdras respectively (cf. lines 571-578).

Cf. the following:

The detached buildings or attached halls for various purposes:

Some bhallāṭa-mukhye cha kalpayet kośa-maṇḍapam
Pushpa-dante sūkarau cha śāstra-maṇḍapa-saṁyutam
Varuṇe vāsure vāpi vastu-nikṣepa-maṇḍapam
Nāge vāpi mrīge vāpi deva-bhūšaṇa-maṇḍapam
Ā(ś)ditau choditau vāpi śayānārthaṁ cha maṇḍapam
Āsthāna-maṇḍapam chaiva chatur-dikshu vidikshu cha
Snāpanārthaṁ maṇḍapam nāna-maṇḍapam eva cha
Griha-kshate yame vāpi vāhana-sthāna-maṇḍapam
Maryādi-bhittikasyāntam maṇḍapam pavānālayam
(M., xxxii, 68-76.)

Dakshine nairṛtī vāpi bhojanārthaṁ tu maṇḍapam
Vāyavyena dhanāṅgāṁśe pushpa-maṇḍapa-(ṁ) yojayet
Tat-tad-bāḥya-pradese tu kāya-śuddhyartha-maṇḍapam
Vāyavye nairṛte vāpi sūtikā-maṇḍapaṁ bhavet
(M., xl, 98, 102, 104, 105.)

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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 (11 X 4 PARTS)
(TO BE USED AS A STACK ROOM OF A LIBRARY)

MANDAPA
The height:
Manḍapāṁ nava-tālāṁ kuryād . . . 1
(M., xi, 144.)

Iśānādi-chatuṣh-karṇe maṭhaṁ vā maṇḍapam tu vā!
(M., ix, 138.)

Maṇḍapādī cha bhūpānāṁ veśma kuryāt tu pūrvavat!
(Ibid., 445.)

In connexion with columns:
Prāśade maṇḍape vāpi prākāre gopure tathā!
(M., xv, 433.)

Cf. Ayuda-maṇḍapa (M., xxxvi, 34), v(b)āḷālokanā-maṇḍapa (ibid., line 48), vivāha-maṇḍapa (line 49), vastrāchchhādana-maṇḍapa (line 50), vidyābhyaśārtha-maṇḍapa (line 53), tailābhyaṅgārtha-maṇḍapa (line 54), āsthāna-maṇḍapa (line 55), vilāsārtha-maṇḍapa (line 56), dhānya-karhaṇa-maṇḍapa (line 69), pushpa-maṇḍapa (line 71), nṛtiya-yogya-maṇḍapa (line 74), nityārchaṇa-maṇḍapa (line 79), etc.

Some maṇḍapas are stated to be furnished with 100 or 1,000 columns:
Śata-pāda-yutam vātha sahsrāṅghrika-maṇḍapam!
(M., xxxiv, 240.)

(2) Bandha-sthānāṁ bahiḥ kuryāt snāna-maṇḍapam cva cha!
(Matsya-Purāṇa, Chap. cclvi, v. 35.)

Prāśādasyottarc vāpi pūrve vā maṇḍapo bhavet
Chaturbhīs toraṇair yukto maṇḍapa-(h) syāch chatur-mukhaṁ
(Ibid., Chap. colxiv, vv. 13, 15.)

'The maṇḍapa should be built to the north or east of the temple. It should have four faces (façades) and be furnished with four arched gateways (lit. arches).'

Athātaṁ sampravakṣhyāṁ maṇḍapāṁ tu lakṣaṇām!
Maṇḍapa-pravarāṁ vakṣhye prāśādasyānurūpataḥ (1)
Vividhā maṇḍapāḥ kāryā jyesṭha-madhya-kaniyāsāḥ!
Nāmas tāṁ pravakṣhyāṁ śṛiṇudhvam rishi-sattamāḥ (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 mandapas are given next:

Tri-konāṁ vrīttam ardhandum aṁśha-konāṁ dvir-āṁśhakam I
Chatush-konāṁ tu kartavyāṁ saṁsthānaṁ maṇḍapasya tu II

(Matsya-Purāṇa, Chap. cclxx, vv. 1, 2, 3-6, 7-15, 16.)

(3) Bhitter dvaiguṇyato vāpi karttavyā maṇḍapāḥ kvachit I

(Garuḍa-Purāṇa, Chap. xlvii, v. 37.)

Prāśādayaṅgrataḥ kuryāṁ maṇḍapaṁ daśa-hastakam II
Kuryād dvā-daśa-hastāṁ vā stambhaḥ shoḍaśabhir yutam I
Dhvajaśtaṅkaṅkḥ chatur-hastāṁ madhye vediṁ cha kārayet II

(Ibid., Chap. xlviii, vv. 4-5.)

(4) Āhūya viśva-karmāṇaṁ kārayāṁśa sādaram I
Maṇḍapaṁ cha suvistīrṇaṁ vediṅkābhīr manoramam II (2)

Description of its carving hand paintings:

Jalam kiṁ nu sthalam tatra na vidus tattvato janāḥ I
Kvachit śīrṣāḥ kvachid-dhanāṁśāḥ śārasāḥ cha maḥā-prabhāḥ II (6)
Kvachich chhikhaṅḍinas tatra kriṃmāḥ sumanoхаṛāḥ I
Tathā nāgāḥ kriṃmāḥ cha hayaḥ chaiva tathā mrigāḥ II (7)
Ke satyāḥ ke asatyāḥ cha saṁskṛīṭa viśva-karmanā I
Taithaiva chaivaṁ vidhinaṁ dvāra-pāda-bhūtāḥ kriṭāḥ II (8)
Rathā rathi-yutāḥ hy-āśan kriṃmāḥ hy-akṛīto-paṁāḥ I
Sarveshāṁ mohanaṛthāya tatha cha saṁsadyāḥ kriṭāḥ I (13), etc.
Evaṁbhūtāḥ kriṭas tena maṇḍapo divya-rūpaṁ IV (20)

(Ādhyāyam, Māheśvara-khaṇḍa-prathama, Chap. xxiv, vv. 2, 6, 7, 8, 13, 20 ; for further description see vv. 36-67.)

Rathasyeśāṇa-dig-bhāge śālāṁ kriṭvā suśobhanām I
Tan-madhye maṇḍapaṁ kriṭvā vediṁ atra sunirmalāṁ II

(Ibid., Viṣṇuva-khaṇḍa-dvitiya, Chap. xxv, v. 26.)

(5) Eka-dvi-tri-talopetaṁ chatush-paṁcha-talaṁ tu vā II
Maṇḍapaṁ tu vidhātavyaṁ śālāṁ agra-deśake II

(Kānīkāgaṁa, xxxv, 96, 96a.)

(6) Maṇḍapas implying the detached buildings and forming part of a temple—(Sūprasēkha-gaṁa, xxxv, 94-104).

Measurement as compared with the temple:

Prāśāda-lakṣaṅaṁ proktāṁ maṇḍapāṇaṁ vidhīṁ śrīnu II (94)
Prāśādaṁ anaṁ mukha-yāmaṁ vistāraṁ samam uchyate I
Tri-pādaṁ vā mukha-yāmaṁ sārdhaṁ maṇḍapam uchyate II

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HINDU ARCHITECTURE

MANḌAPA

Classification:

Devatā-maṇḍapaṁ pūrvaṁ dvīṭyāṁ snapañāṛthakam I
Vṛṣīkhaṁ maṇḍapaṁ paśchāch chaturthaṁ nṛṛta-maṇḍapam II (96)

Description of these four classes of maṇḍapas:

Devatā-pratimā-rūpā(-am) sthāpitaṁ deva-maṇḍapam I
Kalaśa-sthāpanāṁ yatra proktaṁ snapana-maṇḍapam II (97)
Vṛṣīabhasthāpitaṁ yatra vṛṣīabha-maṇḍapam tathā I
Nṛṛtaṁ yatra kṛitaṁ tat tu nṛṛta-maṇḍapam eva tu II (98)

Gopure'ṭha vāyavye'pi vāyavye vikṛitaṁ tathā I
Evaṁ chatur-vidheshv-anya-maṇḍapaṁ chāgrato bahiḥ II (99)

Their names:

Teshāṁ nāmāṁ vākṣyāmi śriṇu vatsa samāhitaḥ I
Nanda-vṛttiṁ śriyā-vṛttiṁ vīrāsanaṁ cha vṛttakam II (100)
Nandyāvartam maṇi-bhadram viśālaṁ cheti kṛttitaṁ I

Their characteristic features:

Nanda-vṛttiṁ chaṭuṣ-padaṁ shoḍaśāṁ śri-pratishṭhitam II
Vimśatī-stambaḥ-saṁyuktaṁ vīrāsanam iti śṛṣṭam I
Dvātrimśad-gātra-saṁyuktaṁ jaya-bhadram iti kathyate II
Shaṭ-trimśad-gātra-saṁyuktaṁ nandyāvartam iti śṛṣṭam I
Chatuḥ-shaṁṣṭi-saṁyuktaṁ stambhāṁ maṇi-bhadram II
Stambhāṁ tu śatair yuktāṁ viśālam iti saṁjñitām I
Prāśāda-vat saṁākhyaṭaṁ prastarāntaṁ pramāṇataḥ II (104)

(Suprabhedagama, xxxv, 94-104.)

Then follows an account of these columns (ibid., vv. 105-108; see under STAMBHA).

Kauṭilya-Arthaśāstra (Chap. xxii, p. 46, footnote):

(7) Ardha-gavyūta(-ti)-tritiyāṁ ar-grāmāṇṭara-rahitam maṇḍapam I

(Rāyapaseni-sūtra-vyākhyāne, p. 206.)

(8) Maṇḍapāṇi dūra-sthala-sāṁāntarāṇi I

(Praśna-vyākaraṇa-sūtra-vyākhyaṁ, p. 306.)

(9) See the first Praśasti of Baijnath (v. 29, Ep. Ind., Vol. 1, p. 106), also the second Praśasti (v. 25, pp. 114, 117).

(10) Someśvaraṁ tan-maṇḍapam uttareṇa—'to the north of the hall of the temple of Someśvara.'—(Chintra Praśasti of the reign of Sarangadeva, v. 40, Ep. Ind., Vol. 1, pp. 284, 276.)

MANḌAPA


(14) Someśvara-maṇḍapa—the temple of Somanath.—(Śrīdhara’s Devapattana Prāṣasti, v. 23, Ep. Ind., Vol. ii, p. 442; see also v. 10, p. 440.)

(15) Maṇṭapa (the Kanarese form)—a hall.—(Satymangalam Plates of Devaraya II, v. 8, Ep. Ind., Vol. iii, pp. 37, 40.)

(16) Śri-vallāḍhipatēś śivasya sukhadaṁ bhadrahvayaṁ maṇḍapam . . . akarod bhadrahvyaṁ maṇḍapam . . . ii

Bhadrahvyamaṇḍapam(mum) virachyya Sambhor nirdrāvāsāṁ-

vijayiti cha nāma kṛitvā

Chakre cha Nāyaka-śivālayam asya pārśve śrī-jūna-mūrttir atisam-
padi-valla-puryyāṁ ii

(Bilvanathēvara inscrip. of Virachampa, vv. 1, 2, 3, Ep. Ind., Vol. iii, pp. 70, 71.)

(17) Dhāma, Maṇḍira, Prāśāda and Bhāvana are used indiscriminately for temple or maṇḍapa.—(Ganapesvaram inscrip. of Ganpati, vv. 23–25, Ep. Ind., Vol. iii, pp. 86–87).


(19) ‘The immediate purpose of the Ranganatha inscription of Sundarapandya is a description of his building operations at, and gifts to, the temple. He built a shrine of Narasimha (vv. 2 and 10) and another of Vishnu’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 Vishnu, which he called after his own surname (v. 3). He also covered the inner wall of the (central) shrine with gold (v. 22) and built, in front of it, a dining-hall, which he equipped with golden vessels (v. 23) . . .

. . . In the month of Chaitra he celebrated the procession-festival of the god (v. 20). For the festival of the gods sporting with Lakshmi, he built a golden ship (v. 21). The last verse (v. 30) of the inscription states that the king built three golden domes over the image of Hema-chchhādana-rāja Hari, over that of Gauruḍa (v. 16) and over the hall which contained the couch of Vishnu (v. 6).’
The following miscellaneous gifts (for articles of furniture) to Ranganatha are enumerated in the inscription:—A garland of emeralds (v. 4), a crown of jewels (v. 5), a golden image of 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 maṇḍapaṁ—an abode of Krishṇa, an open hall.—(Three inscrip. from Travancore, no. B, line 4; *Ep. Ind.*, Vol. iv, p. 203.)


(22) Ghana-maṇḍapa-vapra-sauḍha-rāmālayam (v. 39)—a temple (ālaya) adorned with a solid hall, a wall and a plastered mansion’ (pp. 123, 114).

Sudhā-liptam śilā-mamtapam (v. 43)—a plastered hall of stone, (pp. 123, 114).

Vipulaṁ ramyaṁ maḥā-maṇṭapam (v. 44)—a fine large hall, (pp. 123, 114).

Ramyaṁ maḥā-maṇṭapam (v. 47)—a beautiful large hall’ (pp. 124, 115).

Ghanaṁ prāśadāṁ nava-hema-kumbha-kalitaṁ ramyaṁ maḥā-maṇṭapam (v. 51)—‘he presented a solid temple (prāśada), adorned with nine golden pinnacles (kumbha), and a beautiful large hall, to the temple of Hari’ (pp. 125, 115).—(Mangalagiri pillar inscrip., *Ep. Ind.*, Vol. vi, pp. 124, 115, 124, 125.)

(23) Ṇāndaika-niketanaṁ nayanayoh śasvan manah-kairava-jyotsnaughai khalu viśvakarmma-nipuṇa-vyāpāra-vaidagdya-bhuh

Grīṣma-grāśa-bhayāṭihītā-janatā-saūṭīrya-durgāgalayo mārggaḥ kīrttvijīṁbhaṇasya jayinā prottambhito maṇḍapaḥ

(24) ‘This inscription (Bhimavaram inscrip. of Kulottunga i) 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 Śivamanāgalam of the North Arcot District contains a Śiva temple named Stambheśvara, which consists of a rock-cut shrine, two maṇḍapas in front of it, and a stone enclosure. The two rock-cut
pillars of the gate by which the shrine is entered bears the two subjoined inscriptions. Besides, there are several Chola inscriptions on the walls of the enclosure.—(Dr. Hultzsch. Ep. Ind., Vol. vi, p. 319.)

(27) Madapo nava-gabha—a nine-celled hall.

Paṭho madapo—a study.—(Kalre Cave inscr. no. 20, Ep. Ind., Vol. vi, pp. 71, 72, 73.)

(28) Śrī-Kāṇchi-Jina-Vardhamāna-nilayasāyagre mahā-maṇḍaparṇ śaṁ-
giṭāṛṭtham achikarach cha śilayā baddhaṁ śamantāt sthalam I
‘Caused to be built, in front of the temple of the Jīna-Vardhamāna at the prosperous Kāṇchi, a great hall for concerts and (caused to be) paved with stones the space all round.’—(Two Jaina inscr. 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) Muḍivalāṅginan...

(30) Śrī-nara-simha-varma-nripatih Śrī-kovalure bhajan vāsaṁ viśva-
jagan-nivāsa-vapushaḥ Śrī-vāmanasyākarot I
Śailaṁ śumbhita-śata-kumbha-vilasat-kumbhaṁ mahā-maṇḍaparṇ
prākāraṁ para-mālikā-vilasitaṁ muktāmayīṁ cha prapā(-bhā)m I
‘The glorious prince Nara-simha-varman, residing in Śrīkovalura made for the god Vāmana, in whose body the whole world abides, a great maṇḍapa of stone, resplendent with pitchers (kalaśa or kumbha) of shining gold, a surrounding wall, adorned with excellent buildings, and a canopy of pearls.’—(Fourteen inscr. at Tirukkovalur, no. K, of Rajendra-deva, lines 1–2, Ep. Ind., Vol. vii, pp. 145, 146.)


(32) Tejahpāla iti kshityiṇdu-sachivaḥ saṁjñjvalābhīḥ śilā-śreṇipibhiḥ
spuḥurad iṇḍu-kuṃda-ruchiram Nemi-prabhor maṇḍiram I
Uchchair maṇḍapam agrato Jina-(varā)-vāsa-dvi-paṁcchā-sataṁ
tatpārśveshu balānakaṁ cha purato nishpādayāṁsivān I
‘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 inscr. no. 1, v. 61, Ep. Ind., Vol. viii, pp. 212, 218.)

(33) . . Kāmākṣī-dharmam-aṇḍape II
Pratyabdan dvija-bhukty-artthāṁ bhāgam ekam akalpayat II
'Set apart one share for the yearly feeding of Brähmanas in the Kāmākshi-dharma-maṇḍapa.'—(Madras Museum plates of Śrīgiribhūpāla, vv. 21, 22, Ep. Ind., Vol. viii, pp. 311, 316.)

(34) ‘Mārañgari . . . the prime minister of king Mārañjadiyaiyan, made this stone temple and ascended heaven (i.e., died) without consecrating it. Subsequently his brother Māran, Eyinan . . . who attained to the dignity of prime minister, made the mukha-maṇḍapa (muga-maṇḍapan) and consecrated (the shrine).’—(Two Anaimalai inscrip., no. II, Ep. Ind., Vol. viii, pp. 320, 321.)

(35) Cf. Maṇḍapikā (lit., a small pavilion):
Śrī-Naddula-mahā-sthāne Śrī-Saṅdēraka-gachchhe Śrī-Mahāvīra-devāya Śrī-Naddula-talapada-śulka-maṇḍapikāyāṁ māsanumā-san dhūpa-ve(tai)lārtham

'Granted to the Jaina temple of Mahāvīradeva in the Saṅdērak 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-swatala) of Naddula.'


'The meaning of maṇḍapikā is suggested by the Marāṭhī māṁdāvī, 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 maṁdire maṇḍapam
Chakre’(a)kshaya-trītiyayāṁ pratiśṭhā maṇḍape dvijaiḥ
(Chahamanas of Naddula, no. C, Sundhā Hill inscrip. of Chāchigadeva, vv. 56, 57, 57, Ep. Ind., Vol. ix, p. 79.)

(37) Deva-Śrī-Śaśi-bhushaṇasya kritinā devālayam kāritaṁ yugmaṁ maṇḍapa-śobhaṁ cha purato-bhadraṁ pratolyā saha
Kṣhetresasya tathā surālaya-vaṁśi śphītam taḍāgaṁ tathā bandhaṁ Kaudika-saṁjñakaṁ bahu-jalaṁ dirghaṁ tathā khāṇitaṁ
(Kanker inscrip. of Bhanudeva, v. 7, Ep. Ind., Vol. ix, p. 127.)

(38) Kamaṇīya-śilā-stambha-kadambottaraṁbitāṁvaram
Viśarīkaṭa-viṭāṁkāli-virajad raṅga-maṇṭapam

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It is a large raṅgamandapa 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) Pahini maṇḍapa kāraniyāh Akshasāmalāpaniyyāh damā karttavyā pāśāṇa-iṭakāyam ghaṭitaḥ . . . 1

'Pahini (the architect) constructed the maṇḍapa, aksha-sāma (?), and damā (?) with stones and bricks.'—(The Chahamanas of Marwar, no. xiii, Sāṅjerava 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-prekṣā-madhya maṇḍape . . . 1

Suvarṇāmaya-kalasāropana-pratishṭāḥ kṛtāḥ 1

' 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 bbodhi-maṇḍe śaśi-kara-dhavalah sarvavato maṇḍapa-pena kāntah prāśāda esa smara-bala-jayināḥ kārito loka-śāstuḥ 11

'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 Bodhi by means of meditation on the sacred Bodhi-tree of Mahānāma, and when attaining a realization of the supreme and perfect wisdom.)—(Bodh-Gaya inscrip. of Mahanaman, lines 10-11 C. I. I., Vol. iii, F. G. I., no. 71, pp. 276, 278, 275; also Sanskrit and Old Canarese inscrip. no. 166, Bodh-Gaya inscrip. of Mahanaman, line 10 f., Ind. Ant., Vol. xv, pp. 358, 359.)

(43) 'There are several other inscriptions in the outer parts of the (Velur) temple, viz., two on the pedestals of the two dvāra-palākas in front of the temple, one on the left outer wall of the inner prākāra, and five on the floor of the alamkāramandapa.'—(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 Brahmatīthāna in our village . . .'—(Inscr. of Virarajendra I, no. 30, line 36, H.S.I.I., Vol. iii, p. 70.)

(45) 'Brahmapiryan . . . caused to be made the stone work of a flight of steps, with tiger's head at the bottom, for the abhisheka-maṇḍapa in the temple of Vaṇḍuvarāpati Emberuman at Manimangalam . . .'—(Inscr. of Rajaraja III, no. 39, H.S.I.I., Vol. iii, p. 86.)

(46) Śri-kuśala-maṇḍapādi-yuktā-rajaka-mālā karākhya-padma-karāhīrāma-nātana-orikāresvaram-deva-sthānam 1

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'A beautiful new Orākāresvara 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 Tirukkaṇaṃ Ayyā Mudeliyar's son Vedagiri Mudeliyar for the god Śrī-Subbarāya Subbhāmiyār of Alaṣur.'

'This inscription is at Halasur, on the basement of the Kalyāṇa-maṇḍapa in the prākāra of the Subrahmaṇya 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-Soladevar, caused to be erected by Jakkiyappai, daughter of Tirbhuvanaiyam of Itṭakirai, at the foot of Sulkal-malai, otherwise called Kanaka-parvvatam (the golden mountain) in the Kaḍambanakkai-nāḍu.'—(Ep. Carnat., Vol. x, Kolar Taluq, no. 115; Roman Text, p. 49; Transl., p. 44.)

(49) 'Agrahāra village, maṇṭapas, maṇṭapas for alms (bhikṣā-maṇṭapa), and all other religious provisions'. . .—(Ibid., Vol. x, Mulbagal Taluq, no. 2; Roman Text, p. 82; Transl., p. 71.)

(50) 'Caused to be built in the temple of Jayambu-nāyakar the dancing hall (nirutta, i.e., nṛttap-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-deva-mukha-maṇṭapada-sannidhiyalu Rājakambhi-ran emba kottalavanu.'

'In proximity to the maṇṭapa facing the god Varadarāja having erected the bastion named Rājakambhīra.'—(Ep. Carnat., Vol. x, Malur Taluq, no. 1; Roman Text, p. 186; Transl., p. 155.)

(52) 'That Singa-Rāja had the two lines of fortification, round this city built, and holding the office of paṭṭana-svāmī by order of the god Nāyinār, so that all the people could see, for the god's tirumāṇa had maṇṭapas made before and behind the temple (hindana-mundana-bhāgada maṇṭapa), had a pond constructed called after Gopa Rāja the Gopasamudra, had a palace built for Gopa Raja 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 Kundapa-dannayaka 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.)
MANḌAPA

(54) 'That the king Prauḍha-Rāya (on the date specified, A.D.) 1426 being in the dāna-manṭapa, 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-manṭapa.'

This expression is like those, as Vishnū-manḍapa, where manḍapa is a detached shrine or temple.—(Ibid., no. 26 ; Transl., p. 8.)

(56) 'His wife (with various praises) Kallarasiyamma, had the shrine of the god Sidda-Mallikārjuna renewed, and having the whole (temple) strengthened, had the two domes built, and the plastering done, had a portico made to the front of the temple, erected a bhoga-manḍapa. . . .

and building a tower and a hall for the god, made a grant of land to provide for the offerings (specified).'—(Ibid., Gubbi Taluq, no. 29 ; Roman Text, p. 41, middle ; Transl., p. 23, line 6.)

(57) 'Presented at the feet of the god Chandra-śekhara the processional form of the god Śaṅkarēsvara, a dipamālē pillar, and a pātāla-manṭapa.'

—(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 mukṭi-manṭapa to the sacrificer Nāganātha (descent, etc., stated), he granted the Timmendra village.'—(Ep. Carnat., Pavugada Taluq, no. 4, Transl., p. 117 ; Roman Text, p. 193, f.)

(59) 'In the antarāla (interior) they erected a most beautiful raṅga-

manṭapa, and a fine chandra-śāle (upper storey) according to the direc-

tions given by the king Timmendra.'—(Ibid., Vol. xii, Pavugada Taluq, no. 46 ; Transl., p. 122, line 14 ; Roman Text, p. 203, v. 9.)

(60) 'Kailāśādres svatulyām kalīta-śuchi-guṇaṁ śrīmati śrī-śuchindre

Vañči-bhū-pāla-chuḍā-manīr akṛta puro-manḍape chandra-

mauleḥ !

Rāmavarmā, the crowning gem of the Vañči sovereigns, constructed the front manḍapa of the moon-crested (Śiva) at Suchindram, equalling Kailāśa in splendour, and full of the purest qualities.'—(Inscrp. in the Pagodas of Tirūkurunguḷi, in Tinnevelly and of Suchindram, in south Travancore, Ind. Ant., Vol. ii, p. 361 ; c. 2, v. 2, p. 362 ; c. 1, para. 2.)

(61) 'In the centre, fronting the single doorway, is a shrine or manḍapa

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. 1, last four lines.)

(62) Rambhā-patra-phala-prasūna-lalite sat-toranāchchhādane nānā-

varṇa-patāka-ketana-lasat-prānte mahā-manḍape !
THE PAVILIONS

NOTE:
1. THE RED LINES INDICATE THE NUMBER OF PARTS A PLAN CONTAINS.
2. IN KULADHARANA PLAN EACH UNIT OF DIVISION REPRESENTS 2 PARTS.

KULA-DHARANA PAVILION
24 BY 12 PARTS TO BE USED AS A COW-SHED

CONJECTURAL ELEVATION OF THE HALL

MANDAPA
HINDU ARCHITECTURE

MANḌAPA

Kuṇḍanāṁ navakāṁ vidhāyya vidhivad-viprair vidhāna-kshamaṁ karmāścharya-karaṁ samāpayad idāṁ Śrī-Raṅganātho guruḥ 11


(63) 'On the east side of this great Stūbi or Vimāna 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 Vimāna, 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 Vimāna.'—(Gangai-Kōṇḍapuram Śaiva temple, *Ind. Ant.*, Vol. IX, p. 118, c. 1.)

(64) Śrī-Brahma-Devara-maṇṭapavano—'presented the Brahma Deva maṇṭapa.'—(*Ep. Carnat.*, Vol. II, no. 121; Roman Text, p. 88; Transl., p. 172.)

(65) 'Tupada-Vengaṭaṭa made a stone maṇṭapa and a well for the god Prasanna-Vengaṭaramana to the north-west of the precincts of the temple of the god Pasoṇchina-Raṅganāthā.'—(*Ep. Carnat.*, Vol. III, Seringapatam Taluq, no. 9; Transl., p. 8; Roman Text, p. 17.)

(66) 'Also land for the god Hanumanta newly set up in the maṇṭapa in the middle of the village, to which the god Rāma pays a visit at the Rāmanavamī (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 Brāhmaṇs 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 mahiśā Śrī-Ranga-nāyakī-rachitā 1
Sampat-kumāra-mahiśā purataḥ pratibhātī raṅga-maṇṭapikā I

'Timma-daṇḍanayaka'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., nṛitya or raṅga)-mandira, as stated above.

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(69) 'Caused to be erected the ranga-mantapa of the god Kesava, also the ranga-mantapa of the god Rāgaṇātha to the south-east of that village and a sābhā-mantapa for the village.'—(Ep. Carnat., Vol. iii, Tirumakudlu-Narasipur Taluq, no. 58; Transl., p. 78.)

(70) 'The accountant Liṅgana, son of... with devotion erected a mantapa of 12 ankaṇas near the big aśvattha tree, in proximity to the Matsya-tirtha, on the bank of the Arkapushkariṇī.'—(Ep. Carnat., Vol. iv, Yedatore Taluq, no. 3; Transl., p. 52; Roman Text, p. 84.)

(71) 'The manager of his (Kṛishṇa-Deva-mahārāya’s) palace, made for the god Virabhada... a gandhagoḍi-mantapa, in front of the ranga-mantapa.'—(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 (uṣava) mantapa, a pillar for lights (dīpa-māleya-kambha) and an altar for offerings (bali-pīthā).'- (Ep. Carnat., Vol. iv, Nāgamaṅgala Taluq, no. 42; Transl., p. 124; Roman Text, p. 213.)

(73) 'Caused a uyyāle-mantapa 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-mantapa (Kaṭṭisi samarpisida Kalyāṇa-mantapa ankaṇa) as an offering at the lotus-feet of the god Chenna-Kesava.'—(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 mantapa may be constructed in front of the temple upper storey for the spring water-festival (vasanta-kāladalli abage-seve naḍeva-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-mantapa; and in order to provide for ten days' raft festival in Phālguna, for the oblation and feeding of Brāhmaṇa during the festival... he made a grant.'—(Ep. Carnat., Vol. v, Part I, Belur Taluq, no. 78; Transl., p. 64–65; Roman Text, p. 150.)

(77) 'Built a brick enclosure for the temple, erected a kalaśa to it, and a wooden ranga-mantapa, in front, had the whole plastered...'

—(Ep. Carnat., Vol. v, Part I, Arsikere Taluq, no. 8; Transl., p. 115, line 6 f.; Roman Text, p. 263, line 9.)

(78) 'Seated on the diamond throne in the mantapa in front of the Basaveśvara temple in the square in the middle of the street of the sun and moon in the Kanṭhirāya-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 agrāhāra Brāhma-samudra, agreeing among themselves, and going to the prabhu-mantapa (pabu-mantapadalli) 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-maṇṭapa to be erected in front of the temple of the god Janārddana.'

It should be noticed, that the bhoga-maṇṭapas are generally built on the side, and not in front, of the temple.—(Ep. Carnat., Vol. vi, Kadūr Taluq, no. 91; Transl., p. 16; Roman Text, p. 52.)

(81) 'Caused the Nandi-maṇṭapa to be erected.'—(Ibid., Chikmagalur Taluq, no. 76; Transl., p. 44; Roman Text, p. 111, line 7.)

(82) 'Outside, it (the temple of Sambhava-nāṭha) is very plain and unpretentious, whilst inside it consists of three apartments—a maṇḍapa or porch, the Sabhā-maṇḍapa, or assembly hall, and the niṣṭ(ā) mandira or shrine. The floors are laid with coloured marbles and the roof supported on pillars.'

'The maṇḍapa or hall is roofed by an octagonal dome supported, as usual, on twelve pillars.' . . .—(Ahmadabad Architecture, Burgess, Arch. Surv., New Imp. Series, Vol. xxxiii, pp. 87, 90.)

(83) See Mukha-maṇḍapa, 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 xcvi.) It has the usual ardha-maṇḍapa or portico, the maṇḍapa or navel, the mahā-maṇḍapa or transept, the antarāla or ante-chamber, and the garbhagriha or sanctum, each of which has its separate pinnacled roof rising in regular gradation from the low pyramid of the entrance to the lofty spire of the sanctum.'—(Cunningham, Arch. Surv. Reports, Vol. ii, p. 419, no. 3.)

'There are eighteen carved pillars, each of 9' 9" high, supporting the dome of the outer hall or the ardha-maṇḍapa, 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. xxi, p. 39.)

(86) Madhya-maṇḍapa—second hall of a temple.
Mahā-maṇḍapa—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.
MANDAPIKĀ (see MANDAPA)—A small pavilion, a custom house.

(1) Śrī-Naddūla-mahā-sthāne śrī-Saṅḍeraka-gachchhe śrī-Mahā-virade-vāya śrī-Naddūla-talapada-śulka-maṇḍapikāyāṁ māsānumāsaṁ-dhūpa-tailārthaṁ !

(Granted to the Jaina temple of) ' Mahāviredeva in the Saṅḍeraka 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 Ep. Ind., Vol. 1, p. 114, line 27; p. 173, line 6 (Siyaḍoni-śātka-maṇḍapikā) ; p. 175, line 19; p. 177, lines 29 and 30; p. 179, line 45; p. 262, line 3 (pattana-maṇḍapikā); Ind. Ant., Vol. xiv, p. 10, col. 2 (Śrī-pathāstha-maṇḍapikā); Journ. As. Soc. Beng., Vols. iv, Part i, p. 47; iv, p. 48, and v., Bhāvnagar inscrip., p. 205, line 7. Sulka-maṇḍapikā occurs, e.g., in Bhāvnagar inscription, p. 158 f., lines 10, 15 and 18. The meaning of maṇḍapikā is suggested by the Mārāṭhi māṇḍavī, a custom house.' Prof. Kielhorn.—(The Chahamanas of Naddūla, no. A, Nadol plates of Alhaṇadeva, lines 22-23, Ep. Ind., Vol. ix, pp. 66, 63, and note 8.)


(4) Śrī-Timma-daṇḍanāyaka mahisī Śrī-Raṅga-nāyakī rachita ! Sampat-kumāra-mahisī-prutibhāti raṅga-maṇṭapikā !

'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.)

MANDI (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 (ŚALĀ)—A drinking house, a tavern, an ale-house.

Śiva-vaiśravaṇāsvi-śrīmadirā-grihaṁ cha pura-madhye kārayet !

(Kauṭiliya-Artha-śāstra, Chap. xxv, p. 55-56.)

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MADHUCHCHHISHTA—A synonym of valabhi or a sloping roof.

(M., xvi, 51; see under (BA)Valabhi.)

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 shapatī 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.'—(Karanāgama, II, 41.)

'If the images be required to be made of earth, rods (of metal or wood) must be (inserted in them); if of metal it must first be prepared well in wax.'—(Suprabhedāgama, xxxiv, 21.)

'If an image is to be made of metal, it must 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.'—(Vishnusahasā, Pāṭala 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

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in wax moulds is much earlier in India can be shewn in more ways than one.’ In support of his assertion, Mr. Rao gives the three above-mentioned quotations.—(Elements of Hindu Iconography.)

MADHYA-KĀNTA—A class of the twelve-storeyed buildings once prevailing in the central country (see details under Prāśāda).

Madhyamālaya-vistāre-trayas-trimśad-vibhājīte
Tri-bhāgaṁ kūṭa-vistāraṁ madhya-bhadraka-bhāgikam
Mahā-sālā navāṁśaṁ syāt śesam pūravad ācharet
Madhya-kāntam iti proktam

(M., xxx, 11-14.)

MADHYA-KOSHTHA—The middle compartment, the central hall.

(M., xxxiii, 305, etc.)

MADHYA-NĀŚI (see Nāśī)—The middle vestibule.

(M., xv, 119, 124, etc.)

MADHYA-BHADRA (see Bhadra)—The middle tabernacle, the central porch or hall.

(M., xv, 110; xix, 177; xxxiii, 380, etc.)

MADHYA-BHUVĀNGA—A moulding of the door.

(M., xxxix, 72.)

MADHYA-RAṆGA (see Mukhta-prapāṅga)—The central theatre, the enclosed courtyard, the quadrangle surrounded by buildings on four sides and open at the top.

Mānasāra (Chap. xlvi, 1-36 named Madhya-raṅga,) refers in this connection to the open quadrangle, stone column and grain-column (mukta-prapāṅga, śilā-stambha and dāhnya-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-raṅgaṁ tad-uddiśya chordhve'laṅkāra(m) vakshyate
Evaṁ tu chordhvālaṅkāraṁ 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 chaiṣa-koṇake (aṅkurārpaṇaṁ kuryāt)

(M., xxxvii, 13.)

The central part of the coronation hall.—(M., xlix, 183.)
HINDU ARCHITECTURE

MANDIRA

MADHYA-ŚĀLA (cf. Śālā)—The middle hall, a special interior chamber, a kind of council hall.

Kshudra-śālāshēṭadhā proktaṁ kōṣṭha-śālā-chatusṭhayam
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) Triṁśad-dhastāyamo daśa-bhaumo mandaraḥ śīkharā-yuktāḥ

(Compare this with Kāṣyapa quoted by the commentary and given below):

Mandaraḥ śīkharair yuktāḥ shaḍ-aśrīr daśa-bhūmikāḥ
Triṁśad-dhastāṁś cha viśīrṇāḥ prāśādo’yaṁ dvītiyakāḥ

(Brihat-saṁhitā, lvi, 21, J. R. A. S., N. S., Vol. vi, p. 319.)

(2) Bhavishya-Purāṇa (Chap. cxxx, v. 28; see under Prāśāda).

(3) Mātṛya-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. xlvi, 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-uktaś chatuḥ-śālāśṭha-kūṭakam

(Suprabhedagama, xxxi, 43.)

MANDIRA—A type of building, a hall, a room, a temple, a shrine.

(1) A type of rectangular building (Guruḍa-Purāṇa, Chap. xlvii, vv. 21-22, 26-27; see under Prāśāda).

(2) Three kinds of mandira (Vāstu-vidyā, ed. Ganapati Śāstri, vii, 15-18):

(3) Shodasa-mandira-chakra (Vāstu-tattva, 1853, p. 1 f., see under Grīha-vinyāsa).

(4) Paritaḥ praṇavākāra-prākāra-valayāṁchitām
Kamaniya-śālā-stambha-kadambottambhitāṁvaram
Vīśāṅka-vaṭaṁ kāli-virājad-raṅga-maṅṭapam
Vidhāya vipulottunga-gopūraṁ deva-maṅḍiram
Vīśāḷāṁ raṅgha-vithiṁ cha syaṅdanaṁ maṅḍaropamam
Tatra pratishṭhitārya-śrī-Tāraka-brahma-rūpiṇe

'Built a temple (at Krishṇāpura) 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 Vishṇu, set up there (i.e. in the temple).’

(Krishnapuram plates of Saddāsvārya, vv. 55, 56, Ep. Ind., Vol. ix, pp. 336, 341.)

(5) Tenedaṁ kāritaṁ tuṅgaṁ dhūrjāter mandira-grham
‘He caused to be made this lofty dwelling of Dhūrjāti (Śiva).’—(Inscrip., at the Ganeśa temple, Māmallapuram, v. 10, H. S. I. I., Vol. 1, no. 18, pp. 4, 5, Ḩ. S. I., no. 18, inscrip. at the Dharmaraja maṇḍapa, Māmallapuram, v. 10, p. 6.)

(6) ‘Kośa-vardhana-girer anupūrvvaṁ so’yam unmishita-dhiḥ sugatasya
Vyastam āraṇi-karaika-garimno mandiraṁ sma vidadhāti yathārtham
‘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 Māras.’—(Buddhist Sanskrit inscript., from Kota, v. 17; Ind. Ant., Vol. xiv, pp. 46, 48.)

(7) . . . Tenedaṁ maṇḍiraṁ Kāma-vidvīṣhaṁ
Kāritaṁ muktyaḥ bhaktyā kīrttayecha kṛītātmanaṁ
‘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.
‘Rāṅgai-Nāyakayya, in order to endow the stone masiti (mosque) (kalla-masitiya-deva-sthānakke), which Bābu Seṭtī had erected in the inner street of Sindaghaṭṭa, made a grant for it of the village of Śivapura and Habiba’s house.’—(Ep. Carnat., Vol. iv, Krishnārājapeṭ Taluq, no. 72; Transl., p. 111, Roman Text, p. 183.)

MASŪRAKA—A lintel, i.e., thin piece of timber or stone that covers an opening and supports a weight above it. It implies the cornice of the entablature. It is sometimes used in the sense of adhishṭhāna or base.

(1) Adhishṭhāna-vidhiṁ vakshye śāstre sarṅkshipate’dhunāṁ
Harmya-tuṅga-vaśat proktanṁ tasya māsūrankonatam
(M., xiv, 1, 8.)

Tasmān masūreṇa sahaiva sarvaṁ kṛitaṁ vimānescu cha bhū- shaṇāṇi
(Ibid., 409–410.)
Yūpa Stambha.

Māsūraka.

Mukula.

Masīti.

Masūraka.

Elevation.

Section.

Plan.

Upper floor plan.
Evarōn chatuḥ-shasṭi-masūrakāni śāstroka-mānena vibhājitāni

(Ibid., 393-394.)

Āhatya(m) ashtādāhā harmyāṁ ganya-mānam ihochye ta
Utsedhe chāśṭa-bhāge tva ekāṃśena masūrakam
Dvi-bhāgarām chāṅghri-tuṅgam.

(M., xix, 20-22 ; see also xlvii, 5 ; xxxiv, 266, etc.)

(2) Tad-varddhitopapitham vā tad-varddhita-masūrakāṁ
Pāḍāyāma-samottūṅga-masūraka-yutāṁ tu vā

(Kāṁkāgama, xxxv, 115.)

Masūra implies the cornice of the entablature.

(Ibid., liv, 47 ; see under Prastara.)

Masūra, a synonym, as stated, but apparently a component part, of
adhishtāna or base:

Masūrakam adhishtānaṁ vastvādhāraṁ dharātalām
talaṁ kuṭṭimādy-aṅgam adhishtānasya kirtitam

(Ibid., lv, 202.)

MAHĀ-KĀNTA—A class of eight-storeyed buildings.

(M., xxvi, 35-39 ; see under Prāśaḍa.)

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 Dvāra.)

Mahā-dvaram tu sarvēnum lāṅgalākāra-sannibham
Kapaṭa-dvaya-smayuktam dvāraṅāṁ tat prithak prithak

(M., ix, 360-361 ; see also xxxi, 79.)

MAHĀ-NĀŚI (see Nāśi)—A large vestibule.

(Nāsikā-śikharānvitam) tad-ardhamāṅga-stūpiṅkottuṅge tan-māha nāsikā-
śraye

(M., xv, 91.)

Dvi-lalāte mahā-nāśi ekāḍaśa-śikharānvitam

(M., xxxiii, 202, etc.)
MAHA-PADMA—A type of round building.

(1) Agni-Purāṇa (Chap. civ, vv. 17-18; see under Prāṣāda).
(2) Garuḍa-Purāṇa (Chap. xlvi, vv. 21, 23, 28-29; see under Prāṣāda).

MAHA-PAṬṬA—A moulding of the base, a large fillet.

(M., xiv, 301; see the lists of mouldings under Adhishtāna.)

MAHA-PITHA—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-piṭha-pade rathyā dikṣu dikṣu trayāṁ tathā ꞌi

(M., ix, 429, etc.)

The pedestal of an image:
Padma-piṭhaṁ mahā-piṭhaṁ tri-mūrtināṁ cha yojaya ꞌi

(M., li, 86, etc.)

MAHA-MAḌAPA (see under MAṆḌAPA)—The great hall of entrance to the main shrine of temples.


See under MAṆḌAPA:

‘This building (mahā-maṇḍapa) 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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HINDU ARCHITECTURE

MĀṆI-BHADRA

'Two yālis on the back responding pilasters are abutted against and partly covered by the east wall of the modern ardha-mañḍapam. The forated window in the east wall of the ardha-mañḍapam opens in to the mahā-mañḍapam.' (Pallava Architecture, Arch. Surv., New. Imp. Series, Vol. xxxiv, p. 36, paras. 1, 2, 3, 4, 8 and 10; see also Plate L.)

'The mahā-mañḍapa 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 mahā-gopura or dvāra-gopura.

(Suprabhedāgama, xxxi, 118, 125; see under Prākāra.)

MAHĀ-VĀJANA—A large fillet, a moulding of the entablature.

(M., xvi, 69; see the lists of mouldings under Prastara.)

MAHĀ-VṚITTA—A kind of phallus.

(M., lii, 2; see under Līṅga.)

MAHĀ-VṚITTĀ—A kind of joinery.

(M., xvii, 102; see under Sandhi-Karmā.)

MAHĀ-ŚĀLĀ—A large hall.

Cf. of the sixteen parts width of a building the mahā-śālā is seven parts broad.—(M., xxvi, 10, etc.).

MAHĀŚASANA—A site plan in which the whole area is divided into 225 equal squares.

(M., vii, 18-20; see under Pada-Vinyāsa.)

MAHĀMBUJA—A large cyma, a moulding of the pedestal.

(M., xiii, 91; see the lists of mouldings under Upapīṭha.)

MĀGADHA(-KĀNTA)—A class of twelve-storeyed buildings once prevailing in the country of Magadha.

Tad evam anu-śālā madhye bhadra-śālaika-bhāgikam ।
Evaṁ māgadha-kāntaṁ syāt karṇa-kūṭa-sabhadrakam ।

(M., xxx, 33-34; see also 31-32 under Vāṃśa-Kānta.)

MĀṆI-BHADRA (see Maṇi-Bhadra)—A pavilion with sixty-four columns.

(Suprabhedāgama, xxxi, 103; see under Maṇḍapa.)
MĀTRAṅGULA (see under AṅGULA)—A measure equal to the middle digit of the middle finger in the right hand of the architect or priest, employed in measuring the sacrificial objects like the kuśa-grass or seat, the spout of a ladle, and the ladle, etc.

(Suprabhedāgama, xxx, 4-5, 7-8 ; see under AṅGULA.)

MĀNA—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, Sṛiti Vistṛiti, Vistṛita, Vyāsa, Visārīta, Vipula, Taṭa, Vishkambha, Viśāla), Lamba-māna (Śītra, Unmita), Unmāna (Bahala, Ghana, Mūti, Uchchhṛrāya, Tuṅga, Unnata, Udaya, Utsedha, Uchcha, Niskrīti, Nīrgaṇa, Nīrgati, 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 (vistṛita). Lamba-māna is the measurement of width or circumference (paritāḥ). Unmāna is the measurement of thickness (nimna) or diameter. And Upamāna is the measurement of interspace (antara), such as the distance between the two feet of an image; this measurement is apparently taken from one plumb line to another:

Mānam chaṇpi pramāṇaṁ lamba-mañacakam !
Unmānam upamānaṁ cha mānaṁ padmaṁ samāritam !
Pāḍāṅgusṭhī-śasimāntaṁ śiro'ntaṁ mānaṁ chaṇpi prakathye !
Pramāṇaṁ vistṛitaṁ proktarh paritāḥ parimāṇaṁ !
Tat-sūtrāl lamba-mañacak syān nimnaṁ unmānaṁ uchyate !
Avāntarasμañाṁ syād bimbodayādi-sarvasāḥ !
Mānam evaṁ tu shaḍ-bhedam mānenāṅgani mānayet !

(M., LV, 3-9.)

The primary measurement (adi-māna) is but the comparative measurement and is divided into the following nine kinds:

The height of an image is determined by comparing it with (i) the breadth (tāra) of the main temple (harmya), (ii) the height of the sanctuary or central hall (garbha-griha), (iii) the length of the door (dvāra-māna), (iv) the measurement of the basement (adhiṣṭhana), (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 sāmyak(-g) lakṣaṇaṁ cha ihochyate
Harmya-tāra-vaśān mānaṁ garbha-geha-vaśodayam
Dvāra-māṇa-vaśāt tuṅgam adhishṭhāna-vaśodayam
Hasta-māṇa-vaśān mānaṁ tāla-māṇa-vaśodayam
Āṅgulenāpi chotuṅgaṁ yajamāna-vaśodayam
Mūla-bera-vaśān mānaṁ uttāmādi trayāṁ trayām

(M., LV, 10-15.)

Each of these nine measures is again divided into nine kinds:

Tasmād ekaṁ tu pratyekarī nava-mānam ihochyate

(Ibid., 22.)

Under (i), (ii), (iii), (iv), the proportions naturally vary on various occasions; no specific rules are, therefore, prescribed.

The details of (v) cubit or hasta and (vii) āṅgula will be found under the term 'Āṅgula' and the details of (vi) tāla are given under 'Tāla-māṇa.'

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 uttamaṁ sād yajamānodayam param
Kesāntam nāsīkāgarāntam hanvantam bāhu-sīmakam
Stanāntam hridayāntam cha nāvyantam meḍhra-sīmakam
Navadhā kanyasāntāṁ syāt sthāvaram jaṅgamodayam

(Idid., 30-33.)

And of the division under (ix) the height of the riding animal (vahana) 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 āṅgula (vii) are the real units, employed equally in measuring both architectural and sculptural objects.

The rest are exclusively sculptural and comparative measures. The similar measures have also been prescribed for architectural objects. The architectural 'Gānya-māṇa' or the comparative heights of the component members of a structure corresponds to the sculptural 'Tāla-māṇa' or the comparative heights of the component limbs of a statue (see details under Gānya-māṇa and Tāla-māṇa).

Five proportions of the height, as compared with the breadth of an architectural object, are given under five technical terms, namely, Śāntika,
MANA-BHADRA

Paushṭika, Jayada, Sarva-kāmika or Dhanada, and Adbhuta (see details under Utsedha).

The ‘Ghana-māna’ or the measurement by the exterior and the ‘Aghana-māna’ or the measurement by the interior are exclusively architectural (see details under these terms).

Like the sculptural terms Māna, Pramāṇa, Parimāṇa, Lamba-māna, Unmāna and Upamāna, there are architectural terms also to express length, breadth and width, e.g. dirgha (for dairghya), tāra, vistāra, viśāla, vistṛiti, vistṛita, vishkambha, etc. Māna as stated above is the technical name for sculptural height; but to express the same idea the general terms for height, such as unnati, unnata, utsedha, etc., are also used. Māna is also used in its general sense of measurement, area, etc. Pramāṇa and Parimāṇa are also used in their general senses of length, breadth, width, etc. (Further details will be found under these terms.)

(2) Atah-paraṁ pravakṣhyaṁ maṇonmaṇaṁ viśeshataḥ

‘After this I shall speak about the Māna and Unmāna measurements in particular.’

This is followed by an account of various measures. (Note the different tāla measurements employed in statues.)

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

(3) Maṇanāṁ tad-vistiṁraṁ proktam unmaṇaṁ nāham eva cha

(Suprabhedāgama, xxxiv, 35.)

(4) Parimāṇonmāṇa-mānaṁ dhārayaṁ rāja-vimudritam

Guṇa-sādhana-saṁdakṣaḥ bhavaṁ tu nikhilā janaṁ ī

Prof. Benoy Kumar Sarkar’s translation of ‘Parimāṇa’ by ‘standard of measurement for lands,’ ‘Unmāna’ by ‘unit of measurement for liquids,’ and ‘Māna’ by ‘unit of measurement for grains’ is untenable.

(Sukranitisara, ed. Oppert, 1, 310.)

MĀNA-BHADRA—A pavilion with twenty-six pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 12; see under MANDAPA.)

MĀNA-MANDIRA (see MANDIRA)—The observatory.

Cf. The observatories at Benares, Delhi, Ujjain, Mathura, and Jaipur.

(See Ind. Ant., Vol. xxxv, p. 234.)

MĀNAVA—Relating to Manu or human being, a pavilion with twenty-eight pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 12; see under MANDAPA.)

MĀNAṅGULA (see under ĀNGULA)—The standard measure (equal to \( \frac{1}{4} \) inch), the unit of length.
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 ĀṆOULA.)

MĀNUSHA—Relating to the human being, a kind of phallus.

(Kāmikāgama, 1, 35, 38; see under LIṆGA.)

MĀRGA—A road, a street, a way, a path, a lane, a passage, a canal, a course.

Chaṇḍālānāṃ praveśāya nirgamāya malasya cha ā
Jalasya nirgamārthaṃ tu kshudra-mārgāḥ praśamsitāḥ

(Kāmikāgama, xxxviii, 8.)

MĀLIKA(-KĀ)—A class of buildings, a type of pavilion.

(1) Kuḍyasyānta-pradeṣe tu yuktā chāvrīta-mālikam ā
Mālikopari vapra(m) syād adhishṭhānām samodayam ā

(M., xxxi, 60, 64.)

A type of pavilion (maṇḍapa):
Evam tu mālikākāraṃ śesam prāg-uktavan nayet ā

(M., xxxiv, 315; see for description 297–314.)

Maṇḍape chordha-kūṭam syān mālikākṛiti(m) vinyaset ā

(M., xxxiv, 291.)

(2) Kečid vai mālikākāra kečid vai gopurākṛitiḥ

(Suprabhedāgama, xxx, 123; see for full context 115–122, under Prākāra.)

Tad-bāhyebhyantare vāpi mālikā-maṇḍapam hi vā ā

(Ibid., xxxi, 128.)

(3) Tā (śālā) eva mālikāḥ proktā mālavat kriyate yataḥ
Paśča-daśa-karaṇaṃ tu kuryād āvṛta-maṇḍapam
Maṇḍapena vinā vāpi tena mānena pīṭhikā ā
Vibhadrā vā sabhadrā vā karatavyā mālikā budhāiḥ ā

(Kāmikāgama, xxxv, 6, 99, 100.)
Kāmikāgama (Chap. xli, named Mālikā-lakshaṇa):

Classification:

Chaturdhā mālikā śālā sabhā-muṇḍaja-saudhāje II (1)

Definitions (vv. 2-5):

Śālāyām api śālāṅgā nishkṛntānana-sobhītā I
Sā śālā mālikā jīyeyā śāstre' smin Kāmikāgame II
Sabhāvad vihitā bāhye prasādavad alāṅkṛitā I
Uha-pratyūha-saṁyuktā yā sabhā sā cha mālikā I
Yatheshṭa-diśā saṁyuktā bhoğa-bhūmi-samanvitā I
Prāśada-vyāsa-dirghochchā proktā prāśa-da-mālikā I
Maṇḍapasyokta-viśṭārayāma-tuṅga-vibhūshinī I
Sarvatra muṇḍākāravatā kathitā muṇḍa-mālikā II

Further classifications (vv. 6-7):

(i) Saṁchita, Aśaṁchita, and Upa(also Apa)samchita.
(ii) Nāgara, Drāviḍa, and Vesara.
(iii) Jāti, Chhanda, and Vikalpa.
(iv) Śuddha, Miśra, and Saṁkīrṇa.
(v) Vijā, Māla, and Ankura (this class is not specified).

(Excepting the last one, all the other classes occur in the Mānasāra also; see under Vimaṇa-lakshaṇa.)

The details of these classes are given (vv. 8-22).

Still further classifications are given under the following names:

Sindhuka (vv. 23-28), 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-yukta-sā(? sā)laṁ chet koṇa-stambhe dvitiyake I
Prathamāvarāne vāpi dvitiyāvarāne nyaset II

(Ibid., xxxi, 96.)

(4) Śailaṁ śu(m)bhitā-śāta-kumbha-vilasat-kumbhaṁ mahā-maṇḍapaṁ
prākāraṁ paramālika-vilasitaṁ(ṁ) muktā-mayīṁ cha prapā (-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 incip. at Tirukkovalur, no. K, of Rajendradeva, lines 1-2, Ep. Ind., Vol. vii, pp. 145, 146.)
MĀLIKĀ-MANḌAPA—A pavilion of the Mālikā class of buildings.

(Suprabhedāgama, xxxi, 128; see under MĀLIKĀ.)

MĀLYAJA—A class of buildings, a type of pavilion.

(M., xxxiv, 153; see under MANḌAPA.)

MĀLYĀHUTA—A class of buildings, a type of pavilion.

(M., xxxiv, 316; see under MANḌAPA.)

MĪṢRA—A building made of any two materials out of wood, brick, stone, iron, etc.

Eka-dravyām tu śuddaṁ syād dvi-dravyāṁ misra-harmyakam

(M., xviii, 138, etc.)

Dravya-dvaya-yutaṁ misraṁ samkīṁam bahubhir yutam

(Kāmikāgama, xlv, 22.)

MĪṢRITA—A kind of ornament prescribed for idols and kings.

(M., l, 1-3; see under BHUŚHAṆA.)

MUKULA—A bud-like crowning ornament of a pillar.

(M., xv, 32; see lists of mouldings under ĀDHIṢṬHĀṆA, UPAPĪṬHA and PRASTARA.)

MUKULI—A type of round building.

(Garudā-Purāṇa, Chap. xlii, vv. 21, 23, 28 29; see under PRĀSĀDA.)

MUKTA-PRAPĀNGA (see MADHYA-RAṆGA)—The open courtyard connected with a tank (‘mukta’ meaning open, and ‘pra-pānga’ 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.

Svakīyaṁguli-mānena mukhaṁ syād dvā̄-daśāṅgulam

Mukha-mānena karttavyā sarvāyava-kalpanā

‘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.)
MUKHA-BHADRA

The front side of a building (see Kāmikāgama and Brihat-saṅhita, 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-bhadraṃ syāl lakṣaṇaṃ vakṣhyate’dhunuā (M., xvii, 275; see also 276 f.)

Parito’linda-bhāgenā vāraṇaṃ (= door) mukha-bhadraṅgam (M., xxx, 93.)

Sarveshāṃ mukha-bhadraṇāṃ pārśve sopāṇa-saṁyutam (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-śaśi-bhūshaṇasya kṛitinā devālayaṃ kāritaṃ yugmaṃ maṇḍapa-sobhitam cha purato-bhadraṃ pratolyā saha ।

Kṣetresasyā tathā surālaya-varam spītaṃ taḍāgam tathā bandhaṃ Kauḍika-saṁjñakaṃ bahu-jalāṃ dirghām tathā khanitam । (Kanker inscrip. of Bhanudeva, v. 7, Ep. Ind., Vol. ix, p. 127.)

MUKHA-MAṆḌAPA—The pavilion in front of a temple.

Garbha-sūtra-sama-bhāgād agrato mukha-maṇḍapam ॥ (Matsya-Purāṇa, Chap. cclxix, v. 6; see also v. 11; also Garuḍa-Pṛṇa, Chap. clvii, v. 10.)

Prāśāda-garbha-maṇḍaṃ vā kurvvita-mukha-maṇḍapam ॥ Sikharasya chaturthena agrato mukha-maṇḍapam ॥ (Agni-Puṛāṇa, Chap. xlii, v. 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.

MUKHYA-HARMYA—The main building, the chief temple.

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MUṆḌA-MĀLIKĀ—A class of buildings, the top room.

(Kāmikāgama, xli, 5; see under Mālikā.)

MUṆḌA-HARMYA—The top room.

(See Kautilya-Artha-sāstra under Chūliharmya.)

MUṆḌĀKA-DVĀRA—A kind of upper door.

(See Kautilya-Artha-sāstra under Dvāra.)

MUDRIKĀ—A small seal, a stamped coin, an impression, a moulding of the column.

(Suprabhedāgama, xxxi, 108, 105-177, 109; see under Stambha.)

MUDDDHA-VEDI—The so-called Buddhist tee, railings in relief are frequently added to it, balustrade, railing.

(Mahāvamsa, 35, 2, ed. W. Geiger, p. 297.)

MUNI—An ascetic. An account of the images of the seven patriarchs is given in detail in the Mānasāra. Agastya is measured according to the seven tāla, Kāsyapa and Bhṛigu according to the eight tāla, and Vāshishṭha, Bhārgava, Viśvāmitra and Bhāradvāja according to the nine tāla. (Details of these measures will be found under Tāla-māna.)

(M., lvii, 2-6.)

The characteristic features of the patriarchs are also described.

(Ibid., 7-17.)

MUSḤṬI-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 vaprāṅgam chaṭṭākāram athāpi vā I
Uttarāṁ vājanam chaiva musṛṭi-bandham tridhānvitam I

(M., xxxi, 66-67.)

A part of an arch (M., xlvi, 65; see under Torana.)
MŪRTI—An image, a statue, an idol.

(1) An image, a statue (M., li, 26, etc.).
(2) Āṅgulaiś cha tathā mūrtiś chatur-aśti-saṁmitaiḥ (Bhavishya-Purāṇa, Chap. cxxxi, v. 7.)
(3) Deśāṇurūpa-bhūshaṇa-veshālaṅkāra-mūrtibhiḥ kāryā (Brihad-saṁhitā, lviii, 29.)
(4) Śīlākhareṇa janitā satya-sandhyasya bhautiki Mūrtiḥ kārītumāyaḥ chasya kriyātenaiva sāsvati (Bhavishya-Purāṇa, Chap. cxxxn, v. 7.)

‘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 Guṇabhara constructed a temple of Śiva on the top of the mountain and placed in it a liṅga and a statue of himself.’—(Trisirapalli Cave inscrip., no. 33, v. 4, H. S. 1. I., Vol. i, pp. 29, 30.)

(5) Uttara-bhāgada Kaisāleyalli pāṇcha-vimsati-liḷā-mūrtigalāṁ pratīṣṭheyam (Ep. Carnat., Vol. iv, Chamarajnagar Taluq, no. 86; Roman Text, p. 18, lines 15, 10 (bera), 13 (vigraba); Transl., p. 11.)

In this inscription, the expressions bera, vigraha, and 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.

MŪRTI-KĀNTA—A type of storeyed building.

A class of five-storeyed buildings (M., xxiii, 19–24; see under Prāsāda.)

MŪLĀ-DANḍA—The regulating column of a building, the foundation pillar.

The main column (M., xv, 236; see also l. 104, etc., under Stambha).

MŪLĀ-BERA—The chief deity in a shrine, the principal idol of a temple.

MŪLĀ-STAMBHA—The foundation pillar, the regulating column of a building.

MŪLĀ-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-Mūla-sthāna at Tirukkalukkuṇram.’—(Inscrip. at Tirukkalukkunram, line 34, H. S. I. I., Vol. iii, p. 148.)

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MULA-HARMYA—The chief of the buildings forming a group, the principal shrine, the main temple.  
(M., xiii, 19; xxxix, 135, etc.)

MRIGA-VANA—Deer-forest, a place of sport or recreation of kings.  
Tāvan-mātram eka-dvārām khaṭa-guptām svādu-phala-gulmaguchchām  
akaṇṭaka-drumam uttāna-toyāsayaṁ dānta-mrīgachātush-padaṁ bhagna-  
nakha-daṁshṭrā-vyāla-mārgāyuka-hasti-hastini-kalabha-mṛīga-vanāṁ vihā-  
rāṭhāṁ rājūṁ kārayet  
Sarva-tithi-mṛīgāṁ prayante chāṇyan mṛīga-vanāṁ bhūmivāśena vā  
niveśayet  
(Kautiliya-Arthā-śastra, Chap. xxi, 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 Prāśāda.)

MERU—A class of buildings mostly storeyed.  
(1) A type of buildings which are hexagonal (in plan), have twelve storeys, variegated windows and four entrances, and are 32 cubits wide.  
(Bṛihat-samhitā, lvi, 20; see J. R. A. S. N. S., Vol. vi, p. 318.)

Pańcha-chatvārimśan-meru-lakṣaṇādhyāyāḥ—the chapter on the description of forty-five kinds of Meru buildings; they are described by the following authorities:  
(2) Prāśāda-maṇḍaṇa-Vāstu-śastra of Sūtradhāra Maṇḍaṇa (Chap. vi, Ms. Egg. 3146, 2253, fol. 26 b).  
(3) Mātsya-Purāṇa (Chap. colxix, vv. 28, 31, 53, see under Prāśāda).  
(4) Bhavishya-Purāṇa (Chap. cxxx, v. 27; see under Prāśāda.)  
(5) Agni-Purāṇa (Chap. giv, vv. 14-15; see under Prāśāda.)  
(6) Garuḍa-Purāṇa also describes the same kind of Meru temple as the Agni-Purāṇa:  
Sata-sṛṅga-samāyukto meruḥ prāśāda-uttamah  
Maṇḍapās tasya karttavyā bhadraś tribhir alaṅkṛitāḥ  
(Chap. xlvii, v. 24, cf. also v. 39; see under Prāśāda.)
(7) A building with eight śālās (compartments) and eight kūtas (towers or domes):

Merur nāma iti khyātas tv-ashṭa-śālāśṭa-kūṭakam(-ḥ) II

(Sūrabhedāgama, xxxi, 43.)

(8) 'Meru denotes a particular kind of temple (hexagonal with twelve stories, variegated windows, and four entrances, Bṛihat-saṁhitā, lvi, 20.).'—(Jabbalpur copperplate of Yasahkarnadeva, v. 13, Ep. Ind., Vol. II, pp. 4, 6, note 42.)

(9) See Bheraghat inscrip. of the Queen Alhana Devi (v. 9, Ep. Ind., Vol. II, pp. 11, 15).

(10) Kanaka-sī-(ṣi)glapita-gagana-khelat-khechari-khedaḥ I

Kim aparam iha kās(ṣi)yāṁ yasya dughdhābdhi-vichi-valayava-bahalakirtteḥ kirttanaṁ karna-meruḥ II

'Of him whose fame is like the circle of waves of the milky ocean, need we say more than that here at Kāśi there is a temple (erected by him), Karnā-meru (so lofty), that the wind of the flags which wave from its golden spires lessens the fatigue of the damsels of heaven, when playing in the sky.'—(Khairha plates of Yasahkarnadeva, v. 13, Ep. Ind., Vol. III, pp. 211, 212, 216.)

(11) 'Meru is primarily the name of the fabulous golden mountain (hemādri), the centre of Jambu dvīpa on which the gods dwell (surālaya), and it is figuratively applied in geographical names to any hill covered with splendid temples and palaces.'

'Another figurative meaning of Meru, derived from the notion that mount Meru is the home of the gods, a large temple with six towers, twelve stories and wonderful vaults (Bṛihat-saṁhitā, lvi, 20.).'

'According to Prabandha-chintā-maṇi (p. 134, see also p. 175 f.) King Karna of Gujarat constructed a building of this kind, called Karna-meruḥ Prāśādaḥ, in Anhilvād.'

'Similarly the Prabhāvaka-charitra (xn, 402) mentions a Śiva temple called Siddha-meru.'

'As regards the name Ajaya-meru, its meaning is no doubt (as the Prithu-rāja-vijaya, v. 100, suggests), the Meru made by Ajaya-rāja.'

'Thus we have in Rājputānā Jesala-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 Jesalmir in Marvāḍ, Komalmer, properly Kumbhala-meru, 'the meru built by Kumbhala or Kumbhakarna,' which is the well-known hill-fort in Mevāḍ. (In the Rajputana Gazetteer, Vol. III, p. 52, the fort is called Komalgarh, while Col. Tod
HINDU ARCHITECTURE

MAULI

gives Komalmer). The name Kumbhala-meru occurs in the Jaina Paṭṭā-valis (see the description of the Kharatara, no. 56, Śrīpuṭ-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 Kharatara, no. 58, Śrīpuṭ-Jina-samudra, Ind. Ant., Vol. xi, p. 249). In Kāṭhīvāḍ, there is Jhānjmer, (Bombay Gazetteer, Vol. vin, p. 459) properly Jhānjha-meru, the Meru made by Jhānjha, and in the Central Provinces there is another Ajmir-garh, properly Ajaya-meru-gadha, the fort, i.e., the Meru made by Ajaya.’—(Origin of the town of Ajmer and of its name, Dr. Bühler, Ind. Ant., Vol. xxvi, p. 164, last para., notes 11-15.)

(12) 'There are other temples in honour of the holy mount Girnar . . . in the south wing being Sameta Śikhara and the other Su-meru or a personified mount Meru.’—(Ahmadabad Jaina temples, Arch. 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 Vikramādiṭya.’—(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 PRASĀDA).

(2) A type of building (Kāmikāgama, lxv, 31; see under MĀLIKA).

MERUJA—A type of building, a class of pavilions.

(M., xxxiv, 160; see under MANḍAPA.)

MESHA-YUDDHA—A kind of joinery.

(M., xvii, 93, 112-113; see under SANDHI-KARMAN.)

MAULI—A head-gear, a crown.

Mānasāra (Chap. xlxi, 1-232, named Mauli-lakṣaṇa) :

Various crowns and head-dresses are described: Jaṭā, Mauli, Kiriṭa, Karaṇḍa, Śirastraka, Kuṇḍala(Kuntala), Keśa-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, Keśa-bandha, Dhammila, Alaka and Chūḍa are apparently various fancy modes of hair-dressing. Jaṭā (clotted hair) and Makuṭa (lit. diadem) are stated to suit Brahmā and Śiva (Rudra); Kiriṭa and Makuṭa are prescribed for Viṣṇu in his different forms, such as, Nārāyaṇa and others (lines 17-18).

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Other petty gods wear Karanda and Makuṭa (line 19). The love goddess Raṭī (Manonmanī) wears Jaṭā, Mauli, Maṇḍala or Kuṇḍala. Sarasvati and Sāvitri put on Keśa-bandha and Kuṇḍala. All the female deities may wear Karanda or Makuṭa. The kings Chakra-vartin (Sārva-bhauma) and Adhirāja wear Kirīṭa, Narendra puts on Karanda, Pārśṇīka uses Śirastra, or the Chakra-vartin and other kings may, as stated, wear Karanda or Makuṭa. Patra-patta is stated to be suitable for the king Paṭṭa-dhara, Ratna-paṭṭa for Pārśṇīka, 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 Kumuda for the queens of Pārśṇīka, 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) Kirīṭa like veṇu-karṇa (bamboo-ear), Karanda like the beak of a peacock, Śirastra like budbuda (water bubble), and Dhammilla like vallika (creepers) (lines 93–95).

Then follows the description of the plan and the various parts of these crowns, as well as of their measurement (lines 96–168).

MAULIKA—A type of pavilion, a class of halls, a type of building.

A type of pavilion with six faces (M., xxxiv, 554; see under Maṇḍapa.)

A class of halls (M., xxxv, 3, 10; see under Śālā.)

MAULI-BANDHA—A head-gear.

(M., xlix, 109; see under Bhūshaṇa.)

MAULI-MUNḌA—The top part of a branch of the ornamental tree (kalpavṛkṣa).

Sākhā-mūlasya parve tu mauli-muṇḍaṁ cha yojayet

(M., xlvi, 66.)
Y

YAKSHA—A class of demi-gods, the attendants of Kubera or the god of wealth, who guard his treasures; they are also the chowry-bearers of other gods. They are stated to be measured according to the nine tāla; they assume a purely human appearance, possess two arms and two eyes, dark blue and yellow complexion, and benevolent disposition.

(M., LVIII, 2-5; see Tāla-māna.)

YAJṆA-KĀNTA—A type of five-storeyed building.

(M., xxiii, 34-41; see under Prāsāda.)

YAJṆA-BHADRA—A type of building, a pavilion with four pillars.

(Matsya-Purāṇa, Chap. ccxx, v. 11; see under Maṇḍapa.)

YANTRAKA—An architectural member of the bedstead, a band, a machinary or wheel at the legs to move a couch easily.

Pādāgre chāntarālam syāt kuryāt tiryak cha yantrakam i

(M., xlii, 13.)

YAMA-SŪRYA—A type of building, a house with a western and northern hall.

(Brihat-sanhitā, liii, 39.)

YAMA-KĀNTA—A type of storeyed building.

A class of five-storeyed and eleven-storeyed buildings.

(M., xxiii, 25-29, xxix, 16-18; see under Prāsāda.)

YĀGA-MAṆḌAPA—A sacrificial pavilion.

(M., xxxiv, 37; xxxii, 65, etc.)

YĀGA-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 Adhisīṭhāna.)

RAKTA-PAṬṬA (cf. Ratna-paṭṭa) — A moulding of the base, a band.

(M., xiv, 289; see the list of mouldings under Adhisīṭhāna.)
RAKTA-BANDHA—A class of bases.

(M., xiv, 281–296; see the list of mouldings under Adhisitthaṇa; see also xv, 223.)

RAKTA-VAPRA—A moulding of the base, the cavetto.

(M., xiv, 284; see the list of mouldings under Adhisitthaṇa.)

RAṆGĀ—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-abhidhīyate

(Kāmikāgama, 1, 94.)

(2) Courtyard:

Tasya madhye cha raṅge tu mauktikena prapānvitam

(M., xxxiv, 218.)

Mukha-śālā viśālā cha chatur-bhāgaṁ tathāyatatam

Purato’lindam ekāṁśām bhītīṁ kuryāt samantataḥ

Mulāgre dvi-dvi-bhāgena vāsa-raṅgaṁ cha kārayet

(M., xxxv, 117–119; see also xxiii, 50; xxxviii, 44, etc.)

(3) Uttare raṅgam ity-uktam tad-grihiṇyā grihaṁ bhavet

Eka-śāla praṣastā syāt strīnāṁ raṅgopajīvīnāṁ

Pradhāna-śālā yatraiṣa raṅga-sthānāṁ vidhīyate

Raṅga-bhṛti-samāyuktām dhāma-sopāna-saṁyutām

(Kāmikāgama, xxxv, 47, 60, 62, 64.)

RAṆGĀ-PĪTHA—The stage proper.

(Bharata’s Nāṭya-sāstra, ii, 66, 771, 102.)

See details under Nāṭya-griha.

RAṆGĀ-BHŪMI—The stage, the playhouse (see details under Nāṭya-griha).

RAṆGĀ-MAṆḌAPA—A pavilion, an assembly-hall, a council chamber, the stage proper (Bharata’s Nāṭya-sāstra, ii, 68, 96), the whole playhouse including auditorium also (ibid., ii, 91). Music hall as defined in the Bhāvaprakāsaṇa (x, 518), implying singing, playing upon musical instruments, dancing and acting jointly or separately. See details under Nāṭya-griha (vesma).

Cf. Nāṭ (nṛtta) 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).
HINDU ARCHITECTURE    RATNA-KÂNTA

'In the Zeitschrift der Deutschen Morgenländischen (Bd. lVIII, s. 455) Dr. Bloch makes some remarks respecting a cave in Râmgrâh hill in Sargâjâ, which from its arrangement and inscriptions appears to have been evidently intended for dramatic performances.'

The so-called queen's cave and that of Gânesâ cave in Udayagîrî 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 Kâlidâsa (1) dari-grîha (Kumâra-sambhava, 1, 10, 14); (2) Silâ-veśman (Megha-dûta, 1, 25).

(Indian Caves as Pleasure-resorts, Ind. Ant., Vol. xxxiv, p. 199, para. 3; p. 200, para. 1.)

(2) Iraṅgada happaligeyuman imahâ-sopâna pañûiyumânh rachisidaim Śrî-Gommaṭa-devara suttalu raṅgama-happaligeym bigiyisidâm—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 Śrî-Gommaṭa Deva.—(Ep. Carnat., Vol. ii, no. 115; Roman Text, p. 87; Transl., p. 171.)

(3) Kârîte vîra-Ballâla-paṭṭana-svâminâmunâ !
Nâgena Pârśva-devâgre nîtya-raṅgâsma-kuṭṭîme !

'By Nâga, the Vîra-Ballâla, paṭṭana-svâmi, were built the dancing hall and terrace of Pârśva Deva.'

Nîtya-raṅgamunâman mâdisîdâ— and in front of the basadi of Kamaṭha Pârśva 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.)

RÂNGA-MUKHA—A class of buildings, the forepart of a theatre or stage.

(Kâmikâgama, xliv, 52; see under MÂLIKA.)

RÂNGA-ŚINSHA—The forepart of the stage, the platform made of wood (Bharata's Nâṭya-śâstra ii, 71). See details under NÂṬYA-GRIHA (-veśma).

RATNA-KALPA—A kind of ornament prescribed for idols and kings.

(M., l, 3; see under BhûSHAŅA.)

RATNA-KÂNTA—A class of six-storeyed buildings.

(M., xxiv, 19; see under PRÂSÂDA.)

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RATNA-GRIHA—The jewel-house, the adyatum of a Buddhist temple, a stūpa or tope.

Ratna-grihecha dipako jvalatu mama chāparārddhāt pañchaiva bhikshavo bhumi jatām 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) Sāṅgha, 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 Upāṭha.)

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. ii, Ep. Ind., Vol. i, pp 308, 313.)

RATNA-BANDHA (see RAKTA-BANDHA)—A class of bases.

(M., xiv, 281–296; see the list of mouldings under 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-parvaṁ sarīkhya-yā tv-eka-viṃśatīṁ

(Brahmāṇḍa-Puṇḍara, Part I, 2nd anushaṅgapāda: Chap. vii, v. 98,)
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. xlili, 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, Prabhañjana-bhadraka, Nivāta-bhadraka, Pavana-bhadraka, Pṛishada-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 Baudhas and of the Jinakas are described (lines 138–171, 3–111).

(2) Svarṇaiḥ sughaṭitam sādhu-ratha-trayam alāṅkṛitam
Dukūla-ratna-mālādyair bahu-mūlyair dṛṣṭhaṁ mahat
(Skanda-Puruṣa, Vaishṇava-khaṇḍa-dvitiya, Chap. xxv, v. 8.)
(3) "On the east elevation of the temple . . . eight small shrines (known as Ratha) stand in a row from north to south on each side of the eastern entrance, six on the left."

'The Ratha, on the extreme left, stands completely detached. It is a square shrine, with carved panels on the back of the chamber.'

'A small platform is in front, with 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 Māmālāpuram, known by the name of Rathas, the term is here used advisedly.'—

(Pallava Architecture, Arch. Surv., New Imp. Series, Vol. xxxiv, p. 22, paras. 3, 4, 5, 6 : note 96 ; see Plate xxv.)

RATHAKA—A type of building, a shrine, a temple.

Ashṭamāṁśena garbhāṣya rathakāṇām tu nirgamaḥ
Paridheṛ-guṇa-bhāgena rathakāṁśa tatra kalpayet
Tat-tritīyena vā kuryād rathakāṇāṁ tu nirgamaḥ
Vāma-trayāṁ sthāpanīyaṁ rathaka-tritaye sadā
dardhā

(Agni-Purāṇa, Chap. xl, vv. 13-14.)

Nemiḥ pādona-viṣṭirṇa prāśādasya samantataḥ
Paridhes trayāṁṣako madhye rathakāṁśa tatra kārayet

(Ibid., Chap. civ, v. 7.)

RATHA-KUMBHA—A pitcher-like part of the column.

(M., xv, 68; see under STAMBHA.)

RATHA-VIṆHI—The broad road fit for driving chariot and other vehicles, the highway, the main street.

(See Kāmikāgama, under RĀJA-VIṆHI.)

RAHASHYĀVĀSA-MANḌAPA—A pavilion where kings reside in secret, a bed-room, a private chamber.

(M., xl, 147; see under MANḌAPA.)

RĀJA-GRIHA—The royal palace.

(See details under RĀJA-HARMYA.)

RĀJA-DHĀṆI (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:
Vidyā-sthānaṁ tu tadvat syāṁ bahu-senā-samanvitam
Rāja-veśma-samāyuktā rāja-dhānīti kathyate

(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-kharvana-maḍaṁba-droṇa-purā-paṭṭana-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.

Dhanuṁshi daśa-vistīrṇaḥ śṛṁmāṇ rāja-pathaḥ kṛitaḥ
Nṛ-vājī-ratha-nāgāṁ asaṁbādhas tu saṁyacaraḥ

Dhanuṁshi chāpi chatvāri sākhā-rathyās cha tair mitā
trikā rathyoparathyāḥ syur dvikās chāpy-uparathyakāḥ
Jāṅghā-pathaḥ chatush-pādas tri-pādaṁ cha gṛiḥāntaram
Dhṛiti-mārgas tūrdhdva-shaśṭhaṁ kramaśaḥ padikaḥ smṛitaḥ

(Brahmadā-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-vithiti vikhyātā grāmāder bahir-āvṛtā
Saiva maṅgala-vithi ratha-vitiḥi kathitā

(Kāmikāgama, xxi, 2.)

RAJA-HARMYA—The palace of a king.

Mānasāra (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), Pārshṇika (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 (
4, 10, 15, 36) and the number of walls, storeys, rooms, ditches, gardens, etc. (lines 38-69). Thus three kinds of breadth are given to each palace. The length and height are determined in comparison with the breadth. The former (length) may vary from being equal to the breadth to being $2\frac{1}{2}$ times of it. Height is determined mostly by the number of storeys, rules for which have been discussed in another place (see under Tala and Bhūmi-Lamba). The number of storeys a palace should possess, has also been discussed in the same place. The enclosure, surrounding moat, etc., of each palace are briefly described in the present chapter. But the main object of the chapter is to give an account of inner and outer buildings belonging to royal palaces (lines 71-111, 112-153).

The Brahma-pīṭha or royal chapel is installed in the 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, bathroom, dressing-room, kitchen, bed-chambers, quarters for attendants, places for tanks and inner gardens, etc. (cf. Shoḍāsa-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-dīg vāpi vāyavye vātha nairṛite
Āsthāna-maṇḍapam kuryāt pushkāryāṁ cha vāyave
Nāgasya vāmakē yāmye kuryād ārāma-deśakam
Pushpodyānam tataḥ kuryāt mukhya-bhallātake'pi cha
Nṛttāgāram tataḥ kuryān nānā-nṛttāṅganāni cha

(M., xl, 117-121.)

Tritiye vīthe tasyāṁśe rahasyāvāsa-maṇḍapam
Iśe vā vitathe chaiva raṅga-maṇḍapam eva cha

(Ibid., 147.)

IŚe vā vitathe chaiva raṅga-maṇḍapam eva cha

(Ibid., 152.)

Stables, cow-sheds, etc., where domestic animals are kept, are generally built near the main gate:

Dvauvārika-pade chaiva mayūrālayam eva cha
Dvārasya dakṣiṇe pārśve vyāgrakālayam eva cha

(Ibid., 144-145.)
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 Bhrisā, 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 (xl), named Rājanga, of the Mānasāra are described the nine classes of kings, their courts, kingdoms, royalties and some special characteristics.

‘Had a palace (Rājānga) 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-shtitau śeshau
Ruchake dvāraṁ na śubhadam uttarato'nyāni āastāni

‘The (building called) Ruchaka has a western and eastern terrace running to the end, and between their extremities two others. A northern door in it brings evil, doors on any other side are auspicious.’—(Bṛhat-samhitā, lxxv, 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. crv, vv. 14-15 has ‘Charuka,’ see under Prāsāda).

(3) Garuda-Purāṇa (Chap. xlvii, vv. 24-25; see under Prāsāda).

RUCHIRA—A kind of pedestal or platform at the bottom of a column, a portico.

Garbha-māna-pramāṇena prāsādaṁ śṛiṇuta dvijāḥ
Vibhajya navādha garbhaṁ madhye syāl liṅga-pīthikā
Pādāśṭakaṁ tu ruchiraṁ pārśvataḥ parikalpayet
Māṇena tena vistāro bhittāṁ tu vidhiyate

(Matsya-Purāṇa, Chap. cclxix, vv. 15-16.)
RUDRA-KĀNTA—A type of building, a class of columns.

The sixteen-sided or circular pillars (M., xv, 21; see under STAMBHA).
A class of four-storeyed buildings (M., xxii, 34-43; see under PRĀSĀDA).

RUDRA-BANDHA—A kind of band, an ornament.
(M., li, 69; see under Bhūshanā.)

RUPOTTARA—A type of entablature (see PRASTARA).
Cf. Athochcharh pāda-vistāraṁ rūpottaram ihoditam !
(Kāmikāgana, 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.

LAMBANANA—A pendant, a moulding of the front portico, same as alambana or plinth (M., xix, 28).
(M., xviii, 285; see Mukha-bhadra.)

rière lanbanāntaṁ cha vedi-tāra-samanvitaṁ i
Sikharālambanāntaṁ cha vedi-tāra-samanvitaṁ i
(M., xix, 27.)

Lambanordhve dalaṁ badhyā . . . !
(M., xix, 27.)

Utsedhe cha tri-bhāgākāṁ tasyādho chāgra-lambanāṁ !
(Ibid., 39.)

Tr(i)yamśaṁ chāgra-vistāraṁ lambanaṁ paṁcha-bhāgikām !
(Ibid., 170.)

See also M., xx, 25, etc.
A pendant (M., l, 15, etc.).

LAMBA-PATRA—An ornament shaped like a leaf.
(M., li, 73; see Bhūshanā.)

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 Bhūshanā.)

LALĀTA(-MĀNDAPA)—Same as muṇḍa-harmya, and chūli-harmya, a tower, a top-room.
(M., xxxiv, 400, 406, 409, 414, 429, 454, 505, 568.)

Same as Vaktra and Netra (M., xxxv, 257-260).
HINDU ARCHITECTURE

LIṅGA

LĀNGALA—The plough.

For its architectural details see Mānasāra (Chap. v, 55-77).

LĀNGALĀKĀRA—Anything shaped like the plough, a pavilion with three faces, a type of hall. (M., xxxiv, 553; see under MAṆḌAPA; xxxv, 67; see under ŚALĀ.)

LĀNGALA-BHITTI—A kind of round corner wall, shaped like the plough.

Karṇe lāngala-bhittīḥ syād bhramarāvṛita-bāhyake I (M., xxxiv, 333.)

Prapāgraika-dvi-bhāgaṁ vā karṇe lāṅgala-bhittikam I (Ibid., 225.)

LIṅGA—A distinguishing mark, a badge, a symbol, an emblem, the genital organ, the image of a god, an idol, the emblematical phallus of Śiva.

(1) Mānasāra (Chap. III, 1-376, named Liṅga): Various classifications of phalli have been given (line 2 f.). They are classified firstly into six heads: (1) Saiva, Pāśupata, Kāla-mukha, Mahāvrata, Vāma and Bhairava; secondly, into four: (2) Sama-karṇa, Vardhamāna, Śivānka and Svastiṅka; thirdly, into four with regard to height: (3) Jāti, Chhanda, Vikalpa and Ābhāsa; fourthly, into three types with regard to breadth or width: (4) Nāgara, Drāviḍa and Vesara (line 99); fifthly, into five: (5) Svayambhu or Udbhūta, Daivika, Mānusha, Gāṇava 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) Kshaṇika (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 saṁpravakṣhyāmi liṅga-lakṣaṇam uttamam ।
Susnigdhaṁ cha suvarṇaṁ cha liṅgaṁ kuryād vichakṣaṇaḥ ॥
Prāśādasya pramāṇena liṅga-mānaṁ vā vidhiyate ।
Liṅga-mānaṁ vā vidyāt prāśadaṁ śubha-lakṣaṇaṁ ॥

(Matsya-Purāṇa, Chap. cclxiii, v, 1-2.)

Etat sāmānyam uddiṣṭaṁ prāśadasyeḥa lakṣaṇam ।
Tathāyaṁ tu pravakṣhyāmi prāśadaṁ liṅga-mānaṁ ॥

(Ibid., Chap., cclxix, v, 7.)

Evaṁ ratna-mayaṁ kuryaṁ spatīkāṁ pārthivam tathā ।
Śubhaṁ dāru-mayaṁ chāpi yad va manasi rochate ॥

(Ibid., Chap. cclxiii, v, 25.)

(3) In the Brihat-samhītā (lviii, 53-55) where Varāhamihira seems to have condensed the details from the Matsya-Purāṇa, are given especially the architectural characteristics:

Liṅgasya vrīṭa-paridhirḥ dairghyenaśutraya tat tridhā vibhajet ।
Mūle tach chaturāśrām madhye tv-aṣṭāsṛī vrīṭtām ataḥ ॥

Chaturaśram avani-khāte madhyaṁ kāryaṁ tu piṇḍikāśv-abhre ।
Drīṣyōchchhrāyeṇa samā samantaṁtaḥ piṇḍikā śvabhrat ॥

(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-samhītā, lviii, 53, 54; J.R.A.S., N. S., Vol. vi, p. 329, notes 1, 2.)

(4) Sarvesham eva liṅgānāṁ lakṣaṇaṁ śrīṇu saṁpratam ॥
Madhya-sūtraṁ samāsādyā brahma-rudrāntikā budhah ।
Shaḍaśāṅgula-liṅgasya shaḍ-bhāgaṁ bhājito yathā ॥

(Tad vaiyamana-sūtrābhāṁ mānaṁ antaram uchyaṁ ।
Yavāśṭām uttare kāryaṁ śesāṇāṁ yava-hānitaḥ ॥
Adho-bhāgaṁ tridhā kṛtīva tv-artham ekaṁ parityajet ।
Ashtaḍhā tad-dvayaṁ kṛtīva ārddha-bhāga-trayaṁ tyajet ॥
Urddhvaṁ cha paṇcchamād bhāgad bhrāmya-rekhaṁ pralambayet ।
Bhāgam ekaṁ parityajyaṁ saṁgamaṁ kārayet tayoḥ ॥

Etauṁ sādhāraṇaṁ proktam liṅgānāṁ lakṣaṇaṁ mayā ॥

(Agni-Purāṇa, Chap. lmm, vv. 8-13.)

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NOTE—Here each unit is one-eighth of the height of Sikhara.

PENT ROOF.

PROPORTIONS OF LUPA.

LAKSHMI STAMBHA

VEDIKA.

VEDI.

SECTION.

ELEVATION.
(5) Swayambhuvarā vāṇa-liṅgam daivikam chārshakam tu iti !
Bhā-(Gā)navam mānusham liṅgam śaṭ prakāram prakīrtitam II
(Kāmikāgama, L, 35.)

Details of these Liṅgas (see ibid., 36–43) are the same as given in the Mānasāra.
The pitha (pedestal) of the Liṅga (phallus) is described.—(Ibid., 44–52.)
Twelve Jyotir-liṅgas:

1. Somanātha (at Veraval, Juṅagadh State, Guzrat).
2. Trimbakeśvara (at source of the Godāvari, Nasik).
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. Nāgānātha (near Dwarka, Guzrat, or at Oundh, Hyderabad, Deccan).
12. Bhīma-s'ankara (30 miles from Poona).

N.B.—These do not include three other famous liṅgas, namely:

A. Paśupatinātha (at Katmandu, 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 vakṣhyāmo lūpānāṁ lakṣhaṇam vayam!
Uttarasyānurūpeṇa tāsāṁ tāram udīrśitam !
(Vāstu-vidyā, ed. Gaṇapati Śastri, x, i, f.)

(2) Lūpāroha-kriyā-yuktam anyat pūrvokta-vartmanā !
Athavā-sarva-sālāyāṁ lūpārohaṇam eva vā II
(Kāmikāgama, xxxv, 69.)
(3) In connexion with the entablature:
Lupākāraṁ tu tat kuryād dalasyākṛitiṁ eva vā
t (M., xvi, 139; see also 20, 195.)

An account is given in great detail (M., xviii, 168–278, xxx; 132, etc.).
The lupās (inner roof or the ceiling) prescribed for temples are technically called ambara, vyaya, jyotis, gagana, vihāyas, ananta, antariksha, and pushkala; and those for residential buildings are called mahī, jyā, kāsyapi, kshoni, ūrvī, gotrā, vasuṁ-dharā, and vasudhā.
(M., xviii, 177–184.)

LOGA—Probably same as thūna (posts, pillar), clod, pole, memorial pillar erected after the earth is piled up from about the grave (see further details under THŪNA and ŚAṆKU).

LOSHTA (see KALASA)—A lump of earth, a clod, an architectural object resembling partly the finial.

The Vāstu-vidhyā (ed. Śāstri) has a chapter (xvi) named Mṛit-losshta-lakshaṇa (description of the lump of earth). In it loshta is directed to be built on the stūpi (top, dome, vv. 27, 37). At the top of a building the kalaśa (water-jar, finial) is generally built. It is variously named in this last chapter of the work: loshtaṇi (vv. 28–30, 32), nivra-losshtaṇi (v. 34), kūrū-losshtaṇi (v. 35), koṇa-losshtaṇi, puṭa-losshtaṇi, ūrdhva-losshtaṇi (v. 36), and svarṇadi-losshta (v. 39).

LOHA (see under ĀBHĀSA)—Iron used both as an architectural and sculptural material.

One of the metals of which idols are made:
(1) Mṛūmayaṁ yadi kuryāh chech chhūlaṁ tatra prakalpayet
Lohajāṁ tv-avisheśaṁ madhūchchhisṭena nirmitaṁ
t (Suprabheddāgama, xxxiv, 21.)

(2) Evam dvi-trayaṅgulaṁ vāpi lohajaiḥ pratimodayaṁ
Lohajair mṛit-sudhā chaiva
Uttamaṁ lohajaiṁ bimbāṁ pīṭhābhāsaṁ tu chottamam
(M., xii, 119.)

See further illustrations under ĀBHĀSA.

V

VAKTRA—The face, a moulding.

A moulding of the column (M., xv, 212–219).
The face (M., lvii, 20, etc.).
See the lists of mouldings under ADHISHTHAṆA and UPAPĪTHA.

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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 (Brīhat-saṃhitā, LIII, 28).
A paste, plaster or cement: Kalkaḥ kṛito dvitiyo’yaṁ vajrākhyaḥ (Brīhat-saṃhitā, 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 Adhīṣṭhāna).
A moulding of the pedestal (M., xIII, 74; see the list of mouldings under Upapīṭha).

VAJRATARA—A paste, plaster, cement.
Vajrataro nāma kalko’nyaḥ (Brīhat-saṃhitā, LVII, 7, J.R.A.S., N. S., Vol. vi, p. 322.)

VAJRADHĀTU-MANDALA—The top floor of five-storeyed Nepalese temples.
(For details see Dharmadhātu-Mandala.)

VAJRA-PATṬA—A moulding, a diamond band, a fillet.
A moulding of the base (M., xIV, 258; see the list of mouldings under Adhīṣṭhāna).

VAJRA-PĀDA—A diamond pillar, a type of small pillar.
A pillar of the bedstead (M., XLIV, 61).

VAJRA-BANDHA—A diamond band, a type of base.
A class of bases (M., xIV, 259–271; see the list of mouldings under Adhīṣṭhāna).
VAJRA-LEPA—A paste, plaster, cement.
    Kalko’yaṁ vajra-lepākṣaḥ ।
    (Brīhat-saṃhitā, 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 viṣṇeyo vajra-saṁghātaḥ ।
    (Brīhat-saṃhitā, 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. civ, vv. 20-21 ; see under PRĀŚĀDA).

VAJRĀSANĀ (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 bhavanaṁ bhuvanottamasya ।
    ‘He erected here for the diamond throne, the best thing in the world, this habitation, lofty like his own mind.’—(Ghosrawa Buddhist inscrip., lines 14-15, Ind. Ant., Vol. xvii, pp. 310, 311, 308, note 5.)

VADHŪ-NĀTAKA—A theatre for females, a gallery, a balcony.
    Vadhu-nātaka-saṁghaś cha saṁyuktaṁ sarvataḥ purīm ।
    Commentary : vadhūnāṁ nātaka-sālā ।
    (Rāmāyaṇa, 1, 5, 12.)

VANA-DURGA (cf. NAGARA)—A forest-fort.
    (See details under DURGA.)

VAPRA—A rampart, a wall, a moulding of the base (plinth), cavetto, an architectural member at the upper part of a building, (parapet), a summit, a bank, a mound, a ditch, the foundation of a building, the gate of a town.
    (1) Chatur-dandaśvaṅkṛśitaṁ parikhāyaḥ shad-dandaśaṁcchhrītam avarudhaṁ tad-dvi-guṇa-viśkambhāṁ khātād vapraṁ kārayet ।
    Vaprasyopari prākāram . . . . ।
    (Kautilya-Artha-śastra, Chap. xxiv, pp. 51, 52.)
(2) The surrounding wall of a village:
Grāmasya parito bāhye rakshārthaṁ vapra-samyutam¹
Bāhye vapraṁ suvṛttakam . . . ¹
(M., viii, 11, 37.)

Evaṁ grāma(m)-prasāram cha bahir vapra-samyutam¹
Parītaḥ parikṣaḥ bāhye vapra-yuktam tu kārayet¹
(M., ix, 61, 107; see also 147.)

In connexion with towers:
Etat paṭṭanam ākhyātam vaprayata-samanvitam¹
Sarvesḥām api durgānāṁ vapraiś cha parikṣaḥ vṛtām¹
(M., x, 66, 106.)

A moulding of the base (M., xiv, 20, 24, etc.; see the list of mouldings under Adhishṭhāna).

In connexion with buildings of one to twelve storeys (parapet):
Adhishṭhāna-samaṁ maṅchaṁ maṅchordvce'rdhena vaprayuk¹
(M., xxii, 14, etc.)

Mālikopari vapraṁ syād adhishṭhānaṁ samodayam¹
(M., xxxi, 64.)

(3) Wall (Dabhoi inscr. v. iii, Ep. Ind., Vol. i, p. 31).


(5) Yasyotturhga-turarhga-tarhdava-bhavah prāhrsutkarah saīnikah svah-
 simāsu marud-gaṅabhaya-mahā-vapra-prākāro'bhavat¹
(Sridhara’s Devapattana Praṣasti, v. 13, Ep. Ind., Vol. ii, p. 441.)

(6) Rāmeśvarāya ghaṇa-maṁṭapa-vapra-sauḍha-ramyālayaṁ samatanot
 samatā rasajñāh¹

‘He erected a temple (ālaya), adorned with a solid hall (maṭṭapa),
a wall and a plastered mansion (sauḍha) to Rāmeśvara.’—(Mangalagiri
pillar inscr., 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-harmyaḥ¹
(Kondavidu inscr. of Krishnaraya, v. 26, Ep. Ind., Vol. vi, pp. 237, 231.)

(8) ‘He, the emperor of the south, caused to be made of stone for
Vijaya-Nārāyaṇa (temple), latticed window, secure door-frame (kavāṭa),
door-lintel, kitchen, ramparts (udagra-vapra), pavilion, and a pond named
the Vāsudeva-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
Adhishṭhāna).
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)RATA—A type of storeyed building, a class of twelve-storeyed buildings once prevailing in the country of Virāṭa (Jai-pur).

Chatur-adhika-tri-daśa-bhāgaṁ harmya-visālakām 1
Aṣṭāṁśena mahā-śālā pārśve śālā śivāṁśākam 1
Dvārāṁśaṁ paṇḍjara-śālā tad-arthaṁ chāntarālakām 1
Anūsālā tri-bhāgaṁ syād ekāṁśaṁ antārālakām 1
Dvi(dvya)ṁśaṁ paṇḍjara-śālā cha pārśve bha(hā)raḥ śivāṁ-śakam 1
Kūṭā-avana(-nāṁ cha) dvi-bhāgaṁ syāt sarvāṁ yuṅkaṁ sa-

bhadram 1
Mahā-śālā yugāṁśena madhyāṁ atra (bhadrāṁ) prakārayect 1
Tale tale vimāne tu śālā-paṇḍjara-śoḍaśaṁ 1
Kshudra-śālā dvi-hārā cha tan-madhye chāśṭakaṁ bhavet 1
Chatur-dikṣaṁ mahā-śālā cha tatush-kūṭaṁ tale 1
Evaṁ vairāṭa-kāntaṁ syāch chheshāṁ bhāgaṁ 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 PRASĀDA).

VARDHAMĀNA—A class of buildings, a type of storeyed mansion, a kind of phallus, a joinery, an entablature.

(1) A class of śālaṁ or mansions (M., xxxv, 4; see also 303, under ŚĀLĀ).
   A kind of phallus (M., LI, 4; see under LIṆGA).
   A kind of joinery (M., xvii, 84, see under SANDHI-KARMAN).
   An entablature (see under PRASTARA).

(2) Dvārālnidvānta-gaṭha praḍakshiṇo' nṛṣaḥ śubhas tatas chānvaḥ 1
   Tad-vach cha vardhamāne dvāram tu na dakṣiṇāṁ kāryam 11
   '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.)
(3) Vedāyām vardhamānakam—the Vardhamāna house (śālā) has four faces.—(Kāmikāgama, xxxv, 88.)

An entablature—(Kāmikāgama, liv, 7).

VA(BA)LABHI(-I)—The roof, the frame of a thatch, the topmost part of a house, a class of storeyed buildings, a type of 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 valabhi
'The roof must have three dormer-windows.'

Dr. Kern adds the following:

'Comm. valabhi vātāyana; vātāyana in general means "any place whither one goes to take an airing;" sometimes "a window" is intended by it, other times the flat "roof" of an Indian house. In the latter acceptation it is here used by Utpala, and frequently elsewhere; e.g. Kāthā-sarit-sāgara (95, 18) : sva-grhiḥottunga-vātāyana-gataḥ; (103, 162) : harmya-vātāyanarudhaḥ, etc.'—(Brihat-saṁhitā, lvi, 25, lvii, 4, J.R.A.S., N. S., Vol. vi, pp. 319, 322, note.)

(2) A class of five-storeyed buildings (Matsya-Purāṇa, Chap. cclxix, vv. 35, 50, 53; see under Prāśāda).

A type of rectangular building:

(3) Agni-Purāṇa (Chap. cciv, vv. 16–17; see under Prāśāda).

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

(5) Prāśādāgrāvimāṇesu valabhiṣu cha sarvadā ।
(Rāmāyana, ii, 88, 5, see further context under Prāśāda.)

(6) Nāga-lokam . . . aneka-vidha-prāśāda-harmya-valabhi-nirūhya-
śata-saṁkulam ।
(Mahābhārata, 1, 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:

Nānādhiṣṭhāna-pādaīśa cha valabhiṣhīśa cha bahu-bidhaiḥ ।
(M., xxii, 94.)

(8) Kailāsa-tuṅga-śikharā-pratimāni chāṇyāṇy-ābhānti dirggha-valabhiṁ sa-vedikāni ।
Gandharvva-śabda-mukharāṇi nivishṭa chittra-karmmāṇi lolakadalivaṇasobhitāni ।
'And other long buildings on the roofs of the houses, with arbours in them, are beautiful, being like the lofty summits of (the mountain) Kailāsa; being vocal with songs (like those of the Gandharvas;
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) . . . puṇyābhiṁṛddhī-arthaṁ vāḍ(-l)abhīṁ kāra(ya)yitvā ananta-svāmi-pāḍāṁ 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.’ . . .

Vāḍabhī (also called valabhī, see above) is explained as meaning the wooden frame of a roof; a flat roof, house-top, top-room, turret, top-floor, balcony; any temporary erection on the top of a palace: an awning, a tent; but it seems to refer to a building here, and to denote a flat-roofed temple.'—(Gadhwa stone inscrip., line 2, C. I. I., Vol. iii, F. G. I., no. 66, p. 268, note 9.)

(10) ‘Whose arms like jewelled pillars supporting the roof (valabhī) of the three worlds.’—(Ep. Carnat., Vol. v, Part I, Channarayapatna Taluq, no. 179, line 2; Roman Text, p. 462, Transl., p. 202.)

VALAYA—An ornament, a type of building, a moulding.

(1) A bracelet (M., xlix, 138; l, 33, etc.; see Bhūshāna; Deopara inscrip. of Vijayasen, 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 (Kānikāgama, liv. 9; see under Prastara).

VALLĪ (cf. VĀTAYANA)—A type of window.

(M., xxxiii, 483; see under VĀTAYANA.)

VASATI (see BASADI)—A mart, a trading settlement, a quarter of a town (Mārkanaṇḍeya-Purāṇa, Chap. xlix, 49-50), a residence, a shrine, a Jain monastery or temple containing the image of a Tirthaṅkara.


VASUDHĀ—The earth, a kind of pent-roof.

(M., xviii, 178; see under LUPĀ.)

VASTRA-NIP(Y)A—A jar-shaped ornament of the column.

Kumbha-madhye rakta(ratna)-bandhaṁ vastra-nip(y)aṁ 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)allā-devakasya vahah I
‘Water-channel constructed by Ballaladeva.’
(Lala-Pahaḍ Rock inscrip. of Narasimhadeva, line 6, Ind. Ant., Vol. xviii, pp. 212, 213, note 2.)

VAHANA (see under STAMBHA)—Conveying, carrying, supporting, flowing, a boat, a raft, a conveyance, part of a column.

Stambhaṁ vibhajya navadhā vahanaṁ bhāgo ghato’sya bhago’nyaḥ I

VAMSā—‘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 nānuvāṁśaṁ syāch chhayanamaru cha tathaiva cha I
Anuvāṁśa-griha-dvāraṁ naiva kāraṁ śubhārthabhiḥ I
Dvija-gehasya vāṁsāṁ tu pūrvāgraṁ parikalpayet I
Yāmyāgraṁ kṣaṭhrīyānāṁ tu pāśchimāgraṁ viśāṁ bhavet I
Śūdraṁ naivāryāṁ syād esha vāṁśāgrakro vidhiḥ I

(Kānikāgama, xxxv, 147, 149, 150.)

Prāg-vāṁśaṁ anya-vāṁśaṁ cha na likera-dalādibhiḥ I
Āchchhāditaṁ prapā nāma prastaraṁ chātra maṇḍapāṁ I
Vāṁśāditya asmaṁ-sahitā śīkharā-stūpikāvitaṁ I
Nāśikā-mukha-patāṁśā śāleti parikārtitaṁ I—(Ibid., l, 88, 90). -
Jayantī vāṁśākā jñeyā tūlā-vad anunārgakam I

(Ibid., lvi, 15.)

Daṇḍikā-vāra-saṁyuktāṁ shaṅ-netra-sama-vāṁśakam I
Vāṁśopari gataṁ śālās chatasro’ śhānaNAVitaṁ I

(Ibid., xlii, 19.)

(2) The backbone (M., vii, 264; see also lxv, 158; lxvii, 82).

In connexion with the entablature:
Yathā-balaṁ yathā-bhāraṁ tathā vāṁśaṁ yojayet I

(M., xvi, 198.)
In connexion with the pillar:
Kutyā-varṣa-pratīḥ-vamśaṁ tuṅgaṁ yat tu samaṁ bhavet
Tuṅgasyādhika-hīnāṁ ched dvi-paṅktīṁ nityam āvahet
(M., xvii, 120–121.)

In connexion with the pavilion (maṇḍapa):
Adhisṭhānaṁ vinā kuryāy ānādi-prantarāntakam
Athavā pada-vamśaṁ cha samyuktāṁ tat prapāṅgakam
(M., xxxiv, 14–15.)

Vamśa-mūlāgrioḥ sarve karkarikṛita-netrakam
(Ibid., 399.)

In connexion with the hall (śālā):
Vamśa-mūlāgriyor vāsaṁ varṣa-mūlaika-vāsakaṁ
(M., xxxv, 128.)

Harmya-tāra-vaśād dvāram vamśādhishṭhāna-pāduka
(M., lxiv, 5.)

VAMŚA-KĀNTA—A class of twelve-storeyed buildings once prevailing in Vamśa-(ka), the capital of Kausāmī.
Tad eva hāram(-rā) tan-madhye chaika-bhāgena saushtikam
Vamśa-kāntam iti proktāṁ śēham pūrvavad ācāret
(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 aṁśaṁ tat paṭṭikā 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 (Sūtraprabhāgama, xxxi, 108; see under Stambha).
A moulding of the pedestal (M., xiii, 46, 51; see the list of mouldings under Upaṭṭha).
A crowning moulding of the base (M., xiv, 9; see the list of mouldings under Adhisṭhāna).
A moulding of dolā (swing, hammock).
Vājane cha dvi-valayam syād ayasena balābalam
(M., l, 106.)

VĀJI-ŚALĀ—A horse stable.
(M., xl, 362; see under ŚALĀ.)
VATA—A road, a fence, an enclosure, courtyard.

*Cf. Vāta-bhūmi (Kāmikāgama, xxi, 3).  
Corrupted to Bāda, 'enclosure of a town or village, fence, wall, hedge.'  
(Ind. Ant., Vol. iv, p. 211, footnote under Kampāna.)

VATAKA—A hamlet.

Tāmara-cheru-grāmo nāma  
Chikhali-vatakena samam ekīkṛita  
'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.)

VATIKĀ—A small house, a garden house, a pleasure pavilion, an orchard.

Vāme bhāge dakshīne vā nṛpāṇāṁ tṛdhā kāryā vāṭikā kṛīḍanār,  
tham  
'At the left or right side a three-fold pavilion should be built for the sport of the kings.'—(Śilpa-āstra-tāra-saṃgraha, ix, 29.)  
Uttare saralais tālaṅkā śubhā syāt pushpa-vāṭikā  
(Matsya-Purāṇa, Chap. cclxx, v. 29.)

Bhaktyā vidhāpitām chābhyaṁ āmrālohitā-maṇḍīraṁ (mā)trī-ha (rmye)ktaṁ vāpyā vāṭikayāpi hi  
'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.)

VATA—A type of building, a house with an eastern and southern hall.

(Brihat-saṃhitā, lII, 39; see under Prāśāda.)

VATA-KSHETRA (see VĀTAYANA)—A place for airing, a roof.

Kuṭṭumaba-bhūmi-mānaṁ tu vāṭa-kshetra-vivarjitam  
(Kāmikāgama, xxi, 3.)

VĀNA-LINGA—A kid of phallus.

(Kāmikāgama, l, 35, 36; see under LīNGA.)

VĀTAYANA—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 :  
Naraṇāṁ jālakaṁ sarvaṁ devānāṁ api yogyakam  
The measures, etc., are left to the discretion of the architects (573).  
The general plan of windows is also given (574-581).
Their shapes are represented by the following designs: nāga-bāndha (snake's band), vallī (creeper), gavākṣha (cow's eye), kuṇjarākṣha (elephant's or deer's eye), svastika (cross figure), sarvato-bhadra (a figure with four façades), nandyāvarta (a figure with openings on the sides), and pushpa-bāndha (flower-band) (ibid., 582-584).

Their architectural details are given (ibid., 585-600).

(2) Udag-āśrayam cha vāruṇyāṁ vātāyanasamanvitam

(Garuda-Purāṇa, Chap. XLVI, v. 16.)

(3) Prakāśārtham alampār dhvānam vātāyanam kārayet

Pratiloma-dvāra-vātāyanān bahāyāṁ 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.'—(Mahēsvara's Commentary on the Amarakośa, Ep. Ind., Vol. vii, p. 46, note 2; p. 41, line 58.)

(3) Dakshīna-dīsābhaṅge kārāpita 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-putakā 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 Vāmāna built a public tank (vāpi-kā).'—(Sarwaya stone inscrip. of Gaṇapati of Nalapura, vv. 23-28, Ind. Ant., Vol. xxii, p. 82.)

(6) Dharmmārtthe svayam eva vāpi kārāpita

For charitable purpose the step-well was caused to be constructed a his own cost.'—(Manglan stone inscrip., line 6, Ind. Ant., Vol. xli, p. 87.)

VĀMA—A kind of phallus.

(M., lii, 3; see under Linga.)

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, NA)—A covering, an enclosure, a door, a gate.

Kābikāgama, xxx:

Alindasya samantāt tū bhāgenaikena vārakam

Pārśvayor ubhayoṣ chaiva chāgra-sālānusārataḥ (77)
HINDU ARCHITECTURE

Kāmikāgama, xxxv:

Etat sapta-talaṁ proktaiṁ rājñām āvāsa-yogyakam II (84)
Tad-adhastāt samantāt tu bhāgenaikena vārakam II (85)
Śālā-bhāge tu alinde vā prithu-vārāṁśake api I
Vinyāsas tv-ışṭa ākhyāto maṇḍapa ukta-bhūmike II (93)
Vinirgamasya chāyāmo tad-vṛiddhyā tasya vistaraḥ I
Dvi-guṇānto vidheyaḥ syād evam syān madhya-vārāṇam I (102)
Madhye-vāraṇa-yuktaṁ vā tad-vihināṁ tu vā dvijāḥ I
Evaṁbhūtasya vāsasya samantāt syat khalurikā I (103)

Ibid., xlv:

Bahu-varga-yutam vāpi daṇḍikā-vāra-śobhitam II (16)
Parito vāram ekāṁśam śālā-vyāso dvi-bhāgataḥ II (23)
Bahir-vāra-samāyuktaṁ vyāsa-pārśva-dvayer api II (26)
Samālīśāya-vāra-samāyuktaṁ shaṭsu chārdha-sabhā-mukham II (28)
Pūrvokta-sindukaṁ (building) vāra-vṛkṣha-sthala-samanvitam I (31)
Aṣṭa cha pārśvayos chaiva kuryād ekāṁśa-vārakam II (38)
Tad-bahir vāram ekāṁśam tad-bāhye tu vṛṣha-sthalam I
Tad-bāhiś cha chatur-dikṣu dvyaṁśāṁśam vāra-nishkramāḥ II (43)

See also vv. 44, 45, 46, 55, 56, etc.

Ibid., xlii:

Utkṛṣṭhe tu aṁkaṁśam dvyaṁśāṁ mãrgas tu paritoṁśataḥ I
Antar-vāram athaikena śālā-vyāso 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.

VĀSA (-KUTI, ŚĀLĀ, SABHĀ)—Residence, synonym of an
assembly-hall (Amarakōśa, 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.,

VĀSANIKĀ—A dwelling for use in spring, a house for the spring
festival.

Tathā vanik-Mahallakaṁ satkā vāsanikā pradattā—' by the Mahallaka
the satkā (?) hamlet (?) house was given.'
Paśchimātā śākka-cūḍaṇaṅakaṁ 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.)

VĀSA-RAṆGA (see RAṆGA)—The open or closed quadrangular
enclosure, the courtyard of a residential building.

Puratoṁśtam ekāṁśam bhittim kuryāt samantataḥ I
Mūḷāgre dvi-dvi-bhāgena vās-raṅgāṁ cha kalpayet I
(M., xxxv, 118-119.)
VASTU—Architecture in the broadest sense implying the earth (dharā), building (harmya), conveyance (yāna), and bedstead (paryaṅka) (M., iii, 2–3). The building or harmya includes prāśāda, maṃḍapa, sabhā, sālā, prapā, and (a)raṅga. The conveyance or yāna includes ādika, syandana, śibikā, and ratha. The bedstead or paryaṅka includes pañjara, maṃcha, kākāśṭa, phala-kāsana and bāla-paryaṅka (ibid., 7–12). The term denotes also villages, towns, forts, commercial cities, etc., a dwelling house, a group of houses (cf. Pastyā), a site (R. V., iv, 37, i, 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 vakhye rājyādi-vriddhayeye
t

(Agni-Purāṇa, Chap. cvi, v. 1.)

(3) Prāśādarāma-durga-devālaya-maṭhādi-vāstu-māna-lakṣaṇa-nirūpa

(Garuḍa-Purāṇa, Chap. xlvi, colophon.)

Cf. Āvāsa-vāsa-veśmādau pure grāme vaṇik-pathe

Prāśādarāma-durgeshu devālaya-maṭheshu cha

(Ibid., Chap. xlvi, vv. 2–3.)

(4) Saṁgraha-sīromani by Sarayu Prasad (xx, 1) quotes from one Vasishṭha without further reference:

Vāstu-jjānaṁ pravakhyāmi yat uktam brahmaṇā purā

Grāma-sadma-purādīnāṁ nirmāṇāṁ vakhyate’ dhunā
t

(5) Grihaṁ kshetram ārāmas setu-bandhas taṭākam ādharo vā vāstul—Houses, fields, gardens, buildings of any kind (see Setu), lakes and tanks are each called Vāstu.—(Kautilya-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 (kāṁsyā-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).—(Bṛahmanavaivarta-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.’
'Of the different branches of architecture.'
'Of the choice of healthy situations.'

On the first of these topics Vitruvius says that 'Architecture depends on fitness and arrangement; it also depends on proportion, uniformity, consistency and economy.'

'Fitness is the adjustment of size of the several parts to their several uses and requires due regard to the general proportions of the fabric; it arises out of dimensions. Dimension regulates the general scale of the work, so that the parts may all tell and be effective.'

'Proportion is that agreeable harmony between the several parts of a building, which is the result of a just and regular agreement of them with each other; the height to the width, this to the length, and each of these to the whole. Uniformity is the parity of the parts to one another; each corresponding to its opposite, as in the human figure. The arms, feet, hands, fingers are similar to and symmetrical with one another; so should the respective parts of a building correspond.'

'Arrangement is the disposition in their just and proper places of all the parts of the building and the pleasing effect of the same, keeping in view its appropriate character. It is divisible into three heads, which considered together, constitute design: these by the Greeks, are named ideals: they are called ichnography, arthography, and scinography. The first is the representation on a plane of the site plan of the work, drawn by rule and compasses. The second is the elevation of the front, slightly shadowed, and shewing the forms of the intended building. The last exhibits the front and a receding side properly shadowed, the lines being drawn to their proper vanishing points.' (Book I, Chap. ii.)

'Architecture consists of three branches, namely, building, dialling and mechanics. Building is divided into two parts (in the Mānasāra buildings are divided into six classes as we have seen above). The first regulates the general plan of the walls of a city and its public buildings; the other relates to private buildings. Public buildings are for three purposes: defence, religion and the security of the public' (compare M., xxxi, 1–2, under Prākāra).—(Ibid., Book I, Chap. iii.)

On the choice of healthy situation, that is, on the selection of site and the examination of soil, directions of Vitruvius are not so elaborate as those of the Mānasāra (see Bhūparikṣā), 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—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 gupa-dosa-sallak-khana 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, Vastu-vidya is ‘a science, the object of which is to ascertain whether a site selected for a building is lucky or not.’—(Dialogues of Buddha, Part I, p. 18.)

According to Sukrāchārya, Vāstu-vidyā or Śilpa-śastra is ‘the science which deals with the rules for the construction of palaces, images, parks, houses, canals and other good works.’—(Sukra-niti, iv, 3, 115, 116).

See the Harsha stone 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, i), their images are described (M., lx, 2-46; lxi, 2-151; lxii, 2-73; lxiii, 2-46; see under Hāṃsa, Garuḍa, Vṛishabha, and Simha.

VĀHINI-MUKHA—A fort, fortified city.

(M., x, 40; see under Nagara and Durōa.)

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.

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A class of buildings (M., xi, 104-107; xix, 1-5; xxx, 175-177; xxxiv, 549-552, see under अभास).  
A type of door (M., xxxix, 28-35; see under अभास).  
Rows of pent-roofs (M. xviii, 206-220).  
A kind of phallus (M., lii, 49; see under अभास).  
Karṇे शाला sabha madhye chhandarh syach chhandam eva tat I  
Tat-tad-madhyāṁśake koshṭhe yasya syat tad vikalpakan it  
(Kāmikāgama, xlvi, 20; see also xlvi, 7; l, 13;  
A class of top-chambers (Ibid., lv, 130, 123-127).  

VIGRAHA—An idol, an image, a figure, a form, a shape.  
(M., liv, 180, etc.)  
Dakṣiṇa-bhāgada-kisāleyalli puratana-vigrahagala pratishtheyam—‘set up on the colonnade to the south the ancient images.’—(Ep. Carnat., Vol. iv, Chāmarajnagar Tuluq, 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 प्रसाद).  
A class of pavilions (M., xxxiv, 153; see under मणिप).  
A pavilion with forty-six pillars (Matsya-Purāṇa, Chap. cclxx, v. 10; see under मणिप.)  
A type of throne (M., xlvi, 6; see under सिम्हसान).  
A class of octagonal buildings:  
(1) Agni-Purāṇa (Chap. civ, vv. 20-21; see under प्रसाद).  
(2) Garuda-Purāṇa (Chap. xlvii, vv. 21, 23, 31-32; see under प्रसाद)  
A type of building (Kāmikāgama, xlvi, 50, see under मālik).  

VITĀṆKA (see KAPOTA-PĀLIK)—A dovecot, a moulding of that shape.  
‘Vitāṅka 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-PĀLIK.  

VITASTI (see under अण्गुल) —A measure, the span, the distance between the tips of the fully-stretched thumb and the little finger.  
(1) Kanishṭhayā vitastis tu dvā-daśaṅgula uchyate I  
(Brahmāṇḍa-Purāṇa, Part I, 2nd anushāṅgag-pada, Chap. vii, v. 98.)  
(2) Three kinds of span (Suprabhedāgama, xxx, 20-23; see under अण्गुल).  

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VITĀNA-(KA)—A cushion, a canopy.

A canopy of pearls (Ranganath inscr. of Sundarapandya, v. 12, Ep. Ind., Vol. iii, pp. 12, 15).

Cf. 'Toraṇa-vitāna—a canopy (in the shape) of an arch.'—(Cochin plates of Bhaskara Ravivarman, lines 10–11, Ep. Ind., Vol. iii, pp. 68, 69.)

VIDATHA—A house, a holding, an asylum, a smaller or secular assembly, a rich or royal establishment like palaces, audience hall for women, Sabhā being for men’s assembly.

(R.-V., x, 85, 26, 27, A.-V., vii, 38, 4, Meitra. Sam. iv, 7, 4, cf. R.-V., ii, 1, 4, 27, 12, 17, iii, 38, 5, 6, v, 63, 2, vii, 66, 10, viii, 39, 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 Prastara.)

VINYOGA-MANḌĀPA—A refectory, a type of pavilion built in the third, fourth or fifth court of the compound of a temple, where refectons or meals are prepared.

(M., xxxii, 8 ; see under Maṇḍāpa.)

VIPUΛAṆKA—A type of storeyed building, a class of six-storeyed buildings.

(M., xxiv, 19 ; see under Prāśāda.)

VIPULĀKRITIKA—A type of storeyed building, a class of six-storeyed buildings.

(M., xxiv, 52 ; see under Prāśāda.)

VIPULA-BHOGA—A site plan of 676 square plots.

(M., vii, 37–38; see Pada-vinyāsa.)

VIPRA-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.)
HINDU ARCHITECTURE

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 (garbhagriha) 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-vimānaṁ sapta-chakram ratham I (Pet. Dict.)

(1) Mānasāra (Chap. xviii, 1-422), named Vimāna:

Vimānas are buildings of one to twelve storeys and are used as residences of gods and men, i.e., the term implies both temples and residential buildings:

Taitilānāṁ dvi-jāṭināṁ varṇānāṁ vāsa-yogyakam I
Eka-bhūmi-vimānādi ravi-bhūmy avasānakam I

(Ibid., 2, 3.)

That the term 'vimāna' implies not temples alone but buildings in general, is clear from the expression 'vimāna-veśman,' 'vimāna-sadman,' 'deva-vimāna' (god's buildings), etc., which are frequently mentioned (e.g., M., xii, 214).

Further, the general features of all kinds of buildings are described in the chapter (xvm) which is named Vimāna:

The general comparative measures of different storeys are given (ibid., 12-91).

The three styles, namely, Nāgara, Drāviḍa, and Vesara are described (lines 92-113).

These styles are distinguished generally by the shapes of the stūpis (domes), which are next described (lines 114-171).

A special account of the lūpās (pent-roofs) which are apparently very characteristic features of all buildings is given (lines 171-278).

Mukha-bhadras (front porticoes or tabernacles) are also characteristic features of all buildings, large or small, and they are described in detail (279 f.).

Spires (stūpi-kilas) are also described (lines 144-171, 354-417)...

Vimānasya tu sarvēśaṁ prajāpattyena mānayet I

(M., ii, 55; see also iii, 5-6; xiv, 426, etc.)

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VIMĀNA

Vimāne tri-grihe vāpi maṇḍapādini vāstuke I
Grāmādevānāṁ cha sarveshāṁ mānayen māna-sūtrakam I
(M., vi, 101-102.)

Purushaṁ deva-vimānasya sthāpayet purusheshṭakam I
(M., xii, 214.)

A tower:
Tad-ūrdhve cha vimāṇaṁ cha vedika-vedikāntakam I
(M., xxii, 57.)

Maṇḍape dve vimānaṁ syād ekaṁ vā dvi-talaim tu vā I
(M., xxxiv, 221.)

(2) Kechid vadanti devānāṁ mānushāṇāṁ vimānake I
Vistāre sapta-shaṭ-pañcha-chatus-tryṇāse’dhikāṁ tribhiḥ II
(Mayamata, Chap. xx, v. 8.)

(3) Rāmāyaṇa, 1, 5, 16:
Sarva-ratna-samākṛṣṇāṁ vimāṇa-griha-sobhitām I
Commentary: Vimāṇa-grihaṁ sapta bhūmi-griham (a seven-storeyed building), and quotes the following from Nighaṇṭu:
Vimano’stri deva-yāne (god’s conveyance) sapta-bhumau cha sadmani (seven-storeyed building).

See also the following:
II, 88, 5: Prāsaḍāgra-vimānesu valabhishu cha sarvadā I
(See further context under PRĀṢĀDA).

II, 2, 16; II, 15, 48; II, 33, 3; II, 57, 18; II, 59, 12; II, 88, 5;
III, 32, 4; IV, 50, 30; V, 2, 53; V, 4, 27; V, 6, 1; V, 10, 34; V,
12, 14; V, 12, 25; V, 13, 1; V, 53, 19; V, 54, 23; VI, 24, 10; VI,
39, 21; VI, 67, 82; VI, 75, 23; VI, 75, 40; VII, 101, 14.

(4) Mahābhārata, 1, 185, 23:
Nānā-prakāreshu vimānesu I

(5) Commentary quotes Medini (N. 121): Vimānaṁ vyoma-yāne
sapta-bhūmi-grihe’pi chet I
See the following Kōshas also:

(6) Hema-chandra (Abhidhāna-chintāmaṇi, 89, 190; 3, 417).

(7) Halāyudha (1, 83, etc.).

(8) Amarakōśa (I, 1, 4, 3, 36, Pet. Dict.).

The essential parts:

(9) Shād-varga-sahitaṁ yat tu garbha-griha-samanavitam I
Āndhārāṇḍhāri-hāroktā-khaṇḍa-harmya viśeṣhitam I
Kuṭa-śālānvitāṁ yat tu pañjaraṁ cha samanavitam I
Tilaka-kshudra-nāśi-yukta-torāṇaṁ cha samanavitam I
Brahma-dvāra-patākādyair aṅgair yuktāṁ vimānakam I
(Kāmikāgama, l, 91-93.)
A type of quadrangular building:

(10) Agni-Purāṇa, (Chap. CIV, vv. 14-15; see under Prāṣāda).

(11) Garuḍa-Purāṇa (Chap. XLVII, vv. 24-25; see under Prāṣāda).

(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 Tiruvilāikaḷi (temple) . . . which formerly consisted of layers of bricks, had become old and cracked,—the lord of Mīlaḍu . . . 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. vi, pp. 145, 146, 147.)

(17) Prāṣāda-mālābhīr alaṅkṛitāṁ dharāṁ vidāryyaiva samutthitāṁ

Vimāna-mālā-sadṛśiāni yattra grihāṇi pūrṇaṇḍu-karāmalāṇi i i

'Here, cleaving asunder the earth, there rise up houses which are decorated with successions of storeys, which are like rows of aerial chariots (and) which are as pure as the rays of the full moon.'—(Mandasor stone inscrip. of Kumaragupta, line 7, C. I. I., Vol. iii. F. G. I., no. 18, pp. 81, 85.)

(18) ' . . . a copy of a stone inscription which existed before the sacred vimāna (i.e. the central shrine) had been pulled down.'—(Inscript. of Vanavidiyadhara, no. 47, line 1, H. S. I. I., Vol. iii, p. 100.)

(19) Vimāraṣa-nāyākkan 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 Paramesvara at Gudimallam) has the so-called gaja-prishṭhākṛiti shape (i.e., like the back of an elephant, see plate c-b, facing page 104, Ind. Ant., Vol. xi.); but a close study of the plan and sections, given in the accompanying plate (referred to above), warrant the conclusion that the architect had distinctly in view the shape of the liṅga (phallus of Śiva) ; and hence the vimāna might better be styled a liṅgākṛiti-vimāna.'

'The gaja-prishṭhākṛiti-vimāna is found only in Śaiva temples, e.g. the Dharmesvara temple at Manimangalam, the Śaiva temples at Suman-
galam, Peñagaram, Bhāra-dvājāśrama near Arcot, Tiruppulivanam
Konnūr (near Madras), vaḍa Tirumullaiyāil, etc.'—(Five Bana inscrip.
at Gudimallam, Ind. Ant., Vol. xl, p. 104, line 6, note 2.)

(21)  Nirmisi prākāra-svarna-kalasa-yukta-gopura-vimāna-sahitam
' Created the Chāmarājēśvara temple together with its precincts,
gopura adorned with golden kalaSas, and tower.'—(Ep. Carnat., Vol. iv,
Chāmarājangar Taluq, no. 86 ; Roman Text, p. 18, lines 8-9 f.; Transl., p. 11.)

(22)  'Vimāna—The tower of a shrine.'—(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-saṅkhitā (Chap. lvi, 22, J.R.A.S., N. S., Vol. vi;
p. 319; see under Prāsāda).

(2)  Matya-Purāṇa (Chap. cglxix, vv. 28, 32, 33, 47, 53; see under
Prāsāda).

(3)  Bhavishya-Purāṇa (Chap. cxxx, v. 29; see under Prāsāda).

VIVĀHA-MAṑḌAPA (see MaṑḌAPA)—A pavilion erected for the
wedding ceremonies.

(Skanda-Purāṇa, 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-Purāṇa (Chap. civ, vv. 16-17; see under Prāsāda).

(2)  Garuḍa-Purāṇa (Chap. xlvi, vv. 21-22, 26-27; see under
Prāsāda).

A pavilion with 100 columns (Suprabheddgama, xxxi, 104; see under
MaṑḌAPA).

A class of buildings (Kāmkikāgama, xlv, 41; see under Mālikā).

A hall with thirty-eight pillars (Matsya-Purāṇa, Chap. cclxx, v. 11; see under MaṑḌAPA).

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VIṢĀLĀKSHA—A site plan of 784 square plots.
(M., vii, 41-42; see under PADA-VINYĀSA.)

VIṢVA-KĀNTA—A type of storeyed building.
A class of five-storeyed buildings (M., xxxiii, 16-18; see under PRĀŚĀDA).
A class of nine-storeyed buildings (M., xxvii, 27-33; see under PRASĀDA).

VIṢVA-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, Nāgarjunikūṇḍa, 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.)

VISHĀNA-(KA)—The horn, the tusk, the wing of a building.

Vishānaka-samāyukto nandanaḥ sa udāhritah ।
‘That (prasāda) is called nandana which is furnished with a vishānaka (wing).’—(Matsya-Purāṇa, Chap. cclxix, v. 33.)

VISHKAMBHA—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 vishkambhaṁ samaṁ mañjūsha-vistṛtiḥ ।
‘The length of the vault is equal to the width at the foot of the mansion.’—(M., xii, 29.)

(2) Dvārasyārdhena vishkambhah—‘half of the door gives the width’.
(Brihat-saṁhitā, lxi, 24.)

Sāṣṭāṁśo vishkambho dvārasya dvi-guṇa uchhṛyaḥ ।
(Ibid., v. 25; see J. R. A. S., N. S., Vol. vi, p. 284, note 3.)

(3) Tēṣāṁ āyāma-vishkambhaḥ sanniveśāmtarāṇī cha ।
Kṛitrимāṇāṁ cha durgāpāṁ vishkambhāyāmam eva cha ।
Yojanād arddha-vishkambham ashta-bhāgādhikāyatam ।
(Brahmāṇḍa-Purāṇa, Part 1, 2nd anuśaṅga-pāda, Chap. vii, vv. 94, 106.)
(4) Chatur-daṇḍāvākṛiṣṭām parikhāyāḥ shaḍ-daṇḍoḥchhhritam avar-uddhaṁ tad-dvi-guṇa-vishkambhaṁ khāṭād vapraṁ kārayet
Vaprasyopari prākāraṁ viṣhkartha-dvi-guṇotsedham
Antareshu dvi-hasta-vishkambhaṁ pārśve chaturguṇāyāmam
anuprākāraṁ ashta-hastāyataṁ deva-pathaṁ kārayet

(Kautiliya-Arthaśāstra, Chap. xxiv, paras. 5, 10, pp. 51-52.)

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 foundation prescribed for the Vishnu temples.

(V., xii, 141.)

VISTĀRA—Breadth, length (see under Māna).

VIHĀRA—Originally monasteries for Buddhist monks and nuns; later at the time of Nalanda University, the residential quarters for the professors (compare Saṅgārāma), a dwelling, a habitation for gods and for monks, a temple, a convent (W. Geiger, Mahāvaiṁśa, 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, 1, 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-Lokanāthāśpadam
'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 kriyāyāṁ tārīṇyā
vasudhārayā nanu vapur vibhrāṇyālaṁkritah
Yaṁ dṛṣṭvā pratichitra-śilpa-rachanā-chaṭuryya-sīmāśrayaṁ gīrvāṇaiḥ
sudrisaṁ cha vismayam agād viśvakārmapi sāṁ

‘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 inscr. of Kumaradevi, v. 21, Ep. Ind., Vol. ix, pp. 325, 327.)

(3) ‘Throughout this work the term vihāra is applied only to monas-
teries, the abodes of monks or hermits. It was not, however, used in that
restricted sense only, in former times, though it has been so by all modern
writers. Hiouen Thsang, for instance, calls the great tower at Buddh-
Gaya a vihāra, and describes similar towers at Nalanda, 200 and 300 feet
high, as vihāras. The Mahawanso also applies the term indiscriminately
to temples of a certain class, and to residences. My impression is that all
buildings designed in storeys were called vihāras (?), whether used for the
abode of priests or to enshrine relics or images. The name was used to
distinguish them from stupas or towers, which were relic shrines, or erected
as memorials of places or events, and never were residences or simulated
to be such, or contained images, till the last gasp of the style, as at Kholvi
At present this is only a theory.’

(This is a false impression; it is not substantiated by literary or archæo-
logical evidences.)

Like the chaityas, ‘these (vihāras or monasteries) resemble very closely
responding 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 Buddhosit 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


**VIHRITA**—An architectural ornament, a moulding, a moulding of the upper part of a column.

\[(M., xv, 78; see the list of mouldings under STAMBHA.\]

**VINA**—A flute, a lute, a carving on the chariot.

\[(M., xliii, 163, etc.\]

**VITHI(-I)**—A road, a way, a street, a market place, a stall, a shop, a terrace.

Madhya-rathyavrita vithi samam evam vidhiyate
Mukhyā vithī dvi-pakshā syād grīha-tāraṁ tri-dandaṁakam
Evaṁ bāhya-vīthī syād antar-vithir ihocyate
Paksha-yuktā tu vithī syat paksha hinaṁ tu mārgakam
Tri-chatush-paṁcha-daṇḍaṁ vā vithināṁ viṣṭṛṭūr bhavet
Shat-saptāṣṭha-daṇḍaṁ vā nanda-paṅktīsa-bhānuṁ vā
Evaṁ tu svastika-vithi láṅgalākāravad bhavet
Antar-vithī chaika-pakshā bāhya-vīthī dvi-pakshakā
Parītas tu mahā-vithir vither esā dvi-pakshayuk
Vithināṁ pārśvayor deśe vithikādyair alaṅkṛitam


Pāda-daṇḍaṁ samārahbya pāḍa-pāḍa-vivardhitam
Syād ekā-daśa-daṇḍāntaṁ vithi-māṇam ihāgame
Mārga-māṇaṁ tu tāvat syān na dvāram vithikāgrake

\[(Kānikāgama, xxv, 4, 5.)\]

**VITHIKA**—A gallery, a picture gallery, a road, a narrow street, a lane.

(i) Sālāto yas trītyāṁsas tena kāryā tu vithikā

\[(Kīrṇākhya-Tantra; see Bṛihat-saṁhitā below.)\]

(ii) Sālā-tri-bhāga-tulyā cha kartavyā vithikā bahiḥ

\[(Bīśvaka; see Bṛihat-saṁhitā, below.)\]

(iii) Sālā-tri-bhāga-tulyā kartavyā vithikā bahir-bhavanat

'Outside the dwelling one should make a gallery, being in width a third part of the hall.'—(Bṛihat-saṁhitā, liii, 20, J.R.A.S., N. S., Vol. vi, p. 283, note 2.)

(4) Āsmāt tu chatū-rathyāgrād āvṛtā vithikā tataḥ

Tat-paiśācha-pade deśe vāvṛitā vithikā bhavet
HINDU ARCHITECTURE

VIRA-SÁSANA

Antaš-chatush-padaṁ madhye vithikāgram chatur-dīśi ।
Vithināṁ pārsvayor deśe vithikādyair alaṅkṛitam ।

(M., ix, 337, 434, 478, 529; see also 323, 334-336.)

VIRA-KAŅ'THA (see VIRA-GALA)—A warrior’s neck, a part of the column, a monument.

(Suprabhedāgama, 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-bhāgo maulikotsedhah vīra-kāndād upary-adhah ।
Vīra-kāndāvadhī kshepya tad-ūrdhve nakra-paṭṭikā ।

(Kānikāgama, lv, 62, 111.)

VIRA-GALA (see BIRA-GALA)—A warrior’s neck, a monument, a memorial.

A monumental stone (Ind. Ant., Vol. ix, p. 96, c. 2, line 10).

VIRA-PAṬṬA—The front plate, the diadem, of heroes forming part of a crown.

(1) ‘(These pearls) were strung on two strings (vaḍam) on both sides of the front plate (vīra-paṭṭa), literally the diadem of heroes, “this ornament forms part of a crown,” Vol. ii, p. 242, note 1.’—(Inscrip. of Rajendra Chola, no. 8, para. 25, H. S. I. I., Vol. ii, p. 90.)

(2) ‘Given to the image of Ardha-nārīśvara one front plate (vīra-paṭṭa), weighing,—inclusive of sixteen nerūṇji (a kind of thistle), flowers made of gold,—four karanju and three mañjādi, 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 Rājraja, no. 39, para. 9, H.S.I.I., Vol. ii, p. 166.)

(3) ‘One front plate (vīra-paṭṭa), laid (round the head of the image of Kshetrapāla and consisting of) seven mañjādi of gold.’—(Inscrip. of Rājendra Chola, no. 43, para. 5, H. S. I. I., Vol. ii, p. 173.)


VIRA-SÁSANA (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 (Suprabhedāgama, xxxi, 102; see under MANḌAPA).

VṛITA(-TTA)—A circular object, a kind of mound column, a type of building, a class of pavilions.

Dvā-trīṁśatā tu madhye pralinako vṛitta iti vṛttah!

(Bṛihat-saṁhitā, 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 (aṅjanarūpa, Varāha-mihira; sandhyākāra, Kāśyapa):

(1) Bṛihat-saṁhitā (Chap. lvi, 28, J. R. A. S., N. S., Vol. vi, p. 320, note 1, see under PRĀŚĀDA.)

(2) Matsya-Purāṇa (Chap. cclxix, vv. 29, 49, 53; see under PRĀŚĀDA.)

(3) Bhavishya-Purāṇa (Chap. cxxx, v. 30, see under PRĀŚĀDA.)

A type of pavilion (maṇḍapa):

(4) Suprabhedāgama (Chap. xxx, 100, 102 where it is called 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., 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.)

VṛISHA-(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 (śṛṅga), is round everywhere and twelve cubits wide:

(1) Bṛihat-saṁhitā (Chap. lvi, 26, J. R. A. S., N. S., Vol. vi, p. 319; see under PRĀŚĀDA).

(2) Matsya-Purāṇa (Chap. cclxix, vv. 30, 36, 44, 45, 53; see under PRĀŚĀDA).
HINDU ARCHITECTURE

VEDI-(KĀ)

(3) Bhavishya-Purāṇa (Chap. cxxx, v. 33; see under Prāśāda).

A type of oval building:

(i) Agni-Purāṇa (Chap. civ, vv. 19–20; see under Prāśāda.)
(ii) Garuḍa-Purāṇa (Chap. xlvii, vv. 29–30; see under Prāśāda.)

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-MĀNDAPA—A pavilion where the nandin or bull is installed.

Śuprabheda-gaṁa (xxxi, 96, 98; see under Māṇḍapa) and compare:

Vṛishaya māṇḍapam tatra chatur-dvāra-saṁyutam

(Ibid., xxxi, 133.)

VETRA—The cane, a stick, an architectural ornament, a moulding.

A moulding of the diadem (makuṭa) (M., xlīx, 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 π, 102, see details under Nāṭya-grhā(visma), terrace, altar, rail, terrace with balustrade (Dīpavanī śa π, p. 181–183, Oldenburg). Compare Paśhāṇavedi and Śilāvedi (Mahāvaṃśa, 36, 52, 103), Muddha-vedi and Paḍa-vedi (ibid., 35, 2.) (W. Geiger, Mahāvaṃśa, pp. 296–297.)

(1) Sālāntaṁ vedi-kordhve tu yuddhārthaṁ kalpayet sudhīṁ

(M., ix, 36.)

A moulding of the column:

Grīva-tun̄gām tridhā bhajyaṁ ekāṁśe vedikonattam

(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., lxx, 29, 35, etc.).
Kuryāt sarvāṃ vedikāṃ bhadra-yuktam

(M., xx, 180.)

(2) Tri-chūli vaiśya-śūdrānāṁ pañccha-sapta mahī-bhūjitām
Brāhmaṇānāṁ tathaiva syur ekādaśa tu vedikāḥ
It should be noticed that ‘vedikā’ and ‘chūli’ refer to the same object.—(Kāmikāgama, xxxv, 60.)

The basement:

Prāśada-bhūshaṇāṁ vakshye śrūyatāṁ dvija-sattamāḥ
Syāt pāda-prastaram grivā varge mūle tu vedikā

(Ibid, LV, 1.)

(3) Vedikeyaṁ tu sāmānyā kuṭṭimānāṁ prakīrtitāṁ
Pratikramasya chotsedhe chatur-viṁśati bhājite
Vedikā-prastara-samaṇāṁ shaḍ-amsīkṛtya bhāgaśaḥ
Ekāṃśaṁ prati-paṭṭaṁ syād anśābhāyaṁ antarībhavet

(Vāstu-vidyā, ed. Śāstri, ix, 19, 23.)

(4) Kāñchanaṁ bahubhiḥ stambhair vedikābhīṣ cha śobhitaḥ

(Rāmāyaṇa, vi, 3, 18, etc.)

(5) (Nalinīm) . . . mahā-maṇi-śilā-paṭṭa-baddha-paryanta-vedikāṁ

(Mahābhārata, II, 3, 32, etc.)

(6) Athātaḥ sampravakṣhyāmi pratisiṁthā-vidhīṃ uttamam
Kuṇḍa-maṇḍapa-vedīnāṁ pramāṇāṁ cha yathā-kramam
Prāśādasottare vāpi pūrve vā maṇḍapo bhavet
Hastān shoḍaśā kurvita daśa dvā-daśa vā pūnāḥ
Madhye-vedikāyā yuktāḥ pariśiptaḥ samantataḥ
Pañccha-saptāḥ chaturaḥ karān kurvita vedikāṁ

(Matsya-Purāṇa, Chap. cclxiv, vv. 1, 13, 14 ;
see also Chap. cclxix, vv. 19, 18.)

From the position and measures given here to the vedi or vedika, it appears to imply some platform other than the pedestal or throne of the idol.

(7) Tad-ūrdhvaṁ tu bhaved vedi sakaṇṭhā mānasārakam
Urddhvaṁ cha vedikā-maṇiḥ kālaśāṁ parikalpayet

(Agni-Purāṇa, Chap. xlii, vv. 17, 18.)

(8) Maṇḍapam cha su-visīrṇam vedikābhīr manoramam
Tan-madhye maṇḍapam kṛtvā vediṁ tatra su-nirmalam

(Skanda-Purāṇa, Māheśvara-kaṇḍa-prathama,
Chap. xxiv, v. 2, Vaishnava-kaṇḍa-
dvītiya, Chap. xxv, v. 26.)

(9) See specimens of Jaina sculptures from Mathura (Plate iii, Ep. Ind., Vol. ii, p. 319, last para.).

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VEDI-(KĀ)

(10) Hathī cha puvādo hathiñāṁ cha uparimā hethimā cha veyikā—
the elephants and, before the elephants, the rail-mouldings above and

(11) Chānḍyānā abhānti dirggha-valabhiṁ sa-vedikām

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.)

(12) Eshā bhāti kulāchālaiṁ pariṁtā prāleya-saṁsarggibhir vvedī
meru-śileva kāṇchana-mayī devasya viśrāma-bhūḥ

 Thinking that this throne on which the deity rests, golden-like mounds
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.'—(Inscrip. 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 *Mahāvānśa,*
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.'—(Hist. of Ind.
and 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 Sāñchi (p. 92–93, figs. 29, 30, 31).
Rail in Gautamiputra Cave (p. 94, fig. 32).

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VEDIKĀ-VĀTAPĀNA—A balustrade.

(S. B. E., xx, p. 104, 4, 3 ; p. 162, 4, 4 ;
W. Geiger, Mahāvaniśa, p. 297.)

VEDI-KĀNTA-(KA)—A type of storeyed building, a class of four-storeyed buildings.

(M., xxii, 58–59 ; see under Prāśāda.)

VEDI-BANDHA—The pedestal, the base, the basement.

Prāśādau nirgatau kāryau kapotau garbha-mānataḥ |
Ūrdhvaṁ bhūty-uchchhrāyāt tasya maṅjarīṁ tu prakalpayet ||
Maṅjaryāś chārdha-bhāgena śuka-nāsaṁ prakalpayet ||
Ūrdhvaṁ tathārdha-bhāgena vedi-bandho bhaved iha ||

(Viśvak 6, 767, J. R. A. S., N. S., Vol. vi, pp. 421, 320, note 2.)

These lines are identical in the Matsya-Purāṇa (Chap. cclxix, vv. 11–13.)

VEDI-BHADRA—One of the three classes of pedestals, the other two being Prati-bhadra and Maṇicha-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 Upāpitha.)

VEŚANA—An entrance, a gate, a gateway, a band, an architectural moulding.

Eka-dvi-tri-dandarḥ va chāntarālasya veśanāṁ syāt |
Harmya-vaśād upa-veśanāṁ yuktam ||

A band in connexion with joinery (M., xvii, 139).

Cf. Ěrdhva-kūṭa-veśanām ||

. . . bhūti-vistāraya eva cha ||
Śeshaṁ tad-garbha-geharḥ tu maṅhya-bhāge tu veśanaml ||

(M., xx, 72.)

In connexion with chariots : Kukshasya veśanām ||

(M., xxxii, 333–334 ; see also 488.)

In connexion with the phallus :

Līṅga-tuṅga-viśeshaṁ syād veśanāṁ tan nayet budhah ||

(M., lxxi, 14)

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.)
HINDU ARCHITECTURE

VESARA—A style of architecture, once prevailing in the ancient Vesara or Telugu country, 'India between the Vindhya and the Krishna corresponding to Tamil India' (S. K. Aiyangar, J.I.S.O.A., Vol. II, no. I, 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-varuddhana and (9) Śrīvatsa.

(1) Agni-Purāṇa (Chap. xiv, 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.)

VYAYA—One of the six Varga-formulas, an architectural measure, the name of a year. (See details under Shād-Varga.)

(1) Śrīmācch-chhāli-śakābdake cha galite nāgābhra-baṣeṇḍubhiḥ chābde sad-vyaya-nāmni-chaitra-sita-shaśṭhyāṁ saumya-vāre vṛīshe i
'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)
'In the Śāli-vāhana saka year which corresponded to the Vyaya saṁvatsara . . . '—(Ibid., line 9.)
(2) 'When the year of glorious era called Śāliśaka, having the excellent name of Vyaya and to be expressed in words by the elephants, the sky, the arrows, and the moon, had expired . . . '
'The month Chaitra of the Vyaya saṁvatsara, which was the year of the Śrī-Śāli-vāhana Śaka 1508.'—(Śāsana of the Jaina Temple at Karkala, Ind. Ant., Vol. v, p. 43, c. i, lines, 23, 32.)

VYĀGHRA-NĪḌA—The cage for a domesticated tiger, included in the articles of furniture. (M., l, 55, 251-269; see under Bhūṣana.)
VYĀLA-TORAŅA (see TORAŅA)—An arch marked with the leograph.

Tataḥ samabhyyunnata-pūrvva-kāyas tenādhirūḍhaḥ sa narādhipena ।
Samupatann uttama-sattva-vegaḥ khe toraṇa-vyāla(ka)-vaddha bhāse ।

(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. liv, 1-195), named Śakti:
Sarasvatī or goddess of learning, Lakṣmi or goddess of wealth and fortune, Mahī or the earth goddess, Manonmanī (Manaḥ-unmādīnī) or goddess of love, Sapta-mātrī or the seven goddesses collectively so called, and Durgā are the different phases of Śakti (lines 2-4).

Of these, Lakṣmī is distinguished into Mahā or the great Lakṣmī and Sāmānyā or the ordinary Lakṣmī, the latter being installed in all family chapels (lines 63-64). The seven goddesses consist of Vārāhī, Kaumārī, Chāmuṇḍī, Bhairavī, Māhendrī, Vaishṇavī, 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 described in detail (lines 4-128, 132-195).

Cf. Māṭrī-gaṇaḥ kartavyaḥ sva-nāma-devanurūpākṛita-chihnaḥ ।

(Brihat-samhitā, lviii, 56.)

ŚAKTI-DHVAJA—A moulding of the column.

(M. xv, 77; see lists of mouldings under Stambha.)

ŚAṆKU—A stake, a peg, a post, a pole, a measuring rod, the gnomon by means of which the cardinal points are ascertained for the orientation of buildings (see details under Dvāra).

See Thūṇa:

The memorial pillar set up at the four corners of śmaśāna (grave and cemetery) (Śat. Brā, xiii, 8, 4, 1 ; iv, 2, 5, 15; Kāṭ. Śrāuta Sūtra, xxi, 3, 31) upon which Yama makes seats for the departed (R-V., x, 18, 3; A.-V., xviii, 3, 52).
(1) Mānasāra (Chap. vi, 1-120, named Śaṅku):

Rules are laid down on the principles of dialling and for ascertaining the cardinal points by means of a gnomon. The gnomon is made of some particular wood (lines 10-12, 106-108). It may be 24, 18, or 12 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 latitude and the sun's amplitude being known to find his declination and true longitude (vv. 40-41); to draw the path described by the extremity of
the shadow (vv. 41-42); to find arcs of the right and oblique ascension corresponding to the several signs of the ecliptic (vv. 42-45); the sun’s longitude and the time being known, to find the point of the ecliptic which is upon the horizon (vv. 46-48); the sun’s longitude and the hour-angle being known to find the point of the ecliptic which is upon the meridian (v. 49); and the determination of time by means of these data (vv. 50-51).

On the surface of a stone levelled with water or on the levelled floor of the chunam work, describe a circle with a radius of a certain number of digits. Place the vertical gnomon of 12 digits as its centre and mark the two points where the shadow (of the gnomon) before and after noon meets the circumference of the circle; these two points are called the east and the west points (respectively). Then draw a line through the timi (fish) formed between the (said) east and west points and it will be the north and south line or the meridian line.

(To draw a line perpendicular to and bisecting the line joining two given points, it is usual to describe two arcs from the two given points as centres with a common radius, intersecting each other in two points; the line passing through the intersecting points is the line required. In this construction the space contained by the intersecting arcs is called 'Timi', a fish, on account of its form).

And thus, draw a line through the timi formed between the north and the south points of the meridian line; this line would be the east and west line.

In the same manner, determine the intermediate directions through the timis formed between the points of the determined directions (east, south, etc.).

(3) The Siddhānta-siromani (Chap. vii, vv. 36-39) refers to the 'rules for resolving the questions on directions' by means of a gnomon. But it does not apparently deal with the cardinal points we are discussing here.

(4) The Līlāvati (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 found 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 ex-
tracted 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 com-
passes 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-sidhāntikā of Varāhamihira (ii, 10–13; xiv, 1–11, 14–22.)
(10) Mayamata (vi, 1–28).
(11) Śilparatna of Śrīkumāra (xi, 1–22).
(12) Kātyāpa-sīlpa (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. cix, vv. 17–18; see under Prāśāda).
(2) Garuḍa-Purāṇa, (Chap. xlvi, vv. 21, 23, 28–29; see under Prāśāda).

ŚAṆKHA-KUṆḌALA—An ornament, an ear-ring of conch-shell.

(M., lvi, 167, 170; see Bhūṣana.)

ŚAṆKHA-PATRA—An ornament of leaf pattern, made of conch-shell.

(M., liv, 170; see Bhūṣana.)

ŚATARDHIKA—A pavilion with eighteen pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 13; see under Maṇḍapa.)
HINDU ARCHITECTURE

SATANGA—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 vi, 20, 2; viii, 1, 3) which reads Sattanngo. There seems to be another expression, Apasayam, to mean a sofa or arm-chair (see Buddhaghosa's note on ibid., vi, 2, 4).

SATHRU-MANDAPA—A pavilion with thirty-four pillars.

(Matsya-Purana, Chap. cclxx, v. n; see under MANḌAPA.)

SAMBHU-KANTA—A class of eleven-storeyed buildings.

(M., xxix, 2-8; see under PRASĀDA.)

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 Āsandi, Talpa, Proshṭha, and Vahya, the Rig-Veda (vii, 55, 8) refers to 'married woman occupying their commodious "talpas,"' the new bride on the fashionable "vahya" and other single women of the household on the "proshṭhas" within the family home (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-SĀMCHITA.)

SAYANA-MANḌAPA—A bed-chamber, sleeping apartments.

(M., xxxii, 72, etc.)

SARKARA—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 Ābhāsa).

Cf. Mūsalaṇa tu sāmpiḍya sārkarādi-samanvitam i (Suprabhedāgama, xxxi, 110.)

SARMA—A house (R.-V., vii, 82, 1).

SĀSTRA-MANḌAPA—An arsenal, a detached building for the storage of arms.

(M., xxxii, 69, etc.)
ŠÁKHĀ—A branch, an arm, part of work, a wing, the door-frame, the door-post, the jamb.

(1) Sākhā-dvaye’pi kāryaṁ sārdhaṁ tat syād udumbarayoh
Uchchhṛyāt pāda-vistūrṇā śākhā tadvad udumbaraḥ
Vistāra-pāda-pratimaṁ bāhulyaṁ śākhayoh smṛitam
Tri-pañcha-sapta-navabhiṁ śākhabhiṁ tat prāṣasyate
Adhah-śākhā-chatur-bhāge pratihārau nivesayet

(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) Uchchhrayat pāda-vistūrṇā śākhās tadvad udumbare
Vistārārdhena bāhulayaṁ sarveshaṁ eva kṛśitaṁ
Tri-pañcha-sapta-navabhiṁ śākhabhir dvārām iṣṭadam
Adhah-śākhā-chaturthāṁśe pratihārau nivesayet

(4) A wing (Dabhoi inscrip. v. iii, Ep. Ind., Vol. i, p. 31).

ŚÁNTIKA (see Uṭsedha)—A measure, the height which is equal to the breadth.

(Sānti, see Āsasamāna.)

Śālā—Primarily a thatch of straw (chālā) for shelter of men or their cattle and stores, then the homestead inclusive of such stalls and sheds (A. V. iii, 12, 1; v, 31, 5; vi, 106, 3; viii, 6, 10; ix, 3, 1; xiv, 1, 63; Tait. Brā. i, 2, 3, i; Sat. Brā. iii, 1, 1, 6); then houses generally as in Sālāpati or householder (A.-V., ix, 3, 12); finally a section or a single room of a house as in patnī-śālā, agni-śālā. It came quite early to be used of flourishing and wealthy residences as in prāchīśa-śālā (Sat. Brā. x, 3, 3, i; 6, i, 1; Chhand. Upanishad, v, 11, 1; Mund. Upanishad 1, i, 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, maṇḍapa, and griha, are sometimes indiscriminately used to imply houses in general. Gośālā (cow-shed) (M., xxxii, 87), pāthā-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 maṇḍapa and śālā. ‘Trees are stated (Matsya-Purāṇa, vii, 83-120) to have supplied to the primitive man the model of his future house. Śālā (house) is stated (vii, 117-120) to have been derived from Śākhā.
HINDU ARCHITECTURE

ŠĀLĀ

(branch), because originally branches were arranged lengthwise, breadthwise, crosswise, up and down, and thatch them to make the first house.'

Mañḍapas are detached single-storeyed pavilions (M., xxxiv) and Šālās are storeyed mansions furnished with pavilions (M., xxxv).

(1) Mānasāra (Chap. xxxv, 1–404), named Šālā:

In this chapter 'šālā' is used mostly in the sense of a house. Šālās imply both temples and residential buildings for the Brahmans, the Kshatriyas, the Vaisyas and the Śudras (lines 1–2).

Their characteristic features as single buildings:

Šālāyāḥ parito'indaṁ prishṭhato bhadra-saṁyutam 1 (40)

Purato mañḍapopetarā 1 (41)

Ekāneka-talāntarāṁ syāt chālī-harmyādi-maṅḍitam 1 (47)

Like villages, Šālās are divided into six classes, namely, dañḍaka, 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 šālā has is twelve as usual. All the storeys of all these Šālās are described in detail (lines 5–401).

(2) Kāmikagama (Chap. xxxv, 1–193a):

Šālās are meant to be the dwellings of the Brahmans and others (vv. 1–2):

Eka-dvi-tri-chatuṁ-sapta-daśa-śālā prakīrtaṁ 1
Tad-ārdhvarāṁ tri-tri-vridhyā tu yāvas iṣṭaṁ pragrihyatāṁ 11
Tā eva mālikāḥ prakōta mālā-vat kriyate yataḥ 11

Then follow the measurement (vv. 3–12), and the āyādi-shaḍvarga (vv. 13–20).

The different component parts of the Šālā:

Adhishṭhānaṁ cha pādaṁ cha prastaraṁ karṇam eva cha 1
Śikharaṁ stūpikā chaiva śālāgam iti kathate 11 (21)

The measurement of the base, pillar, entablature, tower, finial, and dome is given next (vv. 22–32).

The wall is also described (vv. 32, 33):

Tri-hastantaṁ tu vistāro bhittānaṁ parikīrtaṁ 11
Mūla-bhitter idaṁ mānam ārdhve pādārdha-hinakam 1
Anyonyam adhikā vāpi nyūṇā vā bhittayaḥ samāḥ 11

The groups of Šālās are described (vv. 34–36).
The verandahs (alinda) are also described (vv. 36–38):
Āśām āgra tu alindāḥ syūḥ pradhāne vā viśēṣahāḥ
Eka-duṇi-trī-chatush-pañcha-shaṭ-sapta-linda-saṁyuta(-āḥ) II
Prīṣhaḥ pārśva tathaiva syūḥ iṣṭa-deṣe athavā punāḥ I

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:
Taitilānāṁ dvi-jātānāṁ pāśhaṇḍāsramīnāṁ api I
Hasty-aśva-ratha-yodhanāṁ yāga-homāḍi-karmaśu II
Devānāṁ bhū-pātānāṁ cha niṛtta-giśādī-karmaśu II (58)

Then follow the architectural and other details of the storeys which number as many as sixteen (vv. 59–86):
Evam eva prakāreṇa kuryād aśhoḍaśa-kshmakām II (86)
The śālās are, like the villages and towns, classified (vv. 87–88):
Ādyam tu sarvato-bhadraṁ dvi-ūyaṁ vardhamānākām I
Trīṭhyaṁ svastiṁ praktaṁ nandyāvartaṁ cha tathākām II
Charukaṁ (for Ruchakam) paṁchaṁ-(aṁ) vidyāch chhālānām api-
(abhi)dhanākām II

Details of these śālās are given next (vv. 89–96).
Maṇḍapaṁ and śālās are distinguished from each other:
Maṇḍapaṁ tu vidhātavyāṁ śālānāṁ agra-desāke II (96a)
The remaining portion of the chapter deals with some constituent members of śālās, such as the pīṭhikā, bhadra, khālūrikā (vv. 103, 117–118), gopura (v. 124a), chūli-harmya (v. 125), aṅkaṇa (v. 131), parigha (v. 132a), varśā (vv. 147, 149), piṅḍā (v. 158), etc.
The stone-pillars and stone-walls are stated not to be built in residential śālās or buildings (v. 161):
Śilā-stambhaṁ śilā-kuḍyaṁ narāvase na kārayet I

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 II (157a)
Devatā-sthāpanaṁ piṅḍaṁ śālāsu na vidhiyate II (158)

Ibid., I, 90 (definition):
Varnśādir aṁśa-rahitā śikharas-tūpikānvita(h) I
Nāśikā-mukha-paṭṭāṁsā śāleti parikārtita II

(3) Dhana-dhānyaṁ cha vāyaṁ vā dhānyaṁ karmma-śālāṁ tato bahīḥ I
‘The treasury and granary should be built at the north-west, outside that should be the office.’—(*Matsya-Puŗāṇa*, Chap. cclvi, v. 35.)
(4) Sarīpādaya padma-nidheḥ salāṁ svarṇa-mayīṁ kuru II
Rathasyēśāna-dig-bhāge salāṁ kriyā suṣobhanām I
Tan-madhya maṇḍapam kriyā vedīṁ tatra sunirmalāṁ II
(Skanda-Purāṇa, Vaishnava-khaṇḍa, II, Chap. xxv, vv. 3, 26.)

(5) Māṇavānāṁ grihā proktā vasavas te kakub-gatāḥ I
Saṁsthāna-bhedena te jñeyāḥ pañchadhā syuḥ pramāṇātaḥ II
Śvayoni-vyāsa-gatayo dig-vidikshu cha saṁsthītāḥ I
Bhinna-sāḷā cha sā proktā maṇujānāṁ śūba-pradāḥ II
Dig-vidikshv-eka-yonīstha paryastena tathaiva cha I
Jñeyāḥ chatur-śāleti śilpa-śāstra-nidārsibhiḥ II

(Vāstu-vidyā, ed. Śāstrī, viii, 1–3.)

(6) Pūrva-dakshiṇāṁ bhāgaṁ mahānaśāṁ hasti-sāḷāṁ koshṭhāgārāṁ cha I
Paśchimottaram bhāgaṁ yāna-ratha-sāḷā I
(Kauṭāṭya-Arthaśāstra, Chap. xxv, p. 55.)

(7) Sāḷā-trī-bhāga-tulāyā kartavyā viṣṭhikā bahir bhavanāt I
‘Outside the dwelling one should make a gallery, being in width a third of the hall.’—(Dṛīhat-saṁhitā, lxx, 20, see J.R.A.S. N. S., Vol. vi, p. 283.)


(9) Teneyāṁ kārītā sāḷā śrīviśāḷā monoramā I
Dhātreva svechchhayā śṛṣṭiṁ sthāpitādisura-trayaḥ II
Sāḷā Manovatīvaśā Bhraṇmā-yuktā virājate I
Atra vidyāṛthināṁ santi nānā-janaṇapadodbhavāḥ II

‘He got this school made here, magnificent in its splendour and handsome, as it were, made by the Creator after his own will, in which he placed the three principal gods. This school shines forth like Manovatī (a mythical town on mount Meru) joined by Brahma; here there are scholars born in various lands.’

‘To judge by the description of it, the sāḷā must have been an establishment of some importance.’—(Salotgi pillar inscrip. no. A, vv. 16, 17, Ep. Ind., Vol. IV, pp. 60, 61, 63, 58, note 5.)


(13) Chakre-śri-Aparājiteśa-bhavane śālā tathāsyāṁ rathaḥ Kailāśa-pratimas triłoka-kamalālaṁkāra-ratnochchayaḥ

'For the temple of Aparājiteśa he provided a hall with a car richly decked with precious stones.'—(The Chahamanas of Naddula, no. G, Sundha hill inscr. of Chachigadeva, v. 52, *Ep. Ind.*, Vol. ix, pp. 78, 74.)

(14) Chatu(h)-śālavasadha-pratiśraya-pradena ārāma-taḍāga-udapānaka-reṇa ।

'Who has given the shelter of quadrangular rest-houses and made wells, tanks, and gardens.'—(Nasik Cave inscr. no. 10, line 2 f., *Ep. Ind.*, Vol. viii, pp. 78, 79.)

(15) 'Caused to be built in stone on the summit japa-śālc, 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 raṅga-manṭapa, and a fine chandra-śālc (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 (śālā) has been caused to be constructed (established), rich, spacious and beautiful . . . and this college full of the intelligence is resplendent with Brāhmaṇas. Here there are scholars born in various districts. For their subsistence is (hereby) provided.' (cf. no. 9 above).—(Salotgi inscr., *Ind. Ant.*, Vol. i, p. 210, c. 2. para. 1.)

(18) Śāleyaṁ vividha-pravāśi-manuja-prāyopakāra-kshamā rathyaḥ chatvara-ramya-koshta-vilasad-vatayana śakshya-bhūḥ ।

Nānā-deśa-samāgatāṁ pathi pariśrāntāṁ asaṅgrāhiṇo nityaṁ bhojana-vāsa-dāna-vidhīnā kāmānūgān toshayet ।


(19) 'The building, represented in the plate as adjoining the temple, is a dharma-śālā, or house of rest, where pilgrims of good caste receive board and lodging gratis for a fixed period.'—(*Ind. Ant.*, Vol. xvi, p. 11, c. 2 line 1 f.)

(20) 'Erected a stone hall for gifts (dāna-śālā) in Jinanāthapura (a suburb of Śrāvana-Belgola).'—(*Ep. Carnat.*, Vol. ii, inscr. on 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-śālā in his memory.'—(*Ep. Carnat.*, Vol. ii, no. 51 ; Transl., p. 120, last para. ; Roman Text, p. 34, last three lines ; Introduction, p. 51, para. 3.)

(22) Mādida paḍāsālc (pada or pāḍa-śālā)—Mr. Rice translates it by verandah.—(*Ep. Carnat.*, Vol. iii, Mysore Taluq, no. 59 ; Roman Text, p. 13 ; Transl., p. 6).
He was pleased to set with precious stones the Kândalur hall (śālai).—(Ep. Carnat., Vol. iii, Tirumakʊḍu-Narasipur Taluq, no. 35; Roman Text, p. 147, line 1; Transl. p. 74, line 1 f.)

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-śālā) in the middle, two oil-mills and two gardens.—(Ep. Carnat., Vol. iv, Krishnarajapet Taluq, no. 3; Transl., p. 99; Roman Text, p. 159, last three lines.)

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.)

For the god Gopāla . . . he erected the nava-raṅga, the paṭṭa-śālā, and the enclosure wall. Nava-raṅga prākāra-paṭṭa-śāle-samasta-dharmma—this nava-raṅga, enclosure wall and paṭṭa-śālā and all other work of merits were carried out by . . . .—(Ep. Carnat., Vol. v, Part I, Channarayapatna Taluq, no. 185; Roman Text, p. 467; Transl., p. 205.)

The inscription is on the floor of the maṇḍapa in front of the Virabhadra temple. Śālā apparently means here a maṇḍapa or detached building (pavilion) where the god Virūpākṣa is installed.—(Ep. Carnat., Vol. vi, Koppa Taluq, no. 4; Transl., p. 76; Roman Text, p. 166.)

To the thousand of Gautamagrāma were given three śālās (halls or public rooms) to continue as long as moon and stars.'

Śāle or śālā in the sense of a hall or house has been used in this inscription more than twenty-five times.—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 45 (bis), Transl., pp. 49, 50; Roman Text, pp. 97–98).

A dwelling house, a type of building:

A type of rectangular building:

(1) Agni-Purāṇa (Chap. giv, vv. 16–17; see under Prāṣāda).

(2) Garuḍa-Purāṇa (Chap. lxvii, vv. 21–22, 26–27; see under Prāṣāda).

Śālāṅga—The limbs of the śālā (hall or house), the essential parts of a house comprising the basement, pillar, entablature, tower, dome, and finial.

(Kānikāgama, xxv, 21.)
SALA-BHANJIKĀ—A wooden middled image.

(Bharata-Nātya-sāstra, 1, 79.)

SALA-MĀLĪKA—A class of buildings, a type of hall.

(Kāmikāgama, xxxv, 6; see under Mālīkā.)

SĀSANA—An architectural member, a plate, a part of an enclosing wall.

Tad (mukha-bhadra)-agree vātha pārśve cha kuryāt sopāna-bhūshaṇam
Tasya (maṇḍapasya) madhye cha raṅge tu mauktikena prapāṇvitam
Tan-madhye sāsanādinām toraṇām kalpa-vrikshakam

(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 (Bṛhat-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 śikharō’pi vidhiyate
Dhruva-vidhāna-rātyā vā śikharaṁ parikalpayet

(Kāmikāgama, xxxv, 29, 30).

The synonyms:
Śikharāṁ śiraḥ mūrdhā cha śikhā mauliś cha muṇḍakam
Śirshaṁ kam iti vijñeyaṁ śiro-vargasya paṇḍitaḥ

(Ibid., l, 206.)

(4) Vānarendra-grihāma
. . . śukla-prāśāda-śikharaṁ kailāśa-śikhāropamaṁ

(Rāmāyaṇa, iv, 33, 15; see also iv, 26, 31; vi, 41, 88, under Prāśāda.)

(5) Spire:
Devuniki śikharāmu gaṭṭiṁchi śikhara-maṁṭapa-gopuralu

(Kondavidu inscr. of Krishnaraya, v. 27, Ep. Ind., Vol. vi, pp. 237, 232.)

(6) Mūla-śikhare cha kanaka-maya-dhvaja-damāṅṣasya dhvajāropana-pratishthāyaṁ 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 inscr. of Samarasimhadeva, line 4 f., Ep. Ind., Vol. xi, p. 55.)
HINDU ARCHITECTURE

(SIKHARA)

(7) Idu-rayaradhi hema-śikhara-pratipatiy-Isānye pettudu Harāhāsa-
kalpa-taru keñdralirdes-agra-bhāgadol-pudidud Umadhīnātha-
sita-gātra-sapiṅga-suṭurīga-juṭadondo-davenousā Svayaṁbhū-śiva-
gehada poṅgalāśami sa-maṅgalam

'The golden spire, with its auspicious ornament of this house of Svayaṁbhū-Śiva is such that it may be said that this is the silver mountain which has obtained, by the gift of Ṭiṣa, 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.'—(Inscrip. from Yewur, B. of A. 1017, v. 98, Ep. Ind., Vol. xii, pp. 282, 289.)

(8) Prāśādam ārddhva-śikhara-sthira-hema-kumbham

'(Into) the temple (which by the stately display of) firm golden capitals upon lofty spires. . . . '—(Bhūvaneswar inscrip. v, 15, line 11, Ep. Ind., Vol. xii, pp. 152, 154.)

(9) Vistīrṇa-tuṅga-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 maṅtaṇapas for alms, and all other religious provisions.'—(Ibid., no. 18; Roman Text, p. 87; Transl., p. 75.)

(12) Varadarāja-devara sikhara (śikhara)—'the spire of Varadarāja'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-maṅṭapasa-śikharam—'the ruined tower over the shrine (of the god Arkanātha).'—(Ibid., Vol. iii, Malavaḷi Taluq, no. 64; Roman Text, p. 127, line 3; Transl., p. 63.)

(15) 'Śikhara—applied to the summit of a tower.' Rea.—(Chalakyān architecture, Arch. Surv., New Imp. Series, Vol. xxii, 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. xxiii, p. 135.)

(17) 'Sikha (śikar, 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 Āmalaka of Indian temples.

(For details see *Inventaire Descriptif des Monuments Chams D. L. Annam* by Parmentier, as summarized by R. C. Mazumdar, *Champa*, i, Chap. x, pp. 236, 237.)

ŚIKHĀ—The lower part of the finial, pinnacle or small turret-like termination.

Śikhā is the upper part, and śikha, the lower:

Śikharordhva-śikhottuṅgaṁ śūpī-traya-samam eva cha
Prastarādi-śikhāntaṁ syād gāṇya-mānaṁ pravakṣyate

(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., xlix, 85, lxvii, 31, etc.)


ŚIBIKA—A synonym of yāna or conveyance, a litter, a palanquin.

(M., iii, 9, etc.)

ŚIBIKA-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.
ŚIBIKĀ-VEŚMA—A type of rectangular building.
(1) Agni-Purāṇa (Chap. civ, vv. 16–17, see udder Prāsāda).
(2) Garuḍa-Purāṇa (Chap. xlvii, vv. 21–22, 26–27, see under Prāsāda).
ŚIBIRA—A camp, a royal residence, a fortified city.

ŚIRAS—The head, the finial, the top, the summit, the pinnacle.

ŚIRASTRAKA(-STRĀNA)—A head-gear, a helmet.

ŚIRALAMBHA—A crowning ornament of a column.

ŚILĀ-KARMA—Masonry, the art of building in stone, the stone-work
Sugana-raje-Dhanabhūtana kārītam torāṇam śilākarīmamto cha
uparimo (śilā-karmāntaḥ-chotpannāḥ) I
‘During the reign of the Suṇgas (this) gateway was erected and
the masonry finished by Dhanabhuti.’—(Sunga inscr. of the Bharhut Stupa,
line 3 f., Ind. Ant., Vol. xv, pp. 138, 139; no. 1, Vol. xx, pp. 227.)

ŚILĀDHIVĀSAŅA—Preparation of stones for building, the worship
of stones for building.

Śilādhivasanaḥ-karmma yathāvidhi sampādyā tasminn-eva śake
bhādra-krishṇa-navamyāṁ śukle śilā-pravesam vidhiyā ... . . .
‘The worship of the stones for the building.’ Dr. Bühler and Bhag-
vanlal 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-saṃgraha or collecting and selecting stones for build-
ings.—(Inscr. from Nepal, no. 23; Inscrip. of Queen Lalita-tri-pura-sundari,
line 14, Ind. Ant., Vol. ix, pp. 193, 194, c. 2.)

ŚILĀ-PATṬA-VAMŚA—‘Now known as Silawat caste, who are
masons and found in the neighbourhood of Damoh.’ Rai Bahadur
Hiralal.

(Ep. Ind., Vol. xu, p. 44, note 1.)

S(Ś)ilā-patṭa-śubhe varṣe sūtradhārā vichakshanāḥ I
Bhojukaḥ Kāmadevaḥ cha karmanisthā Halā sudhīḥ II
(Batihagarh stone inscr., v. 12, ibid., p. 46.)
ŚILĀ-PRAVEŚA—Laying the corner-stone or foundation.

Śiladhivāsa(h)-karmaṃ yathāvidhiṃ sapādyāṃ eva śake . . . śilā-praveśāṃ vidhāya—‘the corner stone was laid.’ Dr. Bühler and Bhagvanlal Indraji.—(Inscrip. from Nepal, no. 23, inscrip. of Queen Lalita-trī-pura-sundari, line 14, Ind. Ant., Vol. ix, pp. 193, 194, c. 2.)

ŚILĀ-MARRDAKA (ŚILE-MUDDAS)—A guild of stone masons, the stone-cutters.

‘Sile is the Canarese form of the Sanskrit śīla, a stone, and Mudda is a jaṅgam or Liṅgāyat name. Śile-mudda must be the name of some particular guild of stone-masons.’ Dr. Fleet.—(Sanskrit and Old Canarese inscrip., no. 114, line 1, Ind. Ant., Vol. x, pp. 170, 117, note 58.)

ŚILĀVEDI—The stone terrace on which sacred trees usually stand.

*Cf. Mahāvaṃśa, 36, 103, i.

ŚILĀ-VEŚMA—Stone-houses, cave-houses.

*Cf. Megha-dūta, i, 25 (quoted by Prof. Lüders, Ind. Ant., Vol. xxxiv, p. 199.)

ŚILĀ-STAMBHA—The stone column, a kind of column, the monolith.

Shaṭ-saptāśṭāṅgulaṃ vāpi śilā-stambha(m)-viśālākam ।
Vṛttam vā chatur-aśraṃ vā ashtāśraṃ shoḍāsāsrakam ।
Pāda-tuṅgeśṭa-bhāge tu tri(m)śenordhvam alaṅkṛitam ।
Bodhikāṃ mushti-bandhaṃ cha phalakā tāṭikā ghaṭaṃ ।
Sarvālaṅkāra-sarhyuktaṃ mūle padmāsanānvitam ।
Chatur-dikshu chatur-bhadraṃ kechid bhadraṃ tu kārayet ।
Kuṭṭimaṁ choppapīṭhaṃ vā sopapīṭha-masurakam ।
Athavā chihna-vediḥ syāt prāpālaṅkāram uchyate ।
(M., LVIII, 15–22.)

ŚILPA-ŚĀSTRA—The science of architecture and other cognate arts.

*See details under VĀSTU, VĀSTU-VIDYĀ and VĀSTU-KARMAṆ.

*See also the Preface of this Encyclopaedia and the Preface of Indian Architecture by the writer.

ŚILPI-LAKSHAṆA—The description of the artists: their qualifications, rank, caste, etc. (see under STHAPATI).
HINDU ARCHITECTURE

SUKA-NÄŚÄ(-SIKA)

SILPI-ŚĀLĀ—A school or workshop of architecture.

(M., lxviii, 50.)

ŚIVA—A class of buildings.

(Kāmikāgama, xlvi, 35–38; see under MĀLIKA.)

ŚIVA-KĀNTA—The pentagonal or five-sided pillar furnished with five minor pillars.

(M., xv, 22, 245; see under STAMBHA.)

ŚIVA-MANḌAPA—The Śiva temple, a type of pavilion.

(M., xxxiv, 196.)

ŚISHṬA-MANḌAPA—A type of pavilion.

(See Kāmikāgama, under ĀRDHA-MANḌAPA.)

ŚIRSHA—The top end of a building, almost same as sikhānta.

Śīrshaṁ cha śikhā-grīvaṁ vṛttam syād vaijayāntikam

(M., xix, 181, etc.)

ŚUKA-NÄŚÄ(-SIKA)—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) Chaturdhā śikharam bhajya ardha-bāga-dvayasya tu
Śuka-nāsaṁ prakurvita tritiye vedīkā matā

(Matsya-Purāṇa, Chap. cclxxix, v. 18.)

(2) Śikharārthāṁ (?-dham) hi sūtrāṇi chatvāri vinipātayet
Śuka-nāso(-sā)dṛḍhataḥ sūtraṁ tiryagy-bhūtam nipātayet
Śikharasyārdha-bhāgaṁ sīṁhāṁ tatra tu kārayet
Śuka-nāsam sthirikṛitya madhya-sandhau nidhāpayet
Apare cha tathā pāśve tadvat sūtraṁ nidhāpayet
Tad-ūrdhvam tu bhaved vedī sakaṇṭhā mānasārakam

(Agni-Purāṇa, Chap. xlvi, vv. 15–17.)

Chaturdhā śikharam kṛtvā śuka-nāsam dvi-bhāgikā

(Ibid., Chap. cxx, v. 10.)

(3) Prāśādau nirgatau kāryau kapotau garbha-mānataḥ
Ūrdhvam bhūitty-uchchhṛāyāt tasya maṅjarīm tu prakalpayet
Maṅjarīyāḥ chārdha-bhāgena śuka-nāsam prakalpayet
Ūrdhvam tathārdha-bhāgena vedī-bandhō bhaved iha


The above lines are identical in the Matsya-Purāṇa (Chap. cclxxix, vv. 11–13).

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(4) Vṛttākāraṁ samanṁ chet tu toraṇāṅghrivad āyatam!  
Sakandharam tad-ūrdhve tu śuka-nāśyā vibhūṣhitam!  
Garbha-dvi-tri-kara-vyāsa-śuka-nāśā mukhe mukhe!  
Na kartavyā vimāneshu nāsikordhve na nāsikā!  

(Śrīmānla, LV, 120, 157.)

ŚUKĀNGHRI—A type of pillar.  
Urddhva-kshetra-saṁa jaṅghā jaṅghārddha-dvi-guṇaṁ bhavet!  
Garbha-vistāra-vistūrṇaḥ śukāṅghriś cha vidhiyate!  
Tat-tri-bhāgena karttavyaḥ paṃcha-bhāgena vā punaḥ!  
Nirgamaṁ tu śukāṅghreś cha uchchhrāyaḥ śikharārddhagah!  

(Garuda-Purāṇa, Chap. XLVII, vv. 3–4; see also vv. 13, 17.)

ŚUDDHA—A house built (generally) of one material, namely, wood,  
brick, or stone, etc.
Drumeṇḍaḥ tayā vāpi dṛṣadādyair athāpi vā!  
Etena sahitām gehaṁ śuddham ity-abhidhiyate!  

(Śrīmānla, XLV, 21.)

See also Mānasāra, etc. under Prāṣāda.

ŚUMBHAMKARI—The fifth or composite type of the five Indian  
orders.  

(Suprabheddāgama, xxxi, 65, 67; see under Stambha.)

ŚULĀ—A pike, a dart, a lance, the trident of Śiva, the finial.  
A dart (M., vii, 223, 236; LIV, 142).
A synonym of śikha or finial (M., xvii, 126).
A pike as a component part of the cage for the tiger.—(M., i, 262.)

ŚULĀ-KAMPA (see ŚULĀ)—A pike.
Paritaḥ śula-kampaṁ syād dvāraṁ tad dakṣiṇottaram!  

(M., XL, 136.)

ŚRĪNKHALA—A chain.
In connexion with the bedstead:
Chaturbhīḥ śriṅkhala-yuktam āndolaṁ chaikatopari!  

(M., XLIV, 70.)

ŚRĪNGA—The top, the turret, elevation, height, the spire, a horn.  
(M., LXX, 25, etc.)
Śrīṅgeṇaikena bhavet—furnished with one spire.  

(Brihat-saṃhitā, LVI, 23, 26, J. R. A. S.,  
N. S., Vol. vi, p. 319.)
HINDU ARCHITECTURE

ŚRI-KARA

ŚRI-NĀRA-MANḍAPA—A bed-chamber, the pavilion or room where the deity of a temple is made to retire at night.

Devānāṁ cha vilāsārthaṁ śringārākhyāṁ tu maṇḍapam.

(M., xxxiv, 388, etc.)

ŚMASĀNA (see Chārtya)—Funeral and memorial structures, tombs of various shapes, round and dome-shaped (parimaṇḍalā, Sat. Brā., xiii, 8, 1), hemispherical bowl-shaped (chamu) resembling a vault, enclosed by an indefinite number of enclosing stones (ibid., xiii, 8, 2, 2) or bricks (A.-V., xviii, 4, 55), square or quadrilateral (Sat. Brā., xiii, 8, 1, 1), as also pyramidal as in later temples and śikharas. Compare Buddhist stūpas. The three main types described in the Satapatha Brahmana and referred to in R.-V., and A.-V., Vāstu (reliquary of bones, etc.) or tumulous, round or square; Grihān or house with many chambers probably dedicated to some religious or philanthropic use and ‘erected over or beside the grave in memory of the deceased or built underground as rock-cut caves; and 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.)

ŚYĀMA-BHADRA—A type of pavilion with fourteen pillars.

(Matsya-Purāṇa, Chap. cclxx, v. 14; see Maṇḍapa.)

ŚRĀNTĀ—An architectural ornament, a shed.

In connexion with single-storeyed buildings:

Evaṁ proktam hārmyake maṃḍya-bhadrām.
Śālā-kosṭhaṁ dig-vidike kūṭa-yuktā.
Hārā-śrāntā-nāsikā-pāṇjarāḥhyām.

(M., xix, 192-194.)

ŚRĪ-KAṬHA—Anything possessing a beautiful neck, a class of buildings.

A type of octagonal buildings (Agni-Purāṇa, Chap. cix, vv. 20–21, see under Prāśāda).

ŚRĪ-KARA—An order, a class of columns, a type of storeyed buildings, a sect of people, a sub-caste of the Kayasthas, originally those who used to write the legal documents (Karaṇa), hence the clerical community, clerks.

(i) One of the five orders (Suprabhedāgama, xxxi, 65, 66; see under Stambha).
(2) A class of single-storeyed buildings (M., xix, 170; see under Prāśāda).
(3) A class of two-storeyed buildings; the measurement of the component parts (see under Śalāṅga), etc. (M., xx, 93, 2–9; see under Prāśāda).
(4) A sect of people (M., ix, 152, 226, etc.).
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 Adhishtāna.)
A class of three-storeyed buildings (M., xxi. 2–11; see under Prāśāda).
A class of seven-storeyed buildings (M., xxv, 24; see under Prāśāda).
ŚRI-JAYA—A type of oval building.
(1) Agni-Purāṇa, (Chap. civ, vv. 19–20, see under Prāśāda).
(2) Garuda-Purāṇa (Chap. xlvii, vv. 29–30, see under Prāśāda).
ŚRI-PADA—A class of buildings.
Śrī-padaṁ cha tataḥ śriṇu ॥
Kosṭhakāstvaṁ iha chatvāraś chaṁ tvaś-konaścha hi ॥
Chatur-nāsi-śaṁyuktam anu-nāsi-dāśaṁtaṁ kam ॥
Evaṁ lakṣaṇa-saṁyuktam śrī-padaṁ tv-iti kīrtitaṁ ॥
(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 Adhishtāna.)
ŚRI-BANDHA-KUṬṬIMA—The flat part of the Śrī-bandha type of bases.
(M., xliv, 43.)
ŚRI-BHADRA—A kind of throne, a type of pedestal.
A class of thrones (M., xlv, 13, etc.).
A kind of pīṭha or the pedestal of the phallus (M., liii, 36, etc.)
ŚRI-BHOGA—A type of storeyed buildings, a class of bases comprising two types which differ from each other in the addition or omission of some mouldings.
(M., xiv, 260–280, see the list of mouldings under Adhishtāna.)
A class of seven-storeyed buildings (*M.*, xxv, 25; see under Prāṣāda).

**ŚRI-MUKHA**—A beautiful face, a kind of throne.

(*M.*, xlv, 14, etc., see under Siṃhāsana.)

**ŚRI-RŪPA**—A type of pavilion.

(*M.*, xxxiv, 478, etc.; see under Manḍapa.)

**ŚRI-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 Manḍapa).

A type of quadrangular buildings:

2. *Garuḍa-Purāṇa* (Chap. xlvii, vv. 24-25; see under Prāṣāda).

A particular mark on the breast of Vishnu or Kṛishṇa 'represented in pictures by a symbol resembling a cruciform flower.' (*M.*, xlx, 150; lv, 92; xviii, 375, etc.)

**ŚRI-VIŚĀLA**—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 Prāṣāda).

A kind of throne (*M.*, xlv, 13; see Siṃhāsana).

A type of the pīṭha or pedestal of the phallus (*M.*, lii, 39).

**ŚRI-VṚIKSHA** (see KALPA-VṚIKSHA)—An ornamental tree employed as a carving.

'Seshaih maṅgalya-vihagaih śṛi-vṛiksha-svastikair ghaṭaih i
Mithunaih patra-vallibhiḥ pramathaiḥ chopasobhayet i

'Let the remaining part (of the door) be ornamented with sculptured birds of good augury śṛi-vṛiksha-figures, crosses (svastika), jars, cupolas, foliage (leaves and creepers), tendrils and goblins.'—(*Brihat-samhitā*, 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 Manḍapa.)

**ŚREŅITA-DVĀRA**—A kind of door, doors or gates in a row.

Madhye dvāraṁ tu kuryād madhya-sutrāt tu vāmaṁ kuryāj jala-dvāram tu śreṇita-dvāram kalpayet i

(*M.*, xxxviii, 39-40.)
ŚREṇI(-ṆI)-BANDHA—A class of bases comprising four types which differ from one another in height and in the addition or omission of some mouldings.

(M., xiv, 149-175; see the list of mouldings under Adhishṭhāna.)

ŚROṇI (-ṆI)—The buttocks (of an image), the hip or loins, a waistband, a string worn round the loins; figuratively used for building also, compare Kaṭi.

ŚVETĀ-MANDĀ—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 Prāsāda.)

SHODAŚA-TALA (see Gopūra)—The sixteenth storey, the sixteen-storeyed gate-houses.

Evam eva prakāreṇa kuryād āshoḍāsa-kṣmakam

(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 adhishṭhāna (base), pāda or stambha (column), prastara (entablature), karna (ear, wings) sikhara (roof), and stūpi (dome).

(1) According to the Mānasāra the Āyādi-Shaḍ-varga represents a set of six formulas with which any particular measurement must conform before it can be accepted. Mention of the Shaḍ-varga is found also in the Bimba-māna and the Āgamas. The formulas in each case, however, are not the same and differ in these several works (see below).

The formulas according to the Mānasāra:

Āya is the remainder of \( \frac{l \times 8}{12} \) (l for length).

Vyaya " " \( \frac{b \times 9}{10} \) (b for breadth).

Riksha " " \( \frac{l \times 8}{27} \)

Yoni " " \( \frac{b \times 3}{8} \)

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Vāra is the remainder of \( \frac{c \times 9}{7} \) (c for circumference, thickness or height).

Tithi

\[ \frac{c \times 9}{30} \]

Arma\(^1\)

\[ \frac{c \times 4}{9} \]

Etěshām grāma-rūpaṇām āyādi-lakṣaṇāṁ tathā 1
Nandāyama-samūhe vā chāyate vāthā vistare 1
Pariṇāhe pade vāpi āyādi-śuddhiṁ cha kārayet 1
Kečhit tv-āyatane chaivaṁ āyāṁ cha tad-dīc (nakṣatraṁ) bhavet 1
Pariṇāhe tithir vāram vyaya-yonī(ś) cha vistare 1
Vasubhir guṇitaṁ bhānur(-nūṇa) hānyāyānam ashta-śīṣṭakam 1
Ashtābhīr vardhite rūkṣhaṁ(-sheṇa) hṛtvā sēshaṁ kṣham ishyate 1
Navbhīr vardhayet pānkthī(-tyā) hṛtvā sēshaṁ vyayaṁ bhavet 1
Guṇa-nāgāṁ cha yonī(ḥ) syād vriddhi-hānyā-yathā-kramam 1
Nava-vṛddhīya rūśim(-śīṇa) hṛtvā tach-chhēshāṁ vāram eva cha 1
Navbhīr guṇite trīṁśat-(ā) kṣapecḥ chhēshāṁ tithir bhavet 1

(M., ix, 63-73.)

The six formulas include ‘āmaśa’ in the Saṁchiita and Asarhchita buildings, while in the Apasamchita ‘tithi’ is included:

Vakshye'ham jāti-harmyaṇāṁ āyādi-lakṣaṇāṁ kramāt 1
Pūrvoktānāṁ vimāṇānāṁ vistārādi-vasādibhiḥ 1
Āya-vyayāṁ cha yonīṁ cha nakṣatraṁ vāram arṁśakam 1
Tithir vātha shaḍ etāṁi tathāyādī-vido viduḥ 1
Saṁchitāsaṁchitānāṁ cha amśair āyādibhir yutam 1
Apasamchita-harmyaṇāṁ tithy -antāṁi shaḍ grahīshyate 1

(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 śīkhara. Rikshā represents the well-known group of twenty-seven planets. Yoni represents the group of eight animals, namely, Dhvaja, Dhūma, Śiṁha, Śūna, Vrishā, Gardhava, Dantin, and Kāka. Vāra represents the group of seven days of the week. Tithi represents the group of thirty lunar days comprising fourteen of the dark half, fourteen of the light half, new moon

\(^1\)Also Rāsi, Gaṇa, Nayana (M., ix, 88, 89, 90-93).
day and the full moon day. And Aṁśa represents the group of nine begin-
ing with Taskara:

Siddhādi-dvā-daśāyaḥ syāḥ chhikharādi vyayāṁ daśa ।
Dhvajādīm ashta yoni[h] syāt taskarādi navāṁśakam ।
Prathamādi-tīthir ity-evaṁ choktavād gaṇayet sudhiḥ ।

(M., xxx, 188–190.)

Dhvaja-dhūma-sirīha-sūnaka-vṛisha-gardabhaḥ cha ।
Danti cha kākaś cha vasu-yoni[h] yathā-kramaṇa ।

(M., LII, 357–358.)

Tach-chheshāṁ chāpi nakshatram gaṇayed aśvini-kramaṇ ।
Śeshaṁ tad vāram ity-uktam arka-vārādi-vāra-yuk ।

(M., xxx, 183, 185; see context below.)

It should be noticed that the measurement of length is tested by the
formulas under Āya and Riksha, of breadth under Vyaya and Yoni, and
of circumference or height under Vāra and Tithi.

It will be noted that the formula in each case consists of the product
of the measurement to be considered and a certain other number divided
by a figure which corresponds to the number constituting the group or
series under which it is placed.

In each case, therefore, by resolving the formula, the remainder that may
be left can be referred to that particular number in the series represents
by that class, and if this happens to be one that under the conditions pre-
vailing 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 punyaṁ vyayaṁ sarva-haraṁ śubham ।
Āyādhikyaṁ vyayaṁ hitaṁ sarva-saṁpat-karaṁ sadā ।
Yat-phalaṁ śubha-yuktaṁ ched āya-hitaṁ tu dūshaṇam ।
Pūjyaṁ vyayaṁ samam evaṁ evaṁ tatra dosho na vidyate ।

(M., LXIV, 69–72.)

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Śubhadaṁ pūrṇa-nakshatram aśubham karṇa-ṛkṣakam
Yugmāyuılmādyaturyaṁ shaḍ-āśṭa-nanda-śubharksha-yuṅ
dvitiya-paryāyasyārdhe gaṇanaiś ca śubhāvaham
Sita-guru-śaśi-budha-vāram evaṁ śubhaṁ bhavet

(M., ix, 75-77.)

Dhvaja-śīṁha-vṛisha-hasti syāt teshāṁ śubha yoṇayāḥ
Janma-dvayaṁ chaṭuḥ-shashṭiḥ-bhir aśṭa-nanda-śubha-kśāṁ
Nāma-janmādi-nandaṁ cha gaṇanais tu vidhiyate
(Kartṛ-rāśyādi-nāṣyaṁ ca sena-dvitiyāntakam
Tritiye māṇa-j(y)akṣādau pūrva-vad gaṇanais tu vā)
Tasmāt tritiyā-paryantāṁ rikhaiṁ sarva-śubhāvaham
guru-śukra-budhaś candra-mukhya-vāram praśasyate
Taskaro dhana-śaṇḍaś ca preshṭāyāṁ śubhāṁśakam
Varjyaṁ shashṭāśṭaṁmaṁ rāśim anyat sarvaṁ śubhaṁ bhavet
Gajaḥ sarva-śubhaṁ proktāṁ mānushāsura(m) varjayaṁ

(M., lxiv, 73-82.)

Gaja-yonīṁ vinā kuryāt śīṁhāśanāṁ yoṇyathā śubham
Āyādhikyaṁ vyayaṁ hīnaṁ sarva-saṁpach-chhubhāvaham
Āya-hīnaṁ vyayādhikyaṁ sarva-saṁpad vināśanam

(M., lv, 81-83.)

Dhūmā-yonīś ca kākāś ca gardhavān śuno varjayaṁ
Anya-yonī-śubhaṁ sarve śubhāyāṁ iha vojayaṁ

(M., lv, 81, 84-85.)

Dhvaja-śīṁha-hasti-vṛisha-yonīḥ) śubhaṁ praśastam
Anyeshu yonir aśubham uditaṁ purāṇaiḥ

(M., lī, 359-360.)

There are other rules as well, e.g. where Āya, etc. are considered with regard to height in the Jāti class, and with regard to length in the other classes of buildings.

Again Āya, etc. are considered with regard to breadth :
Jāti-dvārodaye sarve chāyādi-saṁgrahāṁ bhavet
Chhandādāṁ haṁ tu sarveshāṁ tāre chāyādi-saṁgrahāṁ
Vṛiddhi-hāṁyādi-sarveshāṁ prāsādasyoktavad bhavet

(M., xxxix, 39-41.)

Vistāre chatur-ange vā shaṭ-śubhāyādi kārayet

(M., lv, 72.)
The formulas also vary on different occasions:

Tri-chatuḥ-pañcha-śat-vṛddhya chāśṭhā-hāniś cha yonayaḥ ।
Śat-saptāśṭaka-vṛddhyā tu dvādaśa kshapayet budhaḥ ।
Śesam āyam iti proktam saptāśṭa-naṇa-vardhanāt ।
Daśābhiḥ kshapayech chhesham evam vyayam udīritam ।
Ashṭa-nanda-daṣe vṛddhyā sapta-viṁśe kshayo bhavet ।
Śesam āyam iti proktam vṛddhāśṭa-nandanāḍhiḥkā ।
Saptaiṇa-chandrage śesam vāram evam udīritam ।
Tri-chatuṣṭa-pañcha-vṛddhyā tu kshapayet tu navāṁśakam ।

(M., l.v, 73–80.)

Etat tad eva sarṇyuktam ārmyāṇāṁ māṇa-kalpanam ।
Śat-saptāśṭa-vṛddhiḥ syād dvā-daśāntaṁ kshayaṁ nyayet ।
Śesam āyam ity-uktam saṁchitādi-yathā-kramam ।
Saptāśṭa-naṇa-vṛddhyā tu haret paniṭyā vyayam bhavet ।
Eka-dvi-traya-vṛddhyā tu kshapayet tv-āṣṭāḥ cha yonikam ।
Śat-saptāśṭa-vṛddhyā tu saṁ-वiṁśa-kshayo bhavet ।
Tach-chheshāṁ cāpi nakshatram gaṇayed aśvinī-kramāt ।
Shaṣṭha-nanda-vṛddhyā tu saptabhι kshapayet tataḥ ।
Śesam āyam ity-uktam arka-vārādi-vāra-yuk ।
Tribhīr vedaṁ tu vṛddhiḥ sāyāṁ nanda-hāni-navāṁśakam ।
Tithi-andenroṣṭhā-vṛddhiḥ syāt triṁśatā tu kshayo bhavet ।

(M., xxx, 177–187)

Daighye liṅgaṣyāyādi-shad-varga-suddhiṁ kuryāṁ sarvāntoktavat ।
Mānaliṅge chāṇya-svāyambhuvādi-manaṁ cha yuktaṁ thatā-\
yādīṁi sarvāṁ na kuryāt ।
Bandhāṣṭhā-naṇa-vasu-naṇa-yugena vṛddhyā ।
Chāṣṭharka-paṅkti-turasīr munibhīr nanda-hanyat ।
Yonayaṁ cha vṛddhir vyayaṁ cha tu varam arṇaṁ ।
Līṅgaikena kuryāṁ tu parārtha-liṅge ।

(M., l.ii, 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.ii, 350–356).

Cf. also:

Āyādi-shad-varga-(ḥ) surair (=surāṇāṁ) vimāne ।
Chāyādhīkaṁ kṣīṇa-vyayaṁ śubhaṁ syāt ।
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 Bimbamāna, the Mānasāra and the other works on architecture quote more dimensions than one. Thus for the length that an object is to be of, they instead of giving a single figure would quote, say, nine different measures. The Mānasāra in fact invariably gives nine different lengths, nine different breadths, and five heights concerning a building or image. Out of these different and varying measures which is to be selected would be determined by the application of the six formulas. Any of the different measures prescribed is open to be accepted only when it satisfies the tests of the 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) Bimbamāna (British Museum, MS. no. 558, 5292, vv. 10, 11-13)
Mānaṁ tu yoni-nakṣatra-saṁyuktam
Āyāmaṁśha-guṇite cha dvā-daśaṁśe' ti śeshatā
Nandāṁśe tu guṇite'pi dharmāṁśe'ti vyayaṁ bhavet
Yonir guṇibhīr guṇītau(-tā) chāṣṭāṁśe 'pi tathaiva cha
Rikhakam ashṭa-guṇītaṁ cha sapta-viṁśati-śeshataḥ
Vāraṁ nava-guṇītam cha saptāṁśe tu hṛitaṁ bhavet
Aṁśakaṁ chābdlhi-guṇite'pi nava-bhāga-hṛitaṁ matam

(3) Kānikāgama (xxxvi, 13-20, 169-172) :
Āyādi-saṁpad-arthaṁ tu vistāre chāyatau tathā
Utsedhe chaiva hastāṅgaṁ samyak saṁpūrṇatāṁ nayet
Vistārāt kevalāṁ vātha vāyāmād unnates tathā
Vistārayāma-saṁsargad āyādyam parigṛhyatām
Ashṭa-tri-tri-ashtabhīr hṛitvāṣṭha-manvarka-bhāir bhajet
Āyo vyayaš cha yoniḥ cha nakṣatraṁ śeshato bhavet
Trīṁśad āpnuma paryantarāṁ tithir vāgaṁ tu saptabhīḥ
'Āthavānya-prakāreṇa chāyādyam parigṛhyatām
Dvayor bhyāṁ dvayārdhasya vistāram dvayārdham nāhaṁ tu nāhaṁ II (16)
Ashta-nandāgni-vasubhir gaṇayen nanda-nanda-nāha I
Arka-dig-vasu-bhāḥ-sapta-navabhiś cha kramād bhajet II (17)
Āyādhyaṁ pūrva-vat proktam āyādhikaṁ śubha-pradam I
Yajamānasya yamārkshe nāṅukūlaṁ yaṁāḥ bhavet II (18)
Tathā parikṣhyā kartavyāṁ nāma nakṣatraṁ tu vā I
Parikṣhyā bahudhāṁ kuryāḥ ubhayaṁ vā parikṣhayaṁ II (19)
Sarvāṅkuḷyaṁ sarvatra vāṣṭu yasman na labhyate I
Tasmād gunādhikam grahaṁ alpa-doshāṁ yaṁāḥ bhavat II (20)
Eka-triṇa-saptāṁśe dvajaṁ svākharaṁ yasyaṁ II (21)

—and so on.

See also Kāmikāgama., Chap. L:
EVAM ādau parikṣhyaṁ parśādaṁ parikalpayet I
Etēśaṁ api sarveshāṁ āyādi-vidhir ucyate II (57)

Various rules are again given:
Vistāram dvi-guṇāṁ kṛṭivā vasubhir bhājite satī I
Śiśṭaṁ yonir iha proktā tad-abhāve tu śaudhakaṁ II (58)
Udaye vasubhīṁ-sapta-viniśadbhir bham iḥoditam I
Paridhau nanda-geuṇe satpa-bhur dvāram ucyate II (59)
Sakalaṁ tri-geuṇaṁ kṛṭivā trīṁśadbhir bhājitvā I
Tithi-udayaṁ vasubhir bhaktvā sūryāyas (-yais) tu śeshataḥ II (60)
Punar api udayaṁ nanda-vasubhir vyayaṁ ucyate I
Pādāḍhikāṁ tu yat śiṣṭaṁ tat sarvaṁ sakalaṁ bhavet II (61)
Pūrva-vad guṇitaṁ kṛṭivā bhāgaṁ (?) bhāraṁ samaṁ kṛṭivā I
Tenaiva vibhajed yalāḥbād adhikāṁ bhavet II (62)
Yugma-hastaiḥ svarodbhutaiḥ śīṁhīṁ yonir ucyate I
Athavāṁya-prakāreṇa āyādi-vidhir ucyate II (63)
Nāge śutrāṅgi-randhra-bhuvana-daśa-vasvābdhi-śiṣṭas tu I
Tat syād āyo na yonir vāsam vasa-hatam udubhir (?) bhaktvā I (64)
Śiṣṭaṁ tu ṛkshāṁ hatvā bhaktvāthā sūtraṁ bhuvanam I
Athā phalaṁ śiṣṭaṁ aṁśaṁ vasughaṁ triṁśad bhaktam II (65)
Tithiḥ syād graha-dina-tithi-yogādayo yonir-bhedāḥ I
Athavāṁya-prakāreṇa chayādin parikalpayet II (66)
Nāga-nanda-geuṇa-nāga-nanda-dīrṇ-bhānu-nāḍī-vasu-bhām munir vā I
Āyaṁ anyatra yonir-ṛkshakaṁ vāram aṁśaṁ-guṇa-kṣhayakramāt II (67)

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Application of the rules:
Idam liṅge cha sakale dvāre stambhādi ke matam (68)
Idam ayādikāṁ chāḍhama-maṇḍape śīṣṭa-maṇḍape (28)
Parīvārālaye tūṅga-harmye anyāsmin prakalpayet (69)
Evāṁ parīkṣhya bahudhā prāśadaṁ parikalpayet (69)

Kāmikāgama, LV, 28–30:
Mānaṁ labhdodayaṁ yat syāt bhaktvā mā trajectory viśeshataṁ
Parihṛtyāṅguli-chchhedyam ayādyam parikalpayet (28)
Ashṭa-nandāgnibhiṁ chaiva vasu-nandā cha chatushtāyair hi
Gūpadvāra-vidhi-mūrti-riksha-sapta-navāṁsakair hi (29)
Hṛtyaṁ ayāmaṁ chaiva sans tāras tu vārakaṁ
Aṁsakā chaivaśīṁs̐tas tu kalpanīyāṁ tu deśikaiṁ (30)

Ibid., xxxv, 21 (refers to six component parts of a building):
Adhishṭhānam cha pādam cha prastaram karṇam eva cha
Śikharāṁ stūpiṁ chaiva śālāṅgām iti kathyate (21)
These are called Shad-varga: cf. xlv, v. 3 (under Puṁśilīṇga), v. 15,
(under Drāviḍa), v. 10 (under Strilīṇga), and v. 11 (under Napūṁsaka).

(4) Laghu-śilpa-jiyotīśa (ed. Śivarāma, i. 3–5):
Ayo rāśiṁ cha nakshatraṁ vyayas tārāṁśakāṁ tathā (21)
Graha-maitri rāśi-maitri nādi-vedha-gaṇendavaṁ (11)
Ādhīpataṁ āra-lagne titthi-utpattis tathaiva cha (11)
Ādhīpataṁ varga-vairāṁ tathaiva yoni-vairakam (11)
Rīksha-vairāṁ sthitir nāso laṅkhaṁ-yeka-vaṁśatīṁ (11)
Kathitāṁ muni-śresṭhāṁ śilpa-bi(vi)dbhir gṛihādaṁ (11)

(5) Manushya-ājñānṛ-vidyā (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):
*Ascertain the length of the house, square it, multiply the sum by 8, and divide the product by 12, the remainder is the Ādāyam or profit (Āya). Again, take the square number and multiply it by 9, divide the product by 10, the remainder is the Selavu or loss (i.e., Vyaya). Again, take the square number and multiply it by 27, and divide the product by 100, the remainder is the age or durability of the house. Again, take the square number, multiply it by 8, and divide the product by 27, the remainder is the star (i.e. Riksha). Again, multiply the square number by 3, and divide the product by 8, the remainder is the Yoni. Multiply the square number by 9, and divide the product by 7, the remainder is the day (i.e. Vāra). Multiply the square number by 9, and divide the product by 4, the remainder is the caste. Multiply the square number by 4, and divide the product by 9, the remainder is the Aṁsam. 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), Sinhha, Noy, Pāmbu, Eli, Ani, Muśi; of these (Punai) (cat), Eli (rat), and Muśi (hare) are bad. The following are the Aṁsams: Arsam, Soram, Puttai, Satthi, Thanium, Rāsim, Kalbam, Varuththam, Rokam, and Subām. The following are the Sūtras: Bālan, Kumāran, Rājan, Kilavan, Marnan.'
and so on according to the rule. The Yonī is Garuḍa, the star Revati, the part of the lunar month the third day, the day of the week Thursday, the constellation Pisces, and the caste Vaiśya.'

Mr. V. K. R. Menon, M.Sc. (London), intended to give a more rational and scientific explanation of these formulas in a pamphlet 'Six Canons of Indian Architecture.' But his endeavour has more or less failed owing to too many assumptions. The 'Architectural Significance' can hardly be explained by a reference to Astrological importance: an unknown matter cannot be understood by referring to an equally unknown thing. 'Some at least of these formulae,' says Mr. Menon, 'have a very great architectural significance' and he 'hopes' to show that 'all of them can be explained in a simple manner with reference to Astrology.' 'When we realize,' continues Mr. Menon, 'that in the symbolic language of the Śilpa-sastra the newly-erected edifice represents not only a human being, but also a bridegroom, joined in holy wedlock to the plot of earth on which it is erected, we can sympathize with the strict injunctions to avoid the fifth (of life, death) at all costs, and to choose the second (youth) whenever possible. This picturesque identification of the structure with a human being must have given rise to the last five formulae of the Āyāda 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 Śāṅku in the Mānasāra) and emphatically says that 'this formula (on Yonī)—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 Yonī) of Āyādi Shād-varga' (p. 9). The Indian monuments face other than these four cardinal points also.
SHODASA-PRATIMA—The sixteen images, a group of sixteen deities.

Cf. Purato'sya shodasānāṁ vara-gaṇīkānāṁ dvi-bhūmikagrihāṇi āli-dvayena—'in front of the temple he erected two rows of double-storeyed houses for sixteen female attendants.'

(Chebrolu inscrip. of Jaya, v. 46, Ep. Ind., Vol. vi, pp. 40, 93.) (See under Raja-harmya.)

SHODASAŚ(-S)RA—A type of building which has sixteen-angular shape, one storey and one cupola.

(1) Brihat-sanhitā (LVI, 28, J. R. A. S., N. S., Vol. vi, p. 320, note 1; see under Prāsāda).
(2) Matsya-Purāṇa (Chap. cclxix, vv. 29, 53; see under Prāsāda).
(3) Bhavishya-Purāṇa (Chap. cxxx, v. 25; see under Prāsāda).

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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, 1, 2):
   Athātaḥ sampravakshyāmi sakalānāṁ tu lakṣaṇam 1
   Sarvāvaya-dṛṣṭvatvāt pratimā tv-īti chochyaśe 11
   Īśvarādi-chatur mūrttīḥ paṭhyate sakalāṁ tv-īti 11

SAKALIKARAṆA—The ceremony of making a joint offering of all things (with which a deity is worshipped), which generally consist of eight kinds of grains such as sesame, barley, rice, etc., sandal paste, clarified butter, sugar and honey, etc.

SATI-MAṆḌAPA—A kind of pavilion where perhaps certain ceremonies used to be performed in connexion with the obsolete practice of burning alive a devoted wife with her dead husband, the temple of the goddess Sati who was the wife of Śiva and a daughter of Daksha.

Arbhakānāṁ mukhālokaṁ maṇḍapam satī-maṇḍapam 1

(M., xxxiv, 41.)

SATYA-KĀNTA—A class of eight-storeyed buildings.

(M., xlvi, 43–45; see under Prāsāda.)

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SATRA(-TTRA) (cf. CHHATRA, CHHATRI)—An alms-house, the modern dharma-sālā, a rest-house, a residence.


(5) Chitrais satrālyair yyasya prīthivyāṁ prathitha-yaśasau

Bubhukshu-bhikshu-saṁghāta-prabhūta-priti-hetubhiḥ


(6) A feeding establishment :

Deva-bhogārthaṁ cha deva-kulebhyah khāṇḍa-sphutitādi-nimittāṁ

(Cambay plates of Govinda IV, line 48, Ep. Ind., Vol. vii, pp. 40-45.)

(7) Bilvapadrake parikalpita-sattra-bhoktrīnāṁ yathā-prāpta-brāhmaṇādi-janānāṁ trimśataḥ pratyaham 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) Khāṇḍa-shpuṭa-vava-kṛityopili-prapūjādi-sattra-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) Drākshārāme pāvane puṇya-bhājā puṇya-kṣetre Pīṭhapuryāṁ

cha yena

Bhoktuṁ prityā prayaham brāhmaṇānāṁ ākalpāṁttāṁ alpitaṁ

sattra-yugmam

‘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 inscrp. no. vi, Ind. Ant., Vol. iv, p. 329, c. 1, line 3 f., and footnote.)

(13) Sa prāsādām achīkarad divishadāṁ Kedāra-devasya cha khyā-tasyottara-mānasasya khananāṁ sattraṁ tathā chākhshaye!

'He caused to be built a temple of the inhabitants of heaven called ... and of the god Kedāra; he likewise had the famous Uttara-mānasa (tank) dug, and (established) a hall of charity, to last for ever.'—(Gaya inscrp. of Yakshapala, v. 12, Ind. Ant., Vol. xvi, pp. 65, 66.)

(14) 'A grant of land for a satra for feeding twelve Brāhmans in front of the matha on the bank of the Tungabhadrā.'—(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 Birudasarvvañja-gaṭa and other tanks; and to provide a satra for food for the students in the matha 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) Drākṣhārāme pāvane puṇya-bhājā puṇya-kshetre Pīṭhapuṛyyāṁ cha yena ... kalpitāṁ sattra-yugam (cf. no. 10 above).

'At the pure Drākṣhārāma and at Pīṭhapuri, a place of sanctity, he established two sattras.'—(Chellur Grant of Vira-Choladeva, lines 97-98, Ind. Ant., Vol. xix, pp. 432, 436.)

ŚATTAṄGA (same as ŚATĀṄGA)—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

(Garuda-Purāṇa, Chap. xlvi, v. 14.)

SATRĀVĀSA-MATHA—A monastery, a free rest-house. Chatushkoṇe tapasvināṁ satrāvāsa-maṭham bhavet

(M., xxxii, 89.)

SADANA—A temple, a seat, a sacrificial hall, a house, a mansion, a palace, the abode of the god of death (Yama).

(1) A temple (Dabhoi inscrip. v. iii, Ep. Ind., Vol. i, p. 31).
(3) Sadanāṁ atula-nāthasyoddhītaṁ yena jīrṇaṁ! ‘By whom the (old) temple of Atulā-nātha was repaired.’ (An Abu inscrip. of the reign of Bhimadeva II, v. 10, Ind. Ant., Vol. xi, pp. 221, 222.)
(4) Sārasvataṁ krīḍā-ketanam etad atra vidadhe! Sārasvataṁ 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.

(Sat. Brā., x, 4, 2, 9.)

SADĀŚIVA—A class of four-storeyed buildings.

(M., xxii, 25–33; see under Prāśada.)

SADMAN—A temple, a seat, an altar, an abode, a dwelling, a house.

Chakre nava-niṣṭa-vaśīle sadmanī Śūlapāneḥ—‘built a new solid large temple of Śūla-pāṇi.’
Śambhoḥ sadamanī 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-sāḷānu-sandhiś cha dvi-sāḷā chaika-sandhikam! Tri-sāḷā cha dvi-sandhiḥ syāch chatuḥ-sandhis chatur-mukham! Shaṭ-sandhiḥ sapta-sāḷā cha bahu-sandhiḥ(r) daśālayam!

(M., xxxv, 73–74.)
SANDHI-KARMAN—The joinery, the framing or joining of wood for the internal and external finishings of houses; thus the covering and lining of rough walls, the covering of rough timbers, the manufacture of doors, shutters, sashes, stairs, and the like, are classed under the head of joinery.

(See Gwilt, Encycl. of Arch., p. 1214.)

Mānasāra (Chap. xvii, 2–225), named Sandhi-karman:
The definition:

Harmyāṇāṁ dāru-saṁyogāṁ sandhi-karma (m)udiritam I (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, Vēnu-parvan with five pieces, Pūga-parvan with six pieces, Deva with seven pieces, Parvan with eight pieces, and Daṇḍa with more than eight pieces of wood and other materials (line 18 f.).

Forms of the joinery are described under the titles Nandyāvarta and Svastika (lines 59–60), etc., see details (lines 18–58, 61–225).

SANDHI-BANDHA—A bond of union, a material that makes two bodies stick together, cement, mortar.

Sarhsthapyāpi na tasya tushṭir abhavad, yāvad Bhavāṇī-griham suśīlṣṭā-mala-sandhi-bandha-ghanṭitam ghanṭā-ninādojjvalam I

'Not satisfied with the erection (of this image only, the pious man) caused to be built a shrine of Bhavāṇī, 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 rājñaṁ āvāsa-jogyaklam I

(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 Vidyāsaśagara, p. 359; see details under TĀLA.)

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SAPTA-BHŪMI-(KA) (see SAPTA-TALA)—The seventh storey, seven-storeyed buildings.

Rāja-kanyām . . . sapta-bhūmika-prāśāda-prānta-gatām ।
(Pañchatantra, ed. Bombay, i, p. 38.)

SAPTA-SĀLĀ—A seven-fold wall.

Madhya-sātraṁ tu vāme tu harmya-dvāraṁ prakalpayet ।
Tad-bahiḥ parīt-deśe sapta-sālāṁ prakalpayet ।
Narāvāsārtha-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; Tatt. Sam., iii, 4, 8, 6; Tatt. Brā., 1, 1, 10, 3; Chhānd-Upanishad, vii, 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-maṇḍapaṁ chaiva sabhā-sālā-prapāṁ tathā ।
(A) raṅgam iti chaitāni harmyam uktam purātanaṁ ।
(M., iii, 7–8.)

Sikhare chāvrite’pare sabhā-maṇḍapa-gopure ।
(M., xviii, 200.)

A public hall:

Maṇḍapaṁ sabhāṁ väpi grāma-yogyāṁ yathā-diśi ।
Nagare cha yathākāraṁ dvi-guṇātyarthakāyatam ।
(M., xxxiv, 562–563.)

Bhūdhare chāsare vapi sabhā-sthānam prakalpayet ।
(M., viii, 34.)

(2) A council chamber:

Tato vichintya manasa loka-nāthaḥ Prajāpatiḥ ।
Chodayamāsa tvaṁ krīḍaḥ sabhā vai kriyātam iti ।
Yadi tvaṁ kartukāmo’si priyaṁ śilpa-vatāṁ vara ।
Dharmma-rājasya daiteya yādṛśīṁ iha manyase ।
Yāṁ kṛitāṁ nānuksambhūtāṁ mānavāḥ prekṣyādhiṣṭhitāḥ ।
Manushya-loke sakale tādṛśīṁ kuru vai sabhām ॥
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Yatra divyān abhiprayān paśyema hi kṛitāms tvayā
Āsuraṁ mānushāṁ chaiva sabhāṁ tāṁ kuru vai Maya
Pratigṛhiḥa tu tad vākyām saṁprahṛśto Mayas tadā
Vimāna-pratimāṁ chakre Pāṇḍavasya sabhāṁ sabbāṁ

The penultimate verse is explained by the commentator Nilakantha:

Asuras manushan ity upalakshaṁ deva-gāmḥdarvādīnāṁ apy abhiprayān lepa-chitre lekhya-chitre cha chaturdaśa-bhuvaṇāṁ tarastha-tat-taj-jātiya-svābhāvika-nānā-vidha-lilā-pradarśanena manovṛttīṁ paśyema yad-darśanena brahmāṇḍāṁtara-vartisarvāṁ vastu-jātāṁ drīṣṭa-prāyaṁ bhavatīty arthaḥ

(Mahābhārata, Sabhā-parvan, Chap. i, vv. 9–13.)

See also the description of the Indra-sabhā (ibid., Chap. vii), Yama-sabhā (Chap. viii), Varuṇa-sabhā (Chap. ix), Kubera-sabhā (Chap. x), and Brahma-sabhā (Chap. xi).

Sabhā... divyā hema-mayaiḥ uchchāh prāsaṭdair upāsobhiṭā

(Ibid., ii, 10, 3.)

(3) Chatur-bhāga-dvi-bhāgena prīṣṭhāvāsa-sabhāṁ nayet
Agra kūṭa-drayor madhya śālāḥ prīṣṭh-a-sabhā-yathā
Prīṣṭhāvāsa-sabhā tad-vad anyat sarvāṁ adhaś-tale

(Kāmikāgama, xxxv, 73; 74, 76.)

Definition:

Mūla-kūṭa -saṃyuktā vāṇa-kūṭa -saṃanvita
Kachchha (=keśa)-gṛiha-saṃākukta sabheti parīkṛitīta

(Ibid., xxxv, 4, 95.)

Brahma-sthāne sabhādīni kalpayed vidhinā budhaḥ

(Ibid., xxviii, 15.)

(4) ‘Mārtaṇḍa-varmā, the king of Kerala, desirous of extensive prosperity, fame and long life, built the sabhā of Śambhu (Śiva) a Suchindram.’

Sthāne māṇi-śuchindre samakuruta sabhāṁ Kerala-kśmā-patīndraḥ —
(Inschr. in the Pagodas of Tirukkurungudi, in Tinnevelly, and of Suchindram in South Travancore, Ind. Ant., Vol. ii, p. 361, c. 2 ; v. 1, p. 362, para 1.)

(5) ‘The word (Sabhā) denotes also (i.e. other than a regular assembly or meeting) a ‘hall’ or a ‘house.’ Dr. Bhandarkar.—(Ind. Ant., Vol. xii, p. 145, c. 2, line 9 f.)

(6) Śrī-rāmga-kāṇchana-sabhā yathā-puram abhāsāyat
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SARVATO-BHADRA

SABHĀ-MĀLIKĀ—A class of buildings.

(Kāmikāgama, xl v; see under Mālikā.)

SAMA (see SAMUDGA) A type of rectangular building.

(Agni-Purāṇa, Chap. xiv, vv. 16–17; see under Prāśāda.)

SAMA-BHĀNGA (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. Vrīṭṭaḥ Samudga-nāma


(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., xxiii, 76, etc.).

See Padma and compare the lists of mouldings under Upāpiṭha and Adhīṣṭhāna.

A class of six-storeyed buildings (M., xxiv, 47; see under Prāśāda).

SARVA-KALYĀṆA—A class of buildings.

(Kāmikāgama, xl v, 42–49; see under Mālikā.)

SARVA-KĀMIKA (see UTSEDHA)—Also called 'dhanada', a height which is \( \frac{13}{4} \) 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) Apratishiddhalindam samantato vastu sarvato-bhadram
Nripa-vibudha-samuhannam karyaam dvaraais 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, 35, 48, 53; see under Prāśāda).

(3) Bhavishya-Purāṇa (Chap. cxxx, v. 34; see under Prāśāda).

A type of quadrangular building:

(4) Agni-Purāṇa (Chap. civ, vv. 14–15; see under Prāśāda).

(5) Garuḍa-Purāṇa (Chap. xlvi, vv. 24–25; see under Prāśāda).

(6) Sarvato-bhadram ashtāṣyam—the Sarvato-bhadra house (śāla) 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 manḍapa or pavilions (M., xxxiv, 555).

A type of śāla or mansion (M., xxxv, 4).

A class of windows (M., xxxiii, 583).

A kind of phallus (M., li, 114).

(8) Sarvato-bhadra-devālaya—’according to Varāhamihira (Brihat-samhita, lvi, 27) it means a temple with four doors and many spires, i.e., such a one which looks equally pleasing from all sides.’—Ep. Ind., Vol. i, p. 382, note 50.)

(9) Sarvato-bhadra-chatur-mukha ratna-traya-rūpa-tri-bhuvana-tilaka-Jina-chaityālaya vanu

‘The Tribhuvana Jina chaityālaya temple . . . (which is) auspicious on every side, has four faces (and) is the embodiment of the three jewels (of the Jainas).’—(Karkala inscrip. of Bhairava II, line 17, Ep. Ind., Vol. vii, pp. 132, 135.)

(10) Nayana-mano-harah Sarvato-bhadra

‘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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(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-LIṆGA—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.)

SAMKĪRNA—A type of building, houses built with a certain number of materials, a joinery.

Buildings made of more than two materials (M., xviii, 139, etc., see under VIMĀNA and PRĀŚĀDA).

A class of buildings (Kānikāgama, xlv, 62; see under MĀLĪKĀ).

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 paṁcha-bhāgaṁ tu saṁgraham ī  

For its synonyms see M., xvi, 51–52.

SAMGRAHANA—A fortress to defend a group of ten villages.

Daśa-grāmi-saṁgrahaṇaṁ saṁgrahaṇaṁ sthāpayet ī  

(Kauṭīliya-Artha-sāstra, Chap. xxii, p. 46.)

SAMGHĀRĀMA (see VIHĀRA)—Originally the assembly place of the Saṅgha or Buddhist monks, later in the time of the Nālandā University, a college comprising lecture halls, students’ hostel and chapel, while the vihāra or original monastery implied the residential quarters of the monks or professors, residences of monks or hermits, the monastery.

(Vide Taxila plate of Patika, line 3, Ep. Ind., Vol. iv, pp. 55, 56.

SAMCHĀRA—An entrance, a door, a gate, an outlet, a military post, a tower or circuit on the top of the surrounding wall of a village or town.  

(M., x, 109, etc.)
SAMCHITA—A class of buildings in which the breadth is the unit of measurement, the temples in which the idol is in the sitting posture.

(M., xix, 7-11; xxx, 103-174; see under APASAMCHITA.)
Pratyekāṁ tri-vidhaṁ proktāṁ saṁchitāṁ chāpy-asāṁchitāṁ
Upa-sāṁchitāṁ ity-evam . . . .

(Kāmikāgama, xliv, 6-7.)

SAMPURNA—A class of buildings.

(Kāmikāgama, xliv, 29-30; see under MĀLIKA.)

SAMVIDDHA—A fortified city.

(M., x, 41; see under NAGARA.)

Cf. Visiting 'the gramas, nagaras, khetas, kharvaṭas, maḍambras, pattanas, dṛṇamukhas and saṁbāhanas—the cities of the elephants at the cardinal points.'—(Ep. Carnat., Vol. vii, Shikarpur Taluq, no. 118; Transl., p. 86, last para., line 14.)

SAMSAD—An assembly hall (built within a wedding pavilion).

Cf. Ratha-rathi-yutā hy āsan kṛitrīmā hy akṛitopamāḥ
Sarvēśāṁ mohanārthāya tathā cha sarīśadaḥ kṛītāḥ

(Skanda-Purāṇa, Māheśvara-khaṇḍa-prathma, Chap. xxiv, v. 13.)

SAMSTHĀNA—The arrangement, laying-out, plans of buildings and other objects.

(1) Tri-koṇaṁ vṛttam ardhendum ashta-koṇaṁ dvīr-ashtakam
Chatush-koṇam tu kartavyam saṁsthaṇaṁ maṇḍapasya tu
The plan of a maṇḍapa should be made triangular, quadrangular, octagonal, sixteen-angular, half moon-shaped, and circular.

(Matsya-Purāṇa, Chap. cclxx, vv. 15-16.)

(2) Tri-koṇaṁ padmam arddhendum chatush-koṇaṁ dvīr-ashtakam
Yatra tatra vidhātavyam saṁsthaṇaṁ maṇḍapasya tu

(Garuda-Purāṇa, Chap. xlvi, vv. 32-33.)

SĀRA—A class of buildings.

(Kāmikāgama, xliv, 60; see under MĀLIKA.)

SĀLA(-LĀ)—A wall, a rampart, an apartment, a house.

(1) Udyānāmṛa-vanopetāṁ mahatīṁ sāla-mekhalāṁ
Commentary: sālaḥ prākāraḥ (enclosure wall), sālā-vanaṁ vā

(Rāmāyaṇa, i, 5-12.)
SIDDHARTHA

(2) Antare śesha-bhāgāṁ tu hitvā madhye tu sālakam
Sāla-gopurayos tuṅgastv-adhiṅkāś chāpi mūlataḥ
Agrato’lindakopetam aṭṭālaṁ sālakāntare
(Kānikāgama, xxxv, 112A, 124, 126.)

(3) Sālāntaṁ vedikordhe tu yuddhārtham kalpayet sudhīṁ
See also M., xxxi, 36, 37 (paṇch-a-sālā), 39 (Jāti-sālā), 40, 41, 44, 48, 52, etc.
Sāla(-ā)-janma-samam chaiva dhāmna-janma-samam tu vā
Sālāṅgādhīkaṁ hīṁ amat chech chorair arthāṁ vinaśyate
(M., ix, 364.)

(4) Kanakojvala-sāla-raśmi-jālaiḥ parikhāṁbhū . . . prati-bhimbitaiḥ
‘Through the mass of the rays which issue from its golden walls and
which are reflected in the water of its (Vijayanagara’s) moat.’—(Vijaya-
agara inscr. of Devaraja II, lines 7–8, H. S. I. I., Vol. i, no. 153, pp. 162, 164.)

(5) Antararaṁ sadma-sālām—‘the inner wall of the shrine.’—(Ranganatha
inscr. of Sundara-pandya, v. 22, Ep. Ind., Vol. iii, pp. 13, 16.)

(6) Sphatika-sālā-nibharh babandha—‘like a wall of crystal.’—(Two
Vol. vii, pp. 124, 125.)

(7) Durllamgha-dushkara-vibheda-viśāla-sālā-durggāḍha-dustara-brīhat-
parikāḥ-paritāṁ
‘The city of Kāṇchī) whose large rampart was insurmountable and
hard to be breached (and) which was surrounded by a great moat,
unfathomable and hard to be crossed.’—(Gadval Plates of Vikramāditya I,
v. 6, line 21, Ep. Ind., Vol. x, pp. 103, 105.)

(7) Śrīmān esho’rkka-kīrttir nāripa iv a vila sat sāla-sopānakāḍyaiḥ
‘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
Prāsāda).
Semi-divine beings, their images are described (M., lv, 88 f.).

SIDDHĀRTHA—A type of building furnished with two halls.
Siddhārtham apara-yāmye yama-sūryaṁ paschimottare śāleṁ
‘A house with only a western and southern hall is termed Siddhārtha.’
(Bṛhat-saṁhīta, lxxi, 39, J. R. A. S., N. S., Vol. vi, p. 286.)
SINDHUKA—A class of buildings.

(Kāmikāgama, XLV, 23–28; see under MĀLIKA.)

SI ŚI (ŚI) LĀ-VAṬA—A stone mason.

'Sūdradhāra-Āsala barindhitā tathā silāvaṭa-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 MANḌAPA).

Simha is the name of a kind of one-storeyed building which is dudecagonal in plan, covered by lions (?) simhākrānta) and eight cubits wide:

(2) See quotation of the commentary from Kāśyapa, which is more explicit.

Śimhaḥ śimhaḥ samākrāntaḥ koṇair dvā-daśābhīr yutaḥ! Vishkambhād ashaṭa-hastaḥ syād ekā tasya cha bhūmikā!

(3) Matsya-Purāṇa (Chap. cclxix, vv. 29, 36, 40, 49, 53; see under PRĀṢĀDA).

(4) Bhavishya-Purāṇa (Chap. cxxx, v. 35; see under PRĀṢĀDA).
A kind of oval building:

(5) Garuḍa-Purāṇa (Chap. XLVII, v. 29–30; see under PRĀṢĀDA).
(6) The lion, a riding animal of gods.

Devānām vāhanaṁ śimham (M., lxiii, 1), the sculptural description of his image (ibid., 2–46).

SIMHĀSANA (cf. ĀSANA)—A throne or seat, marked with a lion.

(1) Śimha-mudrita-manoharāsanam!
Kesari-lāṅchhitam tv-atha manoḥarāsanam! (M., XLV, 204, 206.)

Mānasāra (Chap. XLV, 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 Maṅgala throne for the Maṅgala-coronation, the Vīra throne for the Vīra-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., xliv, 166, etc.)

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Concerning deities, the Nityārchna throne is used for daily worship, Viśesha-throne on some special occasions; the Nityotsava-throne, and the Viśeshotsava-throne are used for ordinary and special festivals respectively (lines 9-11).

But the thrones for both deities and kings, for all purposes, are divided into ten kinds (see below). An account of the general plan as well as of the measurement of the various parts of them is given in detail (lines 17-213). They are technically called—Padmāsana, Padma-keśara, Padma-bhadra, Śrī-bhadra, Śrī-visāla, 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 Vishnu (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-visāla is fit for the kings Pārshnīka and Narendra (171); the Śrī-bandha is for the kings Pārshnīka and Pātṭa-dhara (line 174); the Śrī-mukha for the king Maṇḍaleśa (line 177); the Bhadrāsana for the king Paṭṭa-bhāj (line 179); the Padma-bandha for the king Prāhāraka (line 182); and the Pāda-bandha throne is fit for the king Astra-grāha (line 190).

The lion-legs are, however, not attached to the throne of Astra-grāha (line 191). Thrones of all other petty kings of the Vaiśya and the Śūdra castes are stated to be furnished with pedestals instead, and are made four-cornered square (lines 192-193). But thrones of all other kings are marked with lions and furnished with six legs (line 196). These thrones are stated to be made facing the east (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:

Evarī cha vividhānih proktāṁ yan mānoramya(m) mānayet ā (200)

(2) "This is the mighty lion-throne (Simhāsana) on which sat the glorious powerful king, in whose arm is strength, the Lord Emperor Kāliṅga Niśānka Kāṇkeśvara."

Simhāsanāya—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.

(Inscr. 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 simhâsana 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: Āsandî (large couches, Chullavagga, vi, 14, i; 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), piṭhikā (cushioned chair), same on a pedestal (etaka-padaka-piṭham), same with many legs (Āmalaka-vanṭika-piṭham), cane-bottomed chair (kochhom), leaning board (phalakam).

SUCA(-KHA)-NASIKA—A small room in front of the idol in a temple.

(1) 'The great minister Kampaṇḍa for the repair of the roof stones in the Sukanaśīke (a small room in front of the idol) of the god Chenna-keśava set up four pillars with capitals and repaired them.'—(Ep. Carnat., Vol. v, Part i, Belur Taluq, no. 52; Transl., p. 55, note 1; Roman Text, p. 126.)

(2) 'It (Malleśvara temple at Hulikal) faces north and consists of a garbha-griha, an open sukhanāsi, a navaraṇa, and a porch. The garbha-griha, sukhanāsi, and porch are all of the same dimensions, being about 44 feet square, while the navaraṇa 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 viyuktāṁ Sukshetram vṛddhidam vāstu !
An edifice ‘without an eastern hall is named Sukshetra and brings prosperity.’—(Bṛihat-saṁhitā, lxxv, 37; see J. R. A. S., N. S., Vol. vi, p. 286.)

SUKHĂNGA—A type of pavilion, a rest-house.
A kind of pavilion used as a rest-house:

Sukhāṅgākhyam iti proktam satra-yogyaṁ tu maṇḍapam !

(M., xxxiv, 272; see under Maṇḍapa.)
HINDU ARCHITECTURE

SUBHŪSHANA

SUKHĀLAYA—A pleasure-house, a type of storeyed buildings.
   A class of three-storeyed buildings (M., xx1, 22-30; see under PRĀŚĀDA).

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 Mānasārī under ĀBHĀSA.

SUNDARA—A beautiful object, a type of storeyed buildings.
   A class of six-storeyed buildings. (M., xxiv, 15; see under PRĀŚĀDA.)

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 PRĀŚĀDA).
   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.)

SUBHŪSHANA—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.
   Subhūshānākhyam viprānāṃ yogyāṃ puṁsavanārthakam
   (M., xxxiv, 354; see under MANḌAPA.)
SUMAÑGALI

A kind of ornament.

An ornament for the images of female deities.—(M., liv, 49, 95; see under BHUSHANA.)

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-pañcha-bhāgena nishkāsas tasya chochyate
Kārayet sushiram tad-vat prākārasya tri-bhāgataḥ

(Matsya-Purāṇa, Chap. cclxix, v. 24.)

(2) Sushiram bhāga-vistirnaṁ bhittayed bhāg-vistarāt

(Agni-Purāṇa, Chap. civ, v. 3.)

(3) Dvāra-vat pīṭha-madhye tu śeshaṁ sushirakaṁ bhavet

(Garuda-Purāṇa, 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-VINYĀSA.)

SŪ(-SU)-(T)ĀLAYA—An enclosure, a cloister, a covered arcade forming part of a monastic or collegiate establishment, an encloséd 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-Gāṅa-Rajcin Suttāle karaviyale (no. 75, Roman text, p. 62).

(2) Śrī-Gāṅa-Rāja Suttālayavam māḍisidam (no. 76, Roman text, p. 62).

(3) Suttālayada bhittiyā māḍisi—'had the wall round the cloisters and the twenty-four Tirthaṅkaras made' (no. 78, line 1).

(4) Gommatā devara Suttālayadolu (no. 86, line 1).

(5) Gāṅavāḍiya 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.)
HINDU ARCHITECTURE

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 Tirthaṅkara.'—(Fergusson, Ind. and East. Arch., p. 269, last para., photo no. 149, p. 270.)

SŪTRA-GRĀHIN (see under STHAPATI)—The draftsman, an architect.

SŪTRA-DHĀRA (see under STHAPATI)—A carpenter, an architect.

SŪTRA-DHĀRIN (see under STHAPATI)—The thread-holder, the manager, an architect.

SŪTRA-PAṬTI (see Paṭṭa and Paṭṭikā)—A part of a door.

Dvāra-tāre chatush-pañcha-shat-saptāśṭa vibhājite
Ekāṁśaṁ sūtra-paṭṭiḥ syāt samaṁ vā bahalam bhavet

(Vāstu-vidyā, 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) Karna-kilaya-sambandho'nugrihaṁ setuḥ—'the fastening of the roof of a house to the transverse beam by means of iron bolts is called setu.'—(Kautiliya-Artha-śāstra, Chap. lxv, p. 166, para. 1.)

(2) Mathā vedādīnāṁ dvija-pura-vihaṛāḥ prati-diśaṁ virājante satryāny api cha paritās setu-nivabḥāḥ


(3) Sa khalu Bhāgirathī-patha-pravarttamaṇa-nāṇā-vidhā-nauvāṭa-sampādita-setu-vandha-nihita-saila-sikhara-sreṇī-vibhramāt

'From the illustrious camp of victory at Śrī-Mudgagiri, where the bridge, which is produced by the wall of boats of various kinds proceeding on the path of the Bhāgirathī, surpasses the beauty of a chain of mountain tops.'

Dr. Hultsch seems to think that 'the broad line of boats floating on the river resembled the famous bridge of Rāma.'

Dr. Rājendralal Mitra, however, concludes from this passage, that 'Nārāyaṇapāla had made a bridge of boats across the Ganges.'

(Bhagalpur Plates of Nārāyaṇapāla, lines 24–25, Ind. Ant., Vol. xv, pp. 306, 308–9, and note 29.)
SENĀ-MUKHA—A division of an army, a mound in front of the gate of a city, a prosperous royal city (see under NAGARA).

(1) Nānā-janaís cha saṃpūrṇaṁ bhūpa-harmyeṇa saṃyutam
Bahu-raksha-samopetam eva senā-mukhaṁ bhavet

(M., x, 70–71.)

(2) Rāja-veśmā-saṃyuktāṁ sarva-jāti-samanvitam
Guhyā-pradesa-saṃyuktāṁ senā-mukham ihochyate

(Kāmiñāgama, xx, 12.)

SE(-ŚI)LA-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-bhadraṁ pārśve sopāna-saṃyutam (93)
Pārśvayor dvāra-deśe tu mukha-sopānam eva vā (94)
Guhyānta-dvāra-deśe tu vāme sopāna-saṃyutam (97)
Pramukhe mukha-sopānam kuryaṁ chhilpa-vit-tamaṁ (102)
Prapāṅge pramukhe bhadre sopānaṁ pūrva-pārśvavoh (105)
Pārśvavoh prishṭha-deśe tu tat-pūrve paksha-pārśvavoh (100)
Yatra deśe tu sopānam tatra dosho na vidyate (101)
Alinda-yuktāṁ tad-dvāre vāme sopāna-saṃyutam (113)
Vinālinda-pradesē tu pramukhe sopānam eva cha (114)

Their situation in other places:

Gopurāṇaṁ tu tat-pārśve sopānaṁ lakṣhaṇānvitam (117)
Adri-deśe samārohya yatra tatraiva kārayet (118)
Vāpi-kūpa-taṭāke vā paritaḥ sopāna-saṃyutam (119)
Chatur-ḍikṣu chatuṣṭaḥ-koṇe chāntarāle'thavā punaḥ (120)
Evam eva yathā-deśe bhadra-sopānaṁ eva vā (121)

Their plan:

Trayo-viṃśach chhatāntaṁ syād devānaṁ iti kathyate (141)
Paṭṭādri-mārga-paryaṇtaṁ tiryak chordhordhua-choktavat (142)
HINDU ARCHITECTURE

MANUSHÄNAH TUS SOPÀNAM PAṬTIKÄ-YUGMA-SAAMYUTAM I (143)
SOPÀNA-PÄRŚVAYOR DEŠE HASTI-HASTA-VIBHÜŠITAM I (155)
HASTA-MÜLA-VIŠÅLE TUS CHOKTÄNGULIṆA NA MÄNAYET I (156)
MÜLENA TAT (MÜLE CHÄGRA)-TRI-BHÄGAIKÄM HASTÄGRÄNTÄM KSHAYÄM
KRAMÄT I (157)
HASTI-HASTA-VAD ÄKÄRAH RÄGA-YUKTAH MANOHARAM I (150)
TRI-CHATUSH-PÄNCHA-VAKTRÄM VÄ MÜLENA SIHMÄNAHNAIR YUTAM I (159)
AGRÄDHO-DHÄRAPÄṬṬÄM SYÄT PAṬTIKÄ CHOKTA-MÄNAKÄM I (160)
ÄDHÄRA (AGRAĐÄRA)ÄM PÄLIKÄÄRAM PAṬTIKÄ VEDÄKÄRITÄH I (161)
ADRI-SOPÄNA-PÄRŚVE TUS NA KURYÄT PÄRŚVAYO'NGHRITAM I (163)
ADRI-SOPÄNA-DEŠE TUS DIRGHA-MÄNAH YATHESHTÄKAM I (136)
SARVÄLÄKÄRÄ-SAṀYUKTAH SOPÄNAH LAKSHAṆÄNVIṬAM 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 chalāṁ chaiva dvidhā sopānam īrītam I (90)
Śilābhīś cheshtākair vāpi dārubhīś sachalaṁ matam I (91)
Sarvaiś chaivāchalaṁ proktāṁ kshudra-sopāna-saṁyutām I (92)

THE ACCOUNT GIVEN ABOVE IS THAT OF THE STATIONARY STEPS, THAT OF THE MOVABLE (MOVING) STEPS IS ALSO GIVEN:
Achalaṁ cheti proktāṁ chalāṁ sthāpyaṁ yatheshtākam I (124)
Tri-chatush-pāncha-śaṅ-mātraṁ chalaṁ sopāna-pādake I (144)
Tad-gahanāṁ cha viśāle tu samaṁ vā pādam ādikām I (145)
Ardhādhikāṁ tu pādana-dvi-гуṇaṁ tri-γuṇāṁ tataḥ I (146)
Daṇḍa-dvaya-saṁāyuktāṁ chitra (CHHIDRA)-yuktaṁ tu paṭṭikā I (147)
Eka-dvi-try-aṅgulaṁ vāpi paṭṭikā-ghanam eva cha I (148)
Dvi-tri-veda-śaṅ-aṅgulaṁ saṅ-saṅtantukām eva vā I (149)
Aṣṭa-nanda-dāṣa-aṅgulaṁ paṭṭikā-vistṛtaṁ bhavet I (150)
Evaṁ tu chala-sopānaṁ achalaṁ tät pravakṣhyate I (151)

(2) Vishkambha-chatur-asram atṭālakam utsedha-saṁāvakshepa-sopānaṁ kārayet I
Ishtākāvabandha-pārśvaṁ vāmataḥ pradakshiṇa-sopānaṁ guḍha-bhittī-śopānaṁ itarataḥ I
(Kauṭiliya-Artha-śstra, Chap. xxiv, pp. 52, 53.)

(3) SOPĀNAṁ CHA YATHÄ-YUKTYÄ HASTI-HASTAṁ TATHAIVA CHA I
(Suprabhedāgama, xxxi, 114.)

Ibid, LV:
Tale tale tu sopānam ārohärthāṁ prakalpayet I (167)
Compare Saṅkha-sopāna (v. 170), hasti-sopāna and lāja-sopāna (v. 174), pradakshiṇa-sopāna (v. 176).

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The general plan:

Sopānāṁ pārśvāyor agre tan-mūlasya prayojayet
Tan-mūlaṁ syād adhishṭhānam pāda-prastāra-varga-yuk (177)
Aśva-pādopari sthitvārohaṁ daksināṅghṛīṁ
Idrig-lakṣhaṇa-saṁyuktaṁ sopānāṁ saṁpadāspadam (178)

(4) Mahābhārata, i, 185, 20:
Prāṣādaṁi sukṛitochchhṛāyaiṁ.. .
Sukṛārohaṇa-sopānaiṁ mahāsana-parichchhadaiṁ (178)

(5) Flights of steps (Vanapalli Plates of Anna-vema, v. 10, Ep. Ind., Vol. iii, pp. 61, 59.)

(6) Meru-maṁḍara-kailaśaṁ āruṇurkshur mahāmatīṁ
Sopāna-paṁktiṁ Śri-saile vyanod vema-bhu-patīṁ
‘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 Śri-saile.’—(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, Sitā-kūndā, Chittagong, Bengal.

(7) Pātāla-gaṅga-taṭe śri-saile . . . sopāna viṭhim śubhāṁ—‘a beautiful flight of steps in the bank of the Pātāla-gaṅgā at the fort of the Śrī-saile hill.’—(Tottaramudi Plates of Kataya-vema, v. 8, Ep. Ind., Vol. iv, p. 322.)

(8) Śrī-sailegrāt prabhavati pathi prāpta-pātāla-gaṅge
Sopānāṁi pramatha-paṁdavīṁ āruṇurkshuś chakāra (11)
‘Constructed the flight of steps from Pātālagāṅgā to the summit of the Śrī-saile as if to climb up to the abode of Śiva.’—(Inscrip. 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-manḍapa in the temple of Vaṁḍuvarāpati-Emberuman at Manimāṅgalam . . .’
(Inscrip. of Rajaraja III, no. 39, H. S. I. I., Vol. iii, p. 86.)

(10) Śrī-Vāgmati-jalāvatāra-sopānārāma-ghaṇṭa-dharmma-śālā-pratishṭhā-karmma samāpayan i
Sopānāliṁ iyaṁ vidagdha-rachanā-suśilisha-chitropalā ramyā váyu-sutādhiśā-viṁita-proddāma-viṁnāvaliṁ
Sampādyaṅhika-sakta-loka-viṁita-svechchhāvākāsa-sthālā snānadhyāna-hitā sudhā-dhavalita-prāntā chirona raṁjataṁ (11)
HINDU ARCHITECTURE

SAUDHA

(11) Srīmān esho’rkka-kirttir nṛtipa īva vīlasat sālā-sopānakādyaiḥ I
That honourable one, like a king of sun-like glory (erected) splendid
walls and stairs.'—(Ep. Carnat., Vol. ii, no. 105; Roman text, p. 79, line 14;
Transl., p. 164, para. 6.)

(12) Mahā-sopāna-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 Permmanadī, caused steps to be cut to the deep
tank of Balora-katta, had the embankment built, provided a sluice,
and . . .' —(Ep. Carnat., Vol. iii, Māṇḍya Taluq, no. 78; Transl., p. 47;
Roman text, pp. 101-102.)

(14) The Chullavagga (vv. ii, 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-bāhu). Each of these had posts or banisters (thamba), cross-bars
(sūchiyo) 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. xxi,
p. 39.)

See also Champa by Mazumdar, p. 237.

SEPTU—A bridge, a dam, a causeway (R.-V. ix, 41, 2; Taitt. Sam.,
iii, 2, 2, 1; vi, 1, 4, 9, 5, 3, 3; vii, 5, 8, 5; Kath. Sam., xxvii, 4;
Ait. Brā., iii, 35; Taitt. Brā., ii, 4, 2, 6; Sāt. Brā., xiii, 2, 10,
1; Brihad-Upanished, iv, 4, 4; Chhand-Upa., viii, 4, 1, 2).

SAUKHYAKA—A pleasure-house, a type of pavilion.
(M., xxxiv, 279; see under MANDAPA.)

SAUDHA—A plastered, stuccoed or whitewashed house, a large
house, a great mansion, a palatial building, a palace.

(1) Kailāśa-saila-vilasinas samuttumgga-sikharasya saudhasyāsthāna-
bhūmāu I
(Teki Plates of Rajaraja-chodaganga, line 82,
Ep. Ind., Vol. vi, p. 342.)

(2) Kshetre prabhāse sukṛitādhivāse svakārita-brahma-puri-ṛgheshu I
Prakshaṇya pādau pradadau sa saudham Nānāka-nāmne kavi-pañḍi-
tāya II

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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., xxxix, 563; see under GOPURA.)

SAURA-KĀNTA—A type of storeyed buildings.

A class of nine-storeyed 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 sausṭhihka-hārāḥ ।
(M., xxviii, 16.)

Tad-eva-śālā-prānte tu pārśve chaikena sausṭhihikam ।
(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., xxxi; see under GOPURA).

SKANDHA-TĀRA—A type of building extending like the shoulders.

A class of single-storeyed 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. Śrī-Venu-grāma-skāmdhāvāre sukhena saṁrajya-lakṣmim 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-sutras by Rhys Davids, p. 262, compare Chullavagga, vi, 3, 3.)

For references to Vedic pillars, vide 107 below.

The column is generally four times the base (M., xiii, 2-3, see under Adhisthāna), and the pedestal is stated to be twice or three times the base (see Mayamata, under Adhisthāna) and the entablature is directed to be \( \frac{3}{4} \) of, equal to, or greater by \( \frac{1}{3}, \frac{1}{3}, \frac{1}{8} \), 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)talī, 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, \( 1 \frac{1}{4} \) or \( 1 \frac{1}{3} \) 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 \( \frac{1}{3} \) 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 \( \frac{1}{6} \)th, \( \frac{1}{4} \)th, \( \frac{1}{3} \)th, or \( \frac{1}{10} \)th of its height, if it be made of wood or stone, \( \frac{1}{2} \)rd, \( \frac{1}{3} \)rd, or \( \frac{1}{3} \)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 Vishṇu-kānta; a sixteen-sided or circular one is known as Rudra-kānta; a pentagonal one is called Śiva-kānta; and a hexagonal column is called Skanda-kānta. These columns are stated to be uniform from bottom to top; but the bases of these may be quadrangular (lines 24-25).
With reference to dimensions and ornaments the five kinds of columns—Brahma-kānta, Vishṇu-kānta, Rudra-kānta, Śiva-kānta, and Skanda-kānta—are called Chitra-karṇa (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-columnation may be two, three, four, or five diameters; it is measured in three ways, first from the inner extremity of the base of one pillar to that of another, secondly from the centre of two pillars, and thirdly from the outer extremities of the pillars including the two bases. ‘There are no fixed inter-columniations in Indian Architecture.’—(Rām Rāz, Ess. Hind. Arch., pp. 32, 39.)

Cf. Dhvaja-stambha (M., lxix, 24, Dhānya-stambha and Śīlā-stambha (M., xlvii, 1). The shapes and mouldings of the last one (ibid., 16–18):

Vṛttām vā chatur-āśram vā aśṭāsra-saḍaśaṭārakam
Pāda-tūṇeśṭha-bhāge tu triṃṣenordhvam aḷaṅkṛitam
Bodhikaṁ muṣṭi-bandhaṁ cha phalakā tāṭikā ghaṭaṁ

These are apparently the five component parts of the shaft.

The entablature, base, and pedestal are separately described:

Kuṭṭimam chopapīṭham vā sopapīṭha-maṣūrakam (ibid., 21).

See further details under Upapīṭha, Adhishṭhāna and Prastara.

For the component parts of a column, see further details below.

(2) Kāmikāgama, xxxv:

Nava-hasta-pramāṇāntaḥ stambhotsedhāḥ-prakīrtitaḥ II (24)
Chatur-aṁśaṁ samārabhya shad-daṁśaṁ yathā-vidhi II
Bhāgāt kṛitvaika-bhāgena nyūnaṁ syād agra-vistāraḥ II (26)
Śīlā-stambham śīlā-kuḍyaṁ naraṇāse na kārayet II (161)

Ibid., lv, 203 (the synonyms):

Sthāṇuḥḥ sthānaḥ cha pādaḥ cha jāṅghā cha charaṇāṅghrikam
Sthambhō hasta līpyam kampam (skambham) pādaṇāṁ abhidhānakam II

(3) Suprabhedāgama, xxxi:
The column compared with its base and entablature:

Pāda-yāmam adhishṭhānam dvi-gupaṁ sarva-sammatam
Pādārthaṁ prastaram prokaṁ karṇaṁ prastaravaṁ samam II (28)
The shapes of the five orders, the fifth being composite of two:
Jāti-bhedam samākhyātaṁ pādānāṁ adhunochyate ॥ (53)
Chatur-āśram athāstāśraṁ shoḍaśāśraṁ tu vṛttakam ।
Kumbha-yuktas tathā kechit kechit kumbha-viḥnakāḥ ॥ (54)
The five names and characteristic features of the five orders:
Śrī-karaṁ chandra-kāntaṁ cha saumukhyāṁ priya-darśanam ॥ (65)

Subhaṁkarī cha nāmāni kartavyāni viśeshatāḥ ।
Śrī-karaṁ vṛitta-pādaṁ shoḍaśāsre tu kāntakam ॥ (66)
Saumukhyāṁ hir tathāstāśre turyāgre priya-darśanam ।
Chatur-āśhṭa-mīśre cha pādā kāryā subhaṁkarī ॥ (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 ॥ (55)
Vīṭārasya chatur-vīṁśat(d)-bhāgaikāṁ pāda-vistaram ।
Tad-eva daṇḍam ākhyaṁ pādaṁ shoḍaśāśre-karmani ॥ (56)
Mūla-pādasya vistārāt saptaiṁśena mārgataḥ ।
Dvi-daṇḍaṁ maṇḍir utsedhaṁ daṇḍa-pādaṁ tu vistaram ॥ (57)
Ashtāṁśaiṁ kaṇṭhāṁ utsedhaṁ dvi-daṇḍaṁ kumbha-vistaram ।
Utsedhaṁ tu tri-pādaṁ hi pādonā phalakā bhavet ॥ (58)
Tri-daṇḍaṁ vistaraṁ proktāṁ tad-ardhaṁ nirgataṁ śṛṣṭaṁ ।
Vīrakaṇṭhaṁ tu daṇḍena vistāraṁ tat-samāṁ bhavet ॥ (59)
Tad-udṛdhve potikāyāṁ tat-tri-pādaṁ tad-uchchhritam ।
Tri-daṇḍaṁ adhamāyaṁmaṁ chatur-daṇḍaṁ tu madhyamam ॥ (60)
Uttamaṁ pāṇīca-daṇḍaṁ tu potikāyāmam uchyate ।
Chitra-patra-taraṁigaiś cha bhūshhayitvā tu potikām ॥ (61)
Kumbha-pādaṁ idaṁ proktāṁ kumbha-nimnaṁ prachākshmahe ।
Pādaṁ potikāya yuktāṁ śesaṁ karma na kārayet ॥ (62)
Kumbha-hīnās tv-ime proktā latina-kumbhaṁ tad uchchhaye ।
Kumbhākāraṁ tu tan-mūle tad-udṛdhvāṁ padmaṁ eva tu ॥ (63)
Phalakordhve latāṁ kuryāt tach-chhēhaṁ kumbha-pāda-vat ।
Pādaṁ tu kartavyāṁ aṣaktas chet tu varjayet ॥ (64)
Sarvesham eva pādaṁnāṁ tat-pādaṁ nirgamaṁ bhavet ॥ (65)
(Of all orders, the projection is ⅓).

The columns of the main prāsāda (edifice) and of the subordinate maṇḍapa (pavilions) are distinguished:
Prāsāda-stambha-mānasaya etat stambhaṁ viśishyate ।
Pādaṁhikam athādhyardhaṁ pādana-dvi-gunāṁ bhavet ॥ (105)
Stambhāyāmāśta-bhāgaikāṁ stambhashyaiva tu vistaram ।
Vṛttāṁ vā chatur-āśraṁ vā chatur-āśīraṁ-mīśrakāṁ ॥ (106)
Shoḍaśāśra-yutāṁ vāpi śilpaṁ sarvaiḥ suṣobhitam ।

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Stambhāḥ cha bodhikādhikyā bodher apy uttarādhikā ॥ (107)
Uttarād vājanādhikyā tasyordhve mudrikaṁ nyaset ॥
Mudrikaṁ cha tulādhikyā jayantī tu talopari ॥ (108)
Chhādayed iṣṭa-kābhis tu tasyordhve kalakāṁ kshipet ॥ (109)

The above passage refers to only a part of the order. The pedestal, base, and entablature are described elsewhere. (See Suprabhādāgama, under Pīṭha and Uparāṣṭāṇa 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), Kanya (v. 58), Kumbha (v. 58), Phalaka (v. 58), Vira-kanya (v. 59), and Potika (v. 60).

The same are otherwise called Bodhika, Uttaravajanadhikya tasyordhve mudrikaṁ, Tula, Jayanti, and Tala (v. 108).

(4) Kauṭilya-Arthaśāstra (chap. xxiv, p. 53):
Stambhasya pariksetpaṁ shaṇ-āyāṁ dvi-guṇo nikhaṭaḥ chuliṅkāyāḥ chatur-bhāgaḥ—‘in fixing a pillar, 6 parts are to form its height on the floor, twice as much (12 parts) to be entered into the ground, and one-fourth for its capital.’

(5) Rāmāyaṇa (18, vi, 3, etc.):
Kāṅchanaṁ bahuḥbhīṁ stambhaṁ vedikābhiṁ cha sūbhitaḥ ॥

(6) Mahābhārata (xxiv, 2523, etc.):
Stambhaṁ kanaka-chitrāṁś cha taraṇāṁ āṃśaṁ vṛihantī cha ॥

(7) Matsya-Puṇḍara (Chap. cclv, v. 1-6):
Athātaḥ sampravakṣaṁ stambhaṁ-māna-vinironyāṁ ॥

These verses are almost identical in the Brihat-samhita (III, 27-30); see below:

Uchchhrayāṁ sapta-guṇād aṣṭi-bhāgaḥ prithutvam eṭeshāṁ ॥
Nava-guṇite aśityaṁśaḥ stambhaṁya dasāṁśa-hino'gre ॥ (27)
'The eightyeth 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'shtāsir dvī-vajrako dvī-guṇāḥ ।
Dvā-triṃśāsras tu madhye pralīnakā vṛṛtta iti vṛṛttaḥ 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 Dvī-Vajra: one with such thirty-two sides at the middle (i.e., by the shaft) is called Pralīnaka; and a round one is called Vṛṛtta.

Stambharh vibhajya navadhā vahanaṁ bhāgo ghaṭo'sya bhāgo’
nyaḥ ā
Padmaṁ tathottaroshtāṁ kuryād bhāgena bhāgena II (29)

Cf. Commentary quotes Kirana-Tantra (? Kiranagama):
Vibhajya navadhā stambhaṁ kuryād udvahanaṁ ghatam ā
Kamalaṁ chottaroshtāṁ tu bhāge bhāge prakalpayet ā

'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 āsāṁ ā
Bhavati tulopatulānāṁ únāṁ 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-Purāṇa, Brihat-samhitā, and Kirana-tantra are (1) vahana, (2) ghaṭa, (3) padma, (4) uttaroshtā, (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-sīromaṇī by Sarayū Prasāda (xx, 132–134), cites the same three verses from Varāha-mihira (b. s. LIII, 28-30) as quoted above.

(10) 'The subservient parts of an order, called mouldings, and common to all the orders, are eight in number. They are—

(i) The ovolo, echinus, or quarter round (Fig. 867). It is formed by a quadrant, or sometimes more of a circle, but in Grecian
examples its section is obtained by portions of an ellipse or some other conic section. This latter observation is applicable to all mouldings of Greek examples, and we shall not repeat it in enumerating the rest of them. It is commonly found under the abacus of capitals. The ovolo is also almost always placed between the corona and dentils in the Corinthian cornice; its form gives it the appearance of seeming fitted to support another member. It should be used only in situations above the level of the eye.

(ii) The talon, ogee, or reversed cyma (Fig. 868) seems also, like the ovolo, a moulding fit for the support of another.

(iii) The cyma, cyma recta, or cymatium (Fig. 869) seems well contrived for a covering and to shelter other members. The cyma recta is only used properly for crowning members, though in Palladio's Doric, and in other examples, it is found occasionally in the bed mouldings under the corona.

(iv) The torus (Fig. 870), like the astragal presently to be mentioned, is shaped like a rope, and seems intended to bind and strengthen the parts to which it is applied; while,

(v) The scotia or 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. Uttaroshtha, 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) Stambhatvaṁ...Śrī-śailam evānayat—‘Converted the Śrīśaila into a pillar.’—(Vanapalli Plates of Anna-vema, v. 10, Ep. Ind., Vol. iii, pp. 61, 64.)


(15) Tri-śūla-mudrāṁkhaḥ svakiyayatana-dvare maha-saila-stambhah I ‘The pillar is (now) called the Lakshmi Kambha, or the pillar of (the goddess) Lakshmi.

‘The upper part of the pillar is ocatgonal (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.)

(16) A four-faced pillar made of stone (A. D. 1250) now “lying in the temple of Venugopāla in the Kistna District.”—(Yenamadal inscrip. of Ganapamba, Ep. Ind., Vol. iii, pp. 94, 96.)

(17) ‘This inscription (Śrāvaṇa-Belgola Epitaph of Mallisena, Śaka. 1050) is on four faces of pillar on a hill at Śrāvaṇa-Belgola in Mysore.’ (Ep. Ind., Vol. iii, p. 184.)

(18) Silā-stambha—stone pillar, (i) solid.

(Śrāvaṇa-Belgola Epitaph of Mallisena, v. 9, Ep. Ind., Vol. iii, pp. 190, 186.)

(19) Used in the sense of danda (a measure):

Triṁśat-stambha-pramāṇa-pushpa-vāṭikā I

(Bamani inscrip. of Silhara Vijayaditya, line 22, Ep. Ind., Vol. iii, p. 213.)

(20) ‘At the eastern entrance of this temple (named Kunti-Mādhava at Pithapuram, in the Godavari District) in front of the shrine itself, stands (still) a quadrangular stone pillar.’—(Ep. Ind., Vol. iv, p. 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) Śilā-thabc cha usāpāpīte—'he caused a stone pillar to be erect-
ed.'—(The Aśoka Edicts of Paderna, line 3, Ep. Ind., Vol. v, p. 4.)

23) 'The Vishṇu temple of Kūrmeśvara at Śrīkūrman near Chicalcole in the Ganjam District contains many inscribed pillars of hard black stone which have successfully withstood the influence of the climate.'—(Ep. Ind. Vol. v, p. 31.)

24) Chakre . . . Vijaya-stambham ambhodhi-tīre
Puṇye sahyādri-śṛṅge tri-bhuvana-vijaya-stambham
(Four inscrp. of Kulottunga-Chola, no. A v.v. 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 Chandragiri 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 mantapa 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 Sastri refers also to Ep. Ind., Vol. v, p. 171, note 5).

'The Mānastambhas, which are generally graceful, high and imposing, have to be distinguished from other Jaina pillars neither so tall as the former nor bearing any māṇḍapas on their tops. These latter are called Brahma-deva-pillars (cf. Brahma-kāṇṭa, in the Māṇasāra) 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-betṭa 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 colossal 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 Bhairova II, Ep. Ind., Vol. vi i, p. 123, note 2.)
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(28) Trai-lokyā-nagarārambha-mulā-stambhāya sambhave 1

'He is the foundation-pillar for the erection of the city of the three worlds.'—(Inscr. at Ablur, no. E, Ep. Ind., Vol. v, pp. 245, 252.)

(29) 'It (Śrīkūrmaṃ 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. Krishṇa Śastri, Ep. Ind., Vol. vi, p. 260.)

(30) Siha-thabo—lion pillar (no. 1).

Sishadhayāna-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) Chaṅchat-kīrtti-patakāya tilaka-stambhā pratisṭhāpitaḥ 1

Yasyāgre Garuḍa . . . 'All erected the famous pillar adorned with a waving banner of fame . . . the Garuḍa at the top.'

(Two inscr. of Tammasiddhi, no. A, Tiruvalabagadu inscr., v. 12, Ep. Ind., Vol. vii, pp. 123, 125.)

(32) 'The inscription (Śrāvaṇa-Belgola inscription of Trugapa) is engraved on three faces of a quadrangular pillar behind the image of the Kūshmāṇḍini Yaksi which is set up in the Brahma-deva-maṇḍapa in front of the Gummata temple on the Vindhyāgiri at Śrāvaṇa-Belgola.'

(Dr. Lüders, Ep. Ind., Vol. viii, p. 15.)

(33) 'According to Mr. Rice, the inscription (Talagunda pillar inscription of Kakusthavarman) is engraved on a pillar of very hard grey granite, which stands in front of the ruined Prabhavesvara 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 Udiyāvara.'

(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. 303 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 Vishṇu sitting on Garuḍa over the door-way.’

The main object of the inscription is to record the erection of the pillar of which a vivid description is given.


(37) ‘In front of the temple is an inscribed quadrangular pillar of black granite bearing in relief within a countersunk square at the top of each of its four faces, the figure of a squatting Jaina ascetic with his arms folded over his lap crosswise.’

‘The thousand-pillared temple in the middle of the village of Anmakonda was built by Prola’s son Rudra in or about A.D. 1162–1163 (Ind. Int., vol. xi, p. 9 f.).’

(Anmakonda inscrip. of Prola, Ep. Ind., Vol. ix, pp. 257, 256, note 8.)

(38) ‘The first verse (quoted below) invokes the blessings of Vināyaka (Gaṇapati) who, we are told, was placed on the column to ensure prosperity at the top by a quadruple image of Gaṇapati, facing the cardinal directions.’

Siddhiṁ karotu sarvavattra stambha-dhāma-Vināyakah

(Ghatiyala inscrip. of Kakakū, no. 11, v. 1, Ep. Ind., Vol. ix, pp. 280, 278–279.)

(39) Kamanīya-sīlā-stambha-kadambottamvitaṁvaram

Viṣaṁkataviśaṁkali-virājad raṁga-marṭapam

‘It (the temple) has a large Raṅga-manḍapa raised on a collection of beautiful stone pillars and adorned with rows of spouts.’—(Krishnapuram Plates of Sadaśivaraya, v. 55–56, Ep. Ind., Vol. ix, pp. 336, 341.)

(40) ‘The two (Nalamba inscriptions from Dharamapuri of the ninth century A. D.) are engraved on the four faces of a pillar, which was removed in 1904 from Dharmapuri in the Salem District to the Madras Museum.’

‘The pillar measures 5’ 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 manḍapa, in front of the Mallikārjuna temple at old Dharmapura.’—(H. Krishṇa Śastrī, Ep. Ind., Vol. x, p. 54.)
(41) Māтри-pada-śri-nimitte stambhakāḥ pradattah—'the pillar was presented in memory of (their) mother.'—(The Chahamanas of Marwar, no. xvn, Saṇḍerav stone inscrip. of Kelhanadeva, line 1, Ep. Ind., Vol. xi, p. 52.)

(42) Tenānena Śri-gaṇapati-deva-mahā-rājena sakala-dvipāṁta-ripadeśāṁtara-paṭṭanesu gatāgataṁ kurvvāṇebyaḥ sāmya-kritebhyā evam abhayaśāsanaṁ dattam 1

Gaṇapati-deva kīrtayā sthāpitavāṁś chhāsana-stambham 11

‘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-vidyavallikāndah svah sravantyāh kirtam 1

Vra(bra)hma-stambho yena karṇāvatīti pratyashṭāpi kshmā-tala-brahma-lokāḥ 11

‘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 Brahman on the surface of the earth.’


(44) Kīrti-stambhaṁ (pillar of victory) nikāya tri-bhuvana-bhavana-stūyamānāpadānāḥ 1

(Conjeeveram plates of Krishnapadeva-Raya, Śaka 1444, v. 9, Ep. Ind., Vol. xiii, p. 127.)

(45) Sthāpayitvā dharaṇi-dharamayān sannikhātās tato’yam śaila-stambhaḥ su-chārur giri-vara-śikharāgpamāḥ kirtti-kartta 11

‘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’:

Māтри-(tā)pittroḥ punya-pyāyanārtham esha bhagavataḥ punyājanārddanasya Janārddanasya dhvaja-stambho’bhyuchchhritaḥ 11

‘This flag-staff of the divine (god) Janārdana, the troubler of the demons, has been erected, for the purpose of increasing the religious merit of (their) parents.’

Vishṇu-pada girau bhagavato vishṇor dhvajoh 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;
Stambha

Meharauli 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 Cunnigham, there are several other Sati-pillars (in commemoration of a Sati), but of much later date than at Eran.'—(C. I. I., Vol. iii, no. 20, pp. 91, 92, note 2.)

(48) The boundary-pillar:
Śiva-dāsaṇa vāla-yāshiḥ uchchhritaḥ—(this) boundary-pillar has been set up by Śivadāsa.'—(Bhumara stone pillar inscription of the Maharajas Hastin and Sarvanatha, lines 6-7, C. I. I., Vol. iii, F. G. I., no. 24, pp. 111, 112.)

(49) 'The inscription (Meharauli posthumous iron pillar inscription of Chandra, no. 32) is on the west side of a tapering iron column, sixteen inches in diameter at the base and twelve at the top, and twenty-three feet eight inches high, standing near the well known Kutb Minar in the ancient fort of Rāy Pithara.'—(C. I. I., Vol. iii, F. G. I., no. 32, p. 140.)

(50) Tenākalpānta-kālāvadhir avani-bhujā Śri-Yaśodharmmaṇāyaṁ, sthambḥaḥ sthambhābhirāma-sthira-bhuja-parighenochchhrītih nāyitoṭtraṁ.

This is one of the two Raṇa-stambhas or columns of victory in war at Mandasor. Their architectural characteristics are given by Dr. Fleet:

Of the first one he says 'The base of it is rectangular, about 3' 4" square by 4' 5" high . . . From this base there rises a sixteen-sided shaft, each of which is about 8½" broad, where it starts from the base . . . The total length of which (the shaft) was thus about 39' 3" or 34' 10" above the base . . . The next part of this column, the lower part of the capital, . . . is a fluted bell, about 2' 6" high and 3' 2" in diameter, almost identical in design with the corresponding part of a small pillar from an old Gupta temple at Sanchi, drawn by General Cunningham (in the
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 Rana-stambhas or "columns of victory in war," such as the Kauṭheś grant of Vikramāditya V (Ind. Ant., Vol. xvi, p. 18) . . . speaks of as having been set up by the Rāṣṭrakūṭa king Karkara or Kakka 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) Kṛitau puṇḍarīke yūpo'yaṁ pratiṣṭhāpitas . . . Varikeṇa!

'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 inscrip. of Vishnuvardhana of A.D. 372) stands on a rubble masonry platform (which is
plainly of much more recent construction than the pillar itself), which is about 13' 6" high and 9' 2" square at the top. The height of the pillar above the plinth is 26' 3". The base is square, to the height of 3' 8", each face measuring 1' 6". Above this, the pillar is octagonal, for a length of 22' 7", and it then tapers off to a point. The extreme top is however broken; and a metal spike, which projects from it, indicates that it was originally surmounted by a capital on the south side of the pillar, towards the top of the square base there is engraved a Śrīyogī Vra(Bra)hma-sāgara (the holy ascetic, Brahma-sāgara).

This may be compared with the Brahma-kānta column of the Mānasāra, (Bijayagadg stone pillar inscr. of Vīṣṇu, vardhana, line 3, C. I., Vol. ii, F. G. I., no. 59, pp. 253, 252.)

(53) Sphārā kūpāra-tirāvali-nihita-jaya-stambha-vinyasta-kīrttiḥ

Who has deposited his fame in pillars of victory, which he erected in an uninterrupted line on the shore of the great ocean.'


(54) Śakra-pratāpās tri-bhuvana-vijaya-stambham ambhodhi-tīre

Punye sahyādri-śriṅge tri-bhuvana-vijaya-stambham ambhodhi-pāre

(Tiruvallam inscr. of Rajaraja, v. 1, 2, H.S.I.I., Vol. i, no. 155, p. 168.)

(55) Trailokya-nagarārambha-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-chavuttya-Rāmeśvara-devara-guḍiya-kallu-kēlasa mādisi dipamālē-kambada—
had the temple of Rāmeśvara in Hire-Chavutti built of stone and erected a dipamāle pillar.'—(Ep. Carnat., Vol. vii, Part i, Sorab Taluq, no. 238; Roman text, p. 77; Transl., p. 37.)

(57) 'When Śivappa-Nāyaka was protecting the kingdom in righteousness (on a date specified), through the agency of Siddha-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 Śreshṭhi, 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 kalaśa of the same height as that of the twins, Padmarasi and Devarasi.
'To describe the māna-stambha:—In dimension like a mast of the great ship of dharma and in the midst of the group (of temples) the māna-stambha (towered up) as if gathering the constellations in the sky like flowers with which to worship the feet of the four Jaina images.'

'In front of Nemiśvara Jina's temple, a māna-stambha of polished bell-metal, with a golden kalaśa, on the instruction of Abhinava-Saman-tabhadra-Nāgappa-Śreshṭhī's son, Ambvaṇa-Śreshṭhī caused to be made a rod for the umbrella of dharma. 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 Mahāmāndalesvara Śāluvendra-mahārāja, without any enemies, was ruling the kingdom in peace:—with beautiful lofty chaityālayas, with groups of manḍapas, with māna-stambhas of bell-metal with pleasure-groves for the town, with many images of metal and stone.

(Ibid., no. 163; Roman text, p. 234, line 27; Transl., p. 124.)

(60) 'Glorious with a māna-stambha, a lotus pond and a moat.'

(Ep. Carnat., Vol. vii, Part 1, Tirthahalli Taluq, no. 166; Transl., p. 196, second para.).

(61) Dīpa-māleya-kambha—lamp-stand-pillar.—(Ibid., Sagar Taluq, no. 60; Roman text, p. 194, third line from the bottom upwards, and p. 103; Transl., p. 103, second para.)

(62) 'Bommanna-setti's son Māchirūsa-setti had this dipamāle pillar (dīpa-māleya-kambhakke) made.'

This inscription is 'at the base of Garuḍa-kambha in front of the Gopāla-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 Śiva-gangānātha, 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) 'Chandalar-Deva-rāvutta had this dipamāle pillar made for the god of Varadarāja of Vogaṭṭa.'—(Ibid., Vol. ix, Hoskote taluq, no. 131; Roman text, p. 128; Transl., p. 104.)

(66) 'Who (Śrī-Rājendra-deva), having conquered the Iraṭtapādi seven and a half lakh (country), set up a pillar of victory (jaya-stambha) at Kollāpuram.'—(Ep. Carnat., Vol. x, Kolar Taluq, no. 107; Roman text, p. 35; Transl., p. 35.)
(67) 'Had this māna-stambha made.'—(Ibid., Mulbagal Taluq, no. 59; Transl., p. 91.)

(68) 'Set up the yūpa-stambha for the Sarvapṛṣṭhā 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-veḍḍa Chenne-Boy i built the stones of the embankment.'—(Ep. Carnat., Vol. xi, Tumkur taluq, no. 24; Transl., p. 8, para. 2.)

(70) Harmya-mūla-stambhanum—'foundation pillar of the palace.'

(Ibid., Gubbi Taluq, no. 13; Roman text, p. 36, second line of the first prose portion; Transl., p. 19, para. 3.)

(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. i, middle.)

(74) Mālākārāya Mugu (pālitasya de) yadharmāḥ stambhaḥ
'This pillar is the benefaction of the gardener Mugāpālita.'

(Ind. Ant., Vol. vii, Kuda inscr., 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 Chaṅgū-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
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 inscrp., no. lxxix, Ind. Ant., Vol. ix, p. 96.)

(77) 'There stands a monolith pillar (on which the inscription referred to below is engraved) apparently of red sandstone. The pillar is called Lakshmi-Kambha or the “pillar of the goddess Lakshmi,” and is worshipped as a god.'

'The upper part of the pillar is octagonal. Below the octagonal part of the pillar is a square four-sided division.'

(Ibid., no. cxx, 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 Saiva Temple, Ind. Ant., Vol. ix, p. 117, c. 2.)

(79) Bhagavato Budhaha puva-dāre āyakakaṁ 5 sava niyute apaṇo deyadhaṁma savatāṇa hata-sukhāya patiṭhapitaṁ (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-khambhe save niyute āpaṇo deyadhaṁma sav-satānam hita-sukhāya patiṭhayitati 11

'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.

(Inscrp. from Jaggayapetta, nos. i, ii, iii, Ind. Ant., Vol. xi, pp. 258, note 5 : 259.)

(80) Prathama-viṇa-kōrtti-prauḍha-yajña-kriyāsu pratiṅkṛtitim iva nava-
yāṁ maṇḍape yūpa-rūpām 11

Iha Kanakhala-Śambhoḥ sadmanī stambha-mālām amala-kashaṇa-
pāṣhaṇasya sa vyāṭatāna 11

'He erected in the maṇḍapa of this temple of Kanakhala-Śambhu a row of pillars made of pure black stone and shaped like sacrificial posts,
STAMBHA

a modern imitation, as it were (of those which were used) for the high
famed sacrifices of yore.'

(An Abu inscrip. of the reign of Bhimadeva 22, v. 12,  
*Ind. Ant.*, Vol. xi, p. 221, c. 2; p. 222, c. 2.)

(81) Thabha, thabhā, thambha, thambhā (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, 90, 94, 96, 97, *Ind. Ant.*, Vol. xxi,  
p. 227 f.)

(82) " In one of the inscriptions (the one entitled I, A. of Bhagavanlal 
and Bühler), the interpretation of which, it is true, is very doubtful, it would 
seem that reference is made to an army, to war and victory; and if so, the 
pillar would have been both a dharma-stambha and a jaya-stambha, a 
monument of devotion and a trophy of victory. '—(The inscrip. P. on the 

(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 maṇṭapa at the top erected in front of the Jaina temples.'—
(See photographs nos. 149, 155, Fergusson, *Ind. and East. Arch.*, pp. 270, 276, and his description quoted below).—(*Ep. Carnat.*, Vol. ii, 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 sup-
porting statues; we have, however, not accustomed to them and our eye 
is offended if anything better proportioned to the work to be done is 
proposed; but looking at the breadth of the base and the strength of the 
shaft, anything less than here exhibited would be found disproportionately 
small.'

' On the tower or square part of these (māna)-stambhas we find that 
curious interlaced basket-pattern, which is so familiar to us from Irish 
manuscripts or the ornaments on the Irish crosses... it is equally 
common in Armenia and can be traced up the valley of the Danube into 
central Europe; but how it got to the west coast of India we do not know, 
nor have we, so far as I know, any indication on which we can rely for its 
introduction.'

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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) Śīlā-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 Jīnapa, he had a Yaksha made.'—*Ep. Carnat.*, Vol. ii, no. 110 ; Roman text, p. 86 ; Transl., p. 170.)

(88) 'Bāchappa, son of Kīrtti of Aruhanahallī, on the death of his elder brother Tammarappa, in conjunction with that deva's queen Bayi-chākkā, had his form engraved on a pillar (kambha) and set it up.'—*Ep. Carnat.*, Vol. iii, Maḷavallī 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, Chāmarājīnagar 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, Heggādadevankaṭe Taluq, no. 21 ; Transl., p. 70 ; Roman text, p. 117.)

(91) 'He made a brass ornament for the Dhvaja-stambha (flagstaff) of the goddess Mahālakshmi and the goddess Sarasvatī of Kannambaḍī.'—*Ep. Carnat.*, Vol. iv, Krishṇarājapeṭ Taluq, no. 23 ; Transl., p. 103.)

(92) 'The great minister caused to be erected a dipti-stambha for the Kṛttikā festival of lights (Kṛttikā-dīpotsavaṇe dipti-stambha) and a swing for the swinging cradle festival of the god Chenna-Keśava of Velāpura.'—*Ep. Carnat.*, Vol. v, Part 1, Belur Taluq, no. 14 ; Transl., p. 47, Roman text, p. 107.)

(93) 'While thus all the world was praising him as the founder of the greatness and increase of king Ballala and the cause of his prosperity—the daṇḍīsa Lakshma, together with his wife, mounted up on the splendid stone pillar (Śīlā-stambha) covered with the poetical Vīra-sāsana, proclaiming his devotion to his master. And on the pillar they became united (†) with Lakshmi and with Gauraḍa.'—*Ep. Carnat.*, Vol. v, Part 1, Belur Taluq, no. 112 ; Transl., p. 74, last para.; Roman text, pp. 173, 174.)

(94) 'He erected temples, raised pillars for lights (Dipa-māle), granted lands to Brāhmans till they were satisfied, constructed five forts and large
transl., circular, perhaps in inches or feet. The Roman text, p. 184.

(95) 'Dipa-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 (Sīlā-stambha) at the great gateway of the temple, on which was inscribed a śasana 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-mañḍaleśvara Chāmuṇḍa-Rāyarasa (on the date specified) erected a Gaṇḍa-bheruṇḍa pillar (stambha) in front of the (temple of the) god Jagad-eka-mallesvara.'—(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 Gaṇḍa-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 inscr. 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, Introd., p. 47, note 1.)

(100a) The dimensions of the Tālagunda pillar, on which the inscr. 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 Praṇavesvara 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, Introd., p. 47, para. 2.)

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(101) Mahâ-rathisa Goti-putrasa Agni-mitraṇakasa siha-thabho dānam—
'The gift of a lion-pillar (Sithha-stambha) by the Mahâ-rathî Agni-mitraṇaka, the son of Goti.'—(Karle inscrip. no. 2, Arch. Surv., New Imp. Series, Vol. iv, p. 90.)

(102) 'On the east side, steps lead up to a platform on which stands a fine Kîrtti-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 torana or cusped arch, over this capital a prolongation of the shaft supports a sur-capital, 3 feet above the first, over which again lies the architrave in two 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 Râma in the Kûndarâma 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 Yûpa-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 Silapat).


See Râm Râz, 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-maṭṭapa 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 jewellers"; but from the giant killed by jack, right through the whole genus, giants have hitherto been noted only for supreme stupidity, combined with immense strength. —(Cunningham's Arch. Surv. Reports, Vol. iv, pp. 56-67.)

Ibid., Vol. v, Plates xxvii (Mallet temple pillar); xlvi, xlvi (Indo-Persian pillars); xlvi to l (Indo-Corinthian pillars).

Ibid., Vol. vi, Plate xx (Viśāla-deva temple pillar).

Ibid., Vol. viii, Plates xviii (Sati pillar from Simga; the details of its mouldings); ix (section of interior of garbhā- griha shewing a pillar in elevation); x (elevation of a pillar of the Mahā-maṇḍapa).

Ibid., Vol. viii, Plates xi, xii (brick pillar, Balrampur).

Ibid., Vol. ix, Plates xiv, xxiv, xxix.

Ibid., Vol. x, Plates xiv (Besnagar Crocodile and Fan-palm pillars, p. 42); xxi (pillar of Swāmi-Gosura); xxii, Figs. 1, 2 (Sanchi pillars), 3 (Eran pillar), 4, 5 (Udayagiri pillars); xxvii (Eran pillar); xxviii (Toran-pillar); xxx (Eran pillar of Narasinha temple).

Ibid., Vol. xiv, Plates xxx, xxx (Sati pillars).

Ibid., Vol. xvi, Plates xxx, xxxi (Bhagalpur pillar).

Ibid., Vol. xix, Plate x (Baijnath pillar).

Ibid., Vol. xx, p. 149, Plate xxxiv (Thieves pillars).

Ibid., Vol. xxii, Plate vii (Section of Asoka pillar, Rampurwa).

Ibid., Vol. xxiii, Plate xxxii (pillar of victory or Jaya-stambha).

(106) 'These pillars are common to all the styles of Indian architecture. With the Buddhists they were employed to bear inscriptions on their shafts, with emblems or animals on their capitals. With the Jains they were generally Deepadans (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 Asoka set up to bear inscriptions or emblems, some 250 years B.C. down to the seventeenth or perhaps even eighteenth century of our era. During these 2,000 years they were erected first by the Buddhists

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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. Arch., 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 Sthūya which is a synonym of pillar in the Mānasāra is used in the Rig-Veda3 and the later literature4 in the same sense. The word Stambha5 is not perhaps so old but Skambha6 is used in the Rig-Veda in the same sense."—(Macdonall and Keith, Vedic Index, ii, pp. 488, 483.)

The word 'upamit,' not used in the Mānasāra, occurs in the Rig-Veda5 and the Atharva-Veda6 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.7

"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 Kāsyapa 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 Gwit.

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1 R.-V. i, 59, 1; v. 45, 2; 62, 7; vili, 17, 14; x, 18, 13 (of the grave).
2 A.-V. III, 12, 6 (of the varṇa, beam, being placed on the pillar); xiv, 1, 69
3 Sāta-patha-Brāhmaṇa, xiv, 1, 3, 7; 3, 1, 22, etc.
4 Sthūna-rāja—main pillar, III, 1, 1, 11; 5, 1, 1.
5 Kāthaka-Saśihūḍa, xxxi, 1; and often Śūtras.
6 R.-V. i. 34 2; iv, 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 Tarāṅga-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 Tarāṅgas (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 Tarāṅgas 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 Tarāṅgas 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 mañḍapa 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.

1. 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., Enycel., art. 2556.)

In the following table of the parts of the Tuscan order (Gwilt., Enycel., 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></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><strong>ENTABLATURE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cymatium and parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quarter round</td>
<td>4</td>
<td>27½</td>
</tr>
<tr>
<td>Astragal</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>23½</td>
</tr>
<tr>
<td>Congé, or cavetto</td>
<td>1</td>
<td>22½</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>22½</td>
</tr>
<tr>
<td>Drip</td>
<td>1</td>
<td>21½</td>
</tr>
<tr>
<td>...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sinking from corona, or hollow</td>
<td>½</td>
<td>19½</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>14</td>
</tr>
<tr>
<td>Bed moulding ogee</td>
<td>4</td>
<td>13½</td>
</tr>
<tr>
<td>A. Cornice, 16 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet, or listel</td>
<td>2</td>
<td>11½</td>
</tr>
<tr>
<td>B. Frieze, 14 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>2</td>
<td>9½</td>
</tr>
<tr>
<td>Congé or small</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fascia</td>
<td>2</td>
<td>9½</td>
</tr>
<tr>
<td>C. Architrave, 12 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fascia</td>
<td>8</td>
<td>9½</td>
</tr>
<tr>
<td>Fascia</td>
<td>8</td>
<td>9½</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>
<tr>
<td><strong>COLUMN</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. Capital, 12 parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abacus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>14½</td>
</tr>
<tr>
<td>Congé, or cavetto</td>
<td>1</td>
<td>13½</td>
</tr>
<tr>
<td>Band</td>
<td>2</td>
<td>13½</td>
</tr>
</tbody>
</table>

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### Heights of mouldings in parts of a module

<table>
<thead>
<tr>
<th>Cylindrical</th>
<th>Fillet</th>
<th>Concé, or cavetto</th>
<th>Hypotrachelin</th>
<th>Bead</th>
<th>Fillet</th>
<th>Concé, or cavetto</th>
<th>Shaft</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cymatium</td>
<td>3</td>
<td>1</td>
<td>10 1/2</td>
<td>1</td>
<td>10 1/2</td>
<td>1</td>
<td>9 1/2</td>
</tr>
<tr>
<td>Neck or Astragal, or necking</td>
<td>3</td>
<td>9 1/2</td>
<td>1</td>
<td>11</td>
<td>10 1/2</td>
<td>1</td>
<td>9 1/2</td>
</tr>
<tr>
<td>Specifications</td>
<td>1 1/2</td>
<td>1 13 1/2</td>
<td>5</td>
<td>16 1/2</td>
<td>6</td>
<td>16 1/2</td>
<td>2</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 cymarecta, and one to the cymbia. The upper part of the shaft, about one and a half diameters below the capital, being
divided into twenty-four parts, three are given to the collarino with its fillet, three to the ovolo, three to the lower collarino, five to the lower torus with its cymatia, and ten below to the strings of pearls (muktādāma). The projection of the capital is one diameter, or about an eighth part beyond that of the lowest part of the base, the fillet projects the full, and the torus three-quarters of their respective heights. 

'The height of the entablature is one-fourth of that of the column. It is to be divided into twenty-one parts: eight are given to the architrave, seven to the cornice, and six to the vyālam (frieze). Of the eight parts of the architrave, one is to be given to the cavetto, three to the tema or benda (uttara) with its listels, two to the cymarecta and to the upper fascia (vājana). Of the seven parts of cornice, one occupies the fillet, and the remainder the ovolo (prastara); and of the six parts of the cornice (or frieze, vyāla) three to be given to the cavetto (or fillet, vyājana), two to the prati-vājana (cavetto), and one to the fillet. The projection of the vājana (fillet) of the architrave is equal to that of the capital, that of the prastara (ovolo) is twice as much, and that of the cornice equal to its own height. After making a similar division of the entablature, our author (Mānasāra) lays down the following rule respecting the projection of the members. The height of the architrave being divided into four, five, six, seven or eight parts, one should be given to its projection beyond the pillars. The kapota (corona) projects equal to its height, or to three-fourths of it, and the vājana (fillet) one-fourth. The 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, *Encyl.*, art. 2566.)

In the following table all the details of the Doric order are given (Gwilt, *Encyl.*, art. 2566).

**Members composing the orders**

<table>
<thead>
<tr>
<th>ENTABLATURE</th>
<th>Heights of mouldings in parts of a module</th>
<th>Projections from the axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet of 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}{4})</td>
</tr>
<tr>
<td>Drip</td>
<td>(\frac{1}{2})</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}{4})</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}{4})</td>
</tr>
<tr>
<td>Capital of triglyph</td>
<td>2</td>
<td>11</td>
</tr>
</tbody>
</table>

**A. Cornice,** 18 parts.

**B. Frieze,** 18 parts.

**C. Architrave,** 10 parts.
HINDU ARCHITECTURE

<table>
<thead>
<tr>
<th>Heights of mouldings in parts of a module</th>
<th>Projections from the axis of column in parts of a module</th>
</tr>
</thead>
</table>

### COLUMN

- **Listel** .. .. .. ½ 15½
- **Cyma reversa** .. .. 1 15½
- **Band** .. .. 2½ 14
- **Echinus or quarter round** .. 2½ 13½
- **Three annulets** .. 1½ 11½
- **Neck of capital** .. .. 4 10
- **Ovolo** .. .. 1 12
- **Astragal** .. **Fillet** .. ½ 11½
- **Congé** .. .. 1½ 10

**Shaft of the column, 14 modules.**

- **Apophyge or congé** .. .. 2 12
- **Fillet** .. .. 3 14
- **Astragal** .. .. 1½ 14½
- **Torus** .. .. 4 17
- **Plinth** .. .. 6 17

### PEDESTAL

**F. Cornice, 6 parts.**

- **Listel** .. .. .. ½ 23
- **Echinus** .. .. 1 22½
- **Fillet** .. .. ½ 21½
- **Corona** .. .. 2½ 21
- **Cyma reversa** .. 1½ 18½

**Die of the pedestal, 4 modules.**

- **Congé** .. .. .. 1 17
- **Fillet** .. .. ½ 18

**G. Base, 10 parts.**

- **Astragal** .. .. 1 18½
- **Inverted cyma** .. .. 2 19
- **Second plinth** .. 2½ 21
- **First plinth** .. .. 4 21½

'The fourth sort of column is nine diameters high. The base is one of those called Prati-bhadra (see under ADHISHTHĀNA), and is one diameter in height. It is without a pedestal.

'The base is to be divided into eighteen equal parts, two to be given to the plinth, one to its fillet, three to the cyma recta, three to the cavetto with its listel, three to the torus, three to the upper cavetto, two to the plat-band (pāda-bandha), and one to the cimbra (? cymbia). The
projection of the plinth is one-third of the height of the whole base, the torus and the plat-band project equal to their respective heights."

' The upper 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, Encyl., art. 2577) 'the height of the pedestal is made nearly a third part (including its base and cymatium) of the height of the column. To the base of the column he assigns half a diameter, and to the shaft itself nearly eight diameters, its surface being cut into twenty-four flutes separated by fillets from each other. His method of describing the volute is not thoroughly understood: it is, perhaps, of little importance to trouble ourselves to decipher his directions, seeing that the mode of forming it is derived from mathematical principles, as well understood now as in the days of the author.'

' The architrave he leaves without any fixed dimensions, merely saying that it must be larger or smaller according to the height of the columns. He prescribes, however, that the architrave, frieze, and cornice should together be somewhat less than a sixth part of the height of the column, with its base and capital. The total height he makes for the order, according to our measures, is twenty-five modules and nearly nine parts.'

' Of the Ionic order there are many extant examples, both Grecian and Roman, and except the debased later examples of the latter there is not that wide difference between them that exists between the Grecian and Roman Doric.'
Gwilt (*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><strong>ENTABLATURE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet of cyma</td>
<td>1(\frac{1}{2})</td>
<td>46</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>Fillet</td>
<td>1(\frac{1}{2})</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>1(\frac{1}{2})</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>B.</td>
<td></td>
<td></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.</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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital on the coussinet, or</td>
<td>16</td>
<td>17(\frac{1}{2})</td>
</tr>
<tr>
<td>cushion</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COLUMN</strong></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{1}{2})</td>
</tr>
<tr>
<td>E.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital</td>
<td>3</td>
<td>17</td>
</tr>
<tr>
<td>Channel of the volute</td>
<td>5</td>
<td>22</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</td>
<td>16 mod. 6 parts.</td>
<td></td>
</tr>
<tr>
<td>Below</td>
<td>18</td>
<td></td>
</tr>
</tbody>
</table>

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AN ENCYCLOPAEDIA OF

STAMBHA

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>1½</td>
<td>26½</td>
</tr>
<tr>
<td>Scotia</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>22</td>
</tr>
<tr>
<td>Two beads</td>
<td>2</td>
<td>22½</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>22</td>
</tr>
<tr>
<td>Scotia</td>
<td>2</td>
<td>21</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>24</td>
</tr>
<tr>
<td>Plinth</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

PEDESTAL

<table>
<thead>
<tr>
<th>G. Cornice, 11½ parts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Cyma reversa</td>
</tr>
<tr>
<td>Corona</td>
</tr>
<tr>
<td>Fillet of the drip</td>
</tr>
<tr>
<td>Ovolo</td>
</tr>
<tr>
<td>Bead</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Congé</td>
</tr>
<tr>
<td>Die, 4 modules</td>
</tr>
<tr>
<td>Congé</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Bead</td>
</tr>
<tr>
<td>Cyma reversa</td>
</tr>
<tr>
<td>Fillet</td>
</tr>
<tr>
<td>Plinth</td>
</tr>
</tbody>
</table>

The fifth sort of column is ten diameters high, including the base which ought to be three-quarters of the diameter. It should be divided into twelve parts: two for the plinth whose projection is a fourth part of the diameter, one for the fillet, four for the cyma, and 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......
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., Encyd., art. 2587.)

In the following table Gwilt (Encyd., art. 2583) gives, on the authority of Vignola, measurements of the mouldings of the Corinthian order:

Members composing the order

<table>
<thead>
<tr>
<th>Members composing the order</th>
<th>Heights of mouldings from axis in parts of a module</th>
<th>Projections from axis of column in parts of a module</th>
</tr>
</thead>
</table>

A. Cornice, 38 parts.

| Fillet of cornice          | 1  | 53 |
| Cyma recta                 | 5  | 53 |
| Fillet                     | $\frac{1}{2}$ | 48 |
| Cyma reversa               | $\frac{1}{4}$ | 45$\frac{1}{2}$ |
| Corona                     | 5  | 46 |
| Cyma reversa               | $\frac{1}{4}$ | 45$\frac{1}{2}$ |
| Modillion                  | 6  | 44$\frac{1}{4}$ |
| Fillet (remainder of modillion band) | $\frac{1}{2}$ | 28$\frac{1}{2}$ |
| Ovolo                      | 4  | 28 |
## Entablature

<table>
<thead>
<tr>
<th>Part</th>
<th>Bead</th>
<th>Fillet</th>
<th>Dentils</th>
<th>Fillet</th>
<th>Hollow or congé</th>
<th>Frieze, 1 mod. 7½ parts high</th>
<th>Fillet</th>
<th>Cyma reversa</th>
<th>Bead</th>
<th>First fascia</th>
<th>Cyma reversa</th>
<th>Second fascia</th>
<th>Bead</th>
<th>Third fascia</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Cornice, 38 parts.</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>6</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>B.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>15</td>
<td></td>
<td>20</td>
<td></td>
<td>17</td>
<td></td>
<td>15 ¼</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Architrave, 27 parts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>15 ¼</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Column

<table>
<thead>
<tr>
<th>Part</th>
<th>Echinus</th>
<th>Fillet</th>
<th>Lower member of abacus</th>
<th>Inverted echinus of the bell</th>
<th>Large volutes</th>
<th>Upper small leaves</th>
<th>Large leaves</th>
<th>Lower leaves</th>
<th>Astragal</th>
<th>Fillet</th>
<th>Congé</th>
<th>Shaft upper part</th>
<th>Shaft lower part</th>
<th>Apophyge</th>
<th>Fillet</th>
</tr>
</thead>
<tbody>
<tr>
<td>D. Capital, 42 parts</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td>4</td>
<td>12</td>
<td>12</td>
<td>2</td>
<td>1</td>
<td>2.5</td>
<td>15</td>
<td>18</td>
<td>2</td>
<td>1½</td>
</tr>
<tr>
<td>(Fig. 890)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaft, 17 modules 1½</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>parts.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Heights of mouldings from axis of column in parts of a module.

Projections of column on plane.
### Heights of mouldings in parts of a module

<table>
<thead>
<tr>
<th>Height</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Torus</td>
</tr>
<tr>
<td>1/4</td>
<td>Fillet</td>
</tr>
<tr>
<td>1/2</td>
<td>Scotia</td>
</tr>
<tr>
<td>1/4</td>
<td>Fillet</td>
</tr>
<tr>
<td>1</td>
<td>Two beads</td>
</tr>
<tr>
<td>1/4</td>
<td>Fillet</td>
</tr>
<tr>
<td>1/2</td>
<td>Scotia</td>
</tr>
<tr>
<td>1/4</td>
<td>Torus</td>
</tr>
<tr>
<td>5</td>
<td>Fillet</td>
</tr>
<tr>
<td>1</td>
<td>Throat</td>
</tr>
<tr>
<td>1/4</td>
<td>Bead</td>
</tr>
<tr>
<td>1/3</td>
<td>Frieze</td>
</tr>
<tr>
<td>1/3</td>
<td>Fillet</td>
</tr>
<tr>
<td>1/3</td>
<td>Congó</td>
</tr>
<tr>
<td>1/3</td>
<td>Die</td>
</tr>
<tr>
<td>1/3</td>
<td>Fillet</td>
</tr>
<tr>
<td>1/3</td>
<td>Die</td>
</tr>
<tr>
<td>1/3</td>
<td>Congó</td>
</tr>
<tr>
<td>1/3</td>
<td>Bead</td>
</tr>
<tr>
<td>1/3</td>
<td>Inverted cyma reversa</td>
</tr>
<tr>
<td>1/3</td>
<td>Fillet</td>
</tr>
<tr>
<td>1/3</td>
<td>Torus</td>
</tr>
<tr>
<td>1/3</td>
<td>Plinth</td>
</tr>
</tbody>
</table>

### Projections from axis of column in parts of a module

<table>
<thead>
<tr>
<th>Projection</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Torus</td>
</tr>
<tr>
<td>20 1/2</td>
<td>Fillet</td>
</tr>
<tr>
<td>20</td>
<td>Scotia</td>
</tr>
<tr>
<td>20 1/2</td>
<td>Fillet</td>
</tr>
<tr>
<td>22</td>
<td>Two beads</td>
</tr>
<tr>
<td>21 1/2</td>
<td>Fillet</td>
</tr>
<tr>
<td>21 1/2</td>
<td>Scotia</td>
</tr>
<tr>
<td>23</td>
<td>Torus</td>
</tr>
<tr>
<td>25</td>
<td>Fillet</td>
</tr>
<tr>
<td>25</td>
<td>Plinth</td>
</tr>
<tr>
<td>33 1/2</td>
<td>Fillet</td>
</tr>
<tr>
<td>33 1/2</td>
<td>Cyma reversa</td>
</tr>
<tr>
<td>32</td>
<td>Corona</td>
</tr>
<tr>
<td>30 1/2</td>
<td>Throat</td>
</tr>
<tr>
<td>26 1/2</td>
<td>Bead</td>
</tr>
<tr>
<td>25</td>
<td>Frieze</td>
</tr>
<tr>
<td>26 1/2</td>
<td>Fillet</td>
</tr>
<tr>
<td>26 1/2</td>
<td>Congó</td>
</tr>
<tr>
<td>25</td>
<td>Die</td>
</tr>
<tr>
<td>25</td>
<td>Fillet</td>
</tr>
<tr>
<td>25</td>
<td>Die</td>
</tr>
<tr>
<td>26 1/2</td>
<td>Congó</td>
</tr>
<tr>
<td>27 1/2</td>
<td>Bead</td>
</tr>
<tr>
<td>26 1/2</td>
<td>Inverted cyma reversa</td>
</tr>
<tr>
<td>30 1/2</td>
<td>Fillet</td>
</tr>
<tr>
<td>32 1/2</td>
<td>Torus</td>
</tr>
<tr>
<td>32 1/2</td>
<td>Plinth</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>Members composing the order</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>
</table>

### Entablature

<table>
<thead>
<tr>
<th>Members composing the order</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 ½</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 ½</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>43 ½</td>
</tr>
<tr>
<td>Corona</td>
<td>5</td>
<td>43</td>
</tr>
<tr>
<td>Cyma under the corona</td>
<td>1 ½</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 ½</td>
</tr>
<tr>
<td>Fillet of the dentils</td>
<td>½</td>
<td>28</td>
</tr>
<tr>
<td>Dentils</td>
<td>7 ½</td>
<td>29</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>23</td>
</tr>
<tr>
<td>Ovolo</td>
<td>5</td>
<td>22</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>16 ½</td>
</tr>
<tr>
<td>Congé</td>
<td>3 ½</td>
<td>15</td>
</tr>
<tr>
<td>Upright face</td>
<td>17 ½</td>
<td>15</td>
</tr>
<tr>
<td>Apophyge</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Cavetto</td>
<td>2</td>
<td>20 ½</td>
</tr>
<tr>
<td>Ovolo</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>17 ½</td>
</tr>
<tr>
<td>First fascia</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>2</td>
<td>16 ½</td>
</tr>
<tr>
<td>Second fascia</td>
<td>1</td>
<td>15</td>
</tr>
</tbody>
</table>

### Column

<table>
<thead>
<tr>
<th>Members composing the order</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 and fillet</td>
<td>2</td>
<td>20 ½</td>
</tr>
<tr>
<td>Lower member of abacus</td>
<td>4 diagonally</td>
<td>32 ½</td>
</tr>
<tr>
<td>Volute</td>
<td>12 diagonally</td>
<td>30 ½</td>
</tr>
<tr>
<td>Band of upper leaves</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>Upper leaves</td>
<td>9</td>
<td>22 ½</td>
</tr>
<tr>
<td>Band of lower leaves</td>
<td>3</td>
<td>20 ½</td>
</tr>
<tr>
<td>Lower leaves</td>
<td>9</td>
<td>19 ½</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Column</th>
<th>Heights of mouldings in parts of a module</th>
<th>Projections from axis of column in parts of a module</th>
</tr>
</thead>
<tbody>
<tr>
<td>Astragal</td>
<td>2</td>
<td>17½</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>16½</td>
</tr>
<tr>
<td>Congé</td>
<td>2</td>
<td>15½</td>
</tr>
<tr>
<td>Shaft above 16 mod. 12 parts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apophyge</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>20</td>
</tr>
<tr>
<td>Congé</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>20</td>
</tr>
<tr>
<td>Torus</td>
<td>3</td>
<td>22</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>20½</td>
</tr>
<tr>
<td>Scotia</td>
<td>1½</td>
<td>20</td>
</tr>
<tr>
<td>Fillet</td>
<td>1½</td>
<td>21½</td>
</tr>
<tr>
<td>Bead</td>
<td>1½</td>
<td>21½</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>21½</td>
</tr>
<tr>
<td>Scotia</td>
<td>2</td>
<td>20½</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</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>
<tr>
<td>Pedestal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fillet</td>
<td>α</td>
<td>33</td>
</tr>
<tr>
<td>Cyma reversa</td>
<td>1½</td>
<td>32½</td>
</tr>
<tr>
<td>Corona</td>
<td>3</td>
<td>31½</td>
</tr>
<tr>
<td>Cyma recta</td>
<td>1½</td>
<td>28½</td>
</tr>
<tr>
<td>Fillet</td>
<td>½</td>
<td>26½</td>
</tr>
<tr>
<td>Cavetto</td>
<td>1</td>
<td>25½</td>
</tr>
<tr>
<td>Frieze</td>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>27½</td>
</tr>
<tr>
<td>Congé</td>
<td>1½</td>
<td>25</td>
</tr>
<tr>
<td>Die</td>
<td>88½</td>
<td>25</td>
</tr>
<tr>
<td>Apophyge</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>27</td>
</tr>
<tr>
<td>Bead</td>
<td>1</td>
<td>27½</td>
</tr>
<tr>
<td>Inverted cyma reversa</td>
<td>3</td>
<td>30½</td>
</tr>
<tr>
<td>Fillet</td>
<td>1</td>
<td>31½</td>
</tr>
<tr>
<td>Torus</td>
<td>3</td>
<td>33</td>
</tr>
<tr>
<td>Plinth</td>
<td>4</td>
<td>33</td>
</tr>
</tbody>
</table>

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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 NAGARA.)

'There are other columns,' says Râm Râz (p. 38), 'in the Indian architecture, not only one diameter lower than the Tuscan, but from one to two diameters higher than the Composite.' 'The first sort is a column six diameters high; it is rarely made but upon a high base and pedestal. The entablature is more than half the altitude of the column, and the inter-columniation generally four diameters. The pedestal is of the Prati-bandha kind (see under UPAPITHA, and there it is called Pratibhadra): and its height is equal to that of the base which is one-third of that of the column itself, or two diameters. The base is called Mañchabandha (see under ADHISHHTHANA) 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 Mânasâra, '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 Mânasâra 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.'—(Râm Râz, 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 Conjéveram: it
represents a square pillar of the same height, exclusive of the base, which is composed of a plinth, a cyma recta and torus, with their fillets, and is one diameter high. The same pillar, including the base, may be taken as an example also of the seventh sort, which ought to be twelve diameters in height.'

('When the pillar,' says Kaśyapa, 'is measured in height from the upper fillet of the base, it is called Nigata-stambha, but when it is measured from the plinth below it, is termed Nichata-stambha.')</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, Hārikā, Āṣya, and Tāṭikā, which last projects a fourth part of the diameter. Above this again is the lower collarino, in height about a quarter of a diameter, then the ornament called Kumbha (pitcher) which is half a diameter high and projects as much; next the upper collarino, a little less than the lower one; next the moulding called Phalakā (abacus) which is one diameter high and projects equal to its height; next the third collarino, about three-fourths of a diameter; and last of all the capital of the kind called Pushpa-bandha.'—(Rām Rāz, pp. 35-36.)

'This pillar may, according to the definition of its form, be called Vishṇukānta 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 Hārikā of half that height. The height and breadth of the Tāṭikā are equally one diameter. Below that let a Kalaśa (pitcher) be made about two diameters in breadth and let the upper part of it be shaped in the form of a durdhura-
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 pañjara 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,
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 quad-
rangular and octagonal form, and richly adorned with sculptured orna-
ments. 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 Egyp-
tian 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 resem-
blance to the Doric and Ionic capitals; but those of a more elaborate kind
are sometimes so overloaded with a sort of filigree ornaments, as to destroy
the effect of the beautiful proportions of the whole. The Egyptian capitals,
on the other hand, are formed into elegant vase shapes, decorated with the
stalks, leaves, and blossoms of the lotus, and occasionally with palm leaves,
which latter ornaments are supposed to have given the first idea of the
Corinthian capitals. And in some specimens, the Egyptian capital is
composed of the representation of the head of the goddess Isis.'
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 Rām Rāz 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.'

STūPA—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 (dhātugarbha, 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 (Mahāvaniśa, 31, 29). Chaitya (sanctuary) is often used as a synonym (W. Geiger, Mahāvaniśa, 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 stūpas were tombs.'—(Vincent Smith, Gloss. to Cunningham's Arch. Surv. Reports.)

1 'Considerable interest is attached to the recent discovery (in Japan) beneath the corner stones of the Double-Bridge (main entrance to the Imperial Palace) of eight human skeletons. Most of the skeletons were found upright about twelve feet below the bed of the Palace moat which is at present undergoing repair work necessitated by the earthquake of 1923.'

'The theory of some Japanese scientists is that the skeletons are the remains of persons who, several centuries past, offered themselves as 'human pillars' for the immortalization of the corner-stones used in constructing Edo Castle. The tradition of the 'human pillars' is an old one in Japan. In a past age it was believed that if human beings were buried alive beneath the corner-stones of great structures, the gods would accord permanent strength and solidity to the foundations, and in addition, those who thus sacrificed themselves, would become immortal. It was considered that those chosen as 'human pillars' were greatly honoured. They were buried alive in a standing position.'

'The first traditional instance of the 'human pillars' recorded in Japan dates back to the reign of Emperor Nintoku, more than a thousand years ago. The Yodo river at Osaka, where the Emperor had his palace, used to overflow each year, drowning many people and causing much damage. Every dike built by the best engineers was unable to withstand the floods. One night, it is said, the Emperor dreamed that the gods had advised him if he would use human bodies as pillars for the construction of the embankments, there would be no more flood trouble. The story has it that the Emperor immediately caused human beings to be buried alive beneath the foundation stone of the dike, and since then the embankment has withstood all floods.' (Associated Press of America Dispatch, Tokio, July 11, 1925.)
(2) 'Stūpas or Topes—These, again, may be divided into two classes, according to their destination; first, the true Stūpas or towers erected to commemorate some event or mark some sacred spot dear to the followers of the religion of Buddha; secondly, Dagobas or monuments containing relics of Buddha, or of some Buddhist saint. If it were possible these two ought always to be kept separate, but no external signs have yet been discovered by which they can be distinguished from one another, and till this is so, they must be considered, architecturally at least, as one.'

'In Nepal, according to Hodgson, and, I believe, in Tibet, the monuments, which are called stūpas in India, are there called Chaityas. Etymologically, this is no doubt the correct designation, as chaitya-like stūpa, means primarily a heap or tumulus.'—(Fergusson, Hist. of Ind. and East. Arch., p. 50, note 2.)

For the photographic views and the architectural details of the following stūpas, see Fergusson:

- The great Tope at Sanchi (p. 63, Figs. 10, 11, 12).
- The cut in the rock on a Dagoba at Ajanta (p. 64, Fig. 13).
- Tope at Sarnath (p. 66, Fig. 14).
- Temple at Buddh-Gaya (p. 70, Fig. 16).
- The great Tope at Amravati (p. 72, Fig. 17).
- Gandhara Topes (description, pp. 72-76).
- Jelalabad Topes (p. 78, Figs. 18, 19).
- Manikyala Tope (pp. 80-82, Figs. 21, 22, 20, 23).

(3) 'A diversity of opinion exists as to the propriety or otherwise of calling such monuments as the high stūpa of Takkal Bala 'Tope'; and it must be said that this monument is a striking illustration of the inaccuracy of much that has been written on the subject. The following is one of the many instances where a conclusion has been somewhat hastily arrived at: . . . the term now used is 'Thūp' . . . it is, therefore, much to be regretted that we should have adopted the word 'Tope,' which preserves neither the spelling nor the pronunciation of the true name.'—(B.A.S.J., Vol. III, p. 313.)

(4) 'Again, Mr. Fergusson, writing on this subject, complains bitterly of the Bhilsa, and the Sarnath, and the Sanchi 'Topes.' To make the confusion worse he laments—'Tope is also the common Anglo-Indian word for a clump of trees.' Very true, but that hardly justifies the following—'In neither sense is the word ever used by natives, who associate 'tope' with something very different, that is, with cannon or artillery. That the natives do use the word freely in designating such monuments, I will now endeavour to show. While they called all lower mounds in this neighbourhood dehiri, the peasantry denied the existence of a Thūpi,
Thūpa, Thūva, or even the common 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) Takshaśilāc ayaṁ thuvo pratithāvito sava-budhana puyea 1
'This stūpa was erected at Takshaśilā (Takshasila) in honour of all the Buddhas.'—(Taxila Vase inscr. Ep. Ind., Vol. viii, p. 297.)

(6) Thūva cha saṁghārāma cha 1
(Inscr. on the Mathura Lion Capital, no. A, ii, line 14, Ep. Ind., Vol. ix, p. 141.)

STŪPA-GRIHA—House of the tope, a sort of dome, supported by rows of pillars (as in Thūparāma Dagoba in Anurudhapur, Ceylon).

(W. Geiger, Mahāvaśīla, p. 295.)

STŪPI—A dome, a cupola; a spherical roof rising like an inverted cup over a circular, square or multangular building, a pinnacle, a steeple-tower.

(1) M., xi, 13; xv, 91; xviii, 4, 413; xxii, 10, etc.
(2) Koṇa-pārāvataṁ kuryāt stūpy-āchchhādānakāṇi cha 11
Su-muhūrte su-nakṣatre stūpy-āchchhādānakāṁ nyaset 11
(Vāstu-vidyā, ed. Gaṇapati-sāstri, xvi, 27, 37.)
(3) Kaṇṭhoktamo sarva-mānaṁ tu stūpy-utsedhaḥ prakīrtitaḥ 11
(Kāmikāgama, xxxv, 30.)
(4) Ravi-varma-mahā-rāja alias the Lord Kula-śekhara-deva was pleased to bathe up to the pinnacle (stūpi-paryyanta) the Vānakaśyāya-Tirumalai (name of the central shrine) in the temple of the Lord of Tiruvirattāñam, the Lord of Tiruvadigai, and to fix the stones which were bulging out (? stūpi-kīla).—(Tiruvadi inscr. of Ravivarman, line 3 f., Ep. Ind., Vol. viii, p. 9.)
(5) 'This inscription (V. S. I. I., Vol. ii, no. 90) records the gifts, by the priest Iśāna Śiva Paṇḍita, of eight gilt copper-pots. . . . A ninth pot was presented by Pavaṇa-Piḍāran. . . . The gilt copper-pots were all intended to be used as pinnacles (Stūpikkudam, 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-
Rājarājaśevara 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, Niśriti, Varuṇa, Vāyu, Soma, and Īśāna. . . . 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-kŏṇḍa-puram temple . . . consists of a nine-
storeyed stūbi (steeple-tower) or vimāna over the shrine or sanctuary, 99 feet square at the base, and about 165 feet high.'—(Ind. Ant., Vol. ix, p. 117, c. 2, para. 1.)

(7) See Chalukyan Architecture, Arch. Surv., New Imp. Series, Vol. xxi, Plates lxxxii, Figs. 1, 2; lxxxiv, Figs. 1, 2; xci.

See Cunnigham, Arch. Surv. Reports, Vol. iii, Plates xlvii, Fig. 4 (Birdāban Stūpa), xlviii, Fig. 3 (Nongarh Stūpa); Vol. xi, Plate xxvii (plan and section of Mediamcal Stūpa); Vol. xviii, Plates v, vi (Nirvāṇa-Stūpa); Vol. xix, Plate iii (Mahadeopur pinnacle).

STŪPI-KĪLA (see STŪPA and STŪPI)—The spire, the nail above the dome.

(M., xviii, 144.)

Cf. 'The Lord Śrī-Rājarājadeva gave one copper waterpot (kūṭa), 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-Rājarājaśevara (temple), weighing three thousand and eighty-three pala.'—(Inscript. of Rajaraja, no. 1, line 18, H.S.I.I., Vol. ii, p. 9.)

STRI-LIŃGA—A class of buildings, a feminine type of architectural object.

See definition and other details under Prāśāda.

Cf. Sarvatra bhoga-bhūmy-aṅgah alinda-pariśobhitam
dhā (7 sa)ḥ-aṅga-samāyuktaṁ manah-priti-samanvitam
taṁ Chaturmāṁ anta (m)-lomasaṁ (lokānam) yogāṁ stri-liṅgam

ishyate

(Kāmikagama, xlvi, 10, xxxv, 21; see under Śālāṅga and Shād-varga.)

STHA—A fixed abode as in Goshṭha and Pratishṭhā (see under these terms).
STHANDILA—A site plan in which the whole area is divided into forty-nine equal squares.

(M., vii, 8, viii, 39; ix, 129, etc., cf. lxx, 30; see PADA-VINYASA.)

STHAPATI—Lit. chief (pati) of fixed abode (siha as in goṣṭha, pratisṭhā, German stad), the chief architect, the master builder.

(1) Mānasāra (Chap. ii, named Śilpi-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, Śūtragrāhin, Vardhaki and Takshaka. These latter four evidently represent the four classes of terrestrial artists:

Pārvānane viśvakarmā jāyate dakshiṇe mayaḥ
Uttrasya mukhe tvasṭā paśchime tu manuḥ smṛitaḥ
Viśvakarmāḥkhyā-nāmno’sya putraḥ sthapatīrt ucyate
Mayasya tanayaḥ sūtraṅgāhīti parikīrtāḥ
Tvāṣṭur devarṣeḥ putraḥ vardhakir iti prakāṣyate
Manoḥ putras takshakaḥ syāt sthapatīḍi-chatusṭhayam

(M., ii, 11–12, 17–20.)

Cf. One Manu is stated to be the architect who built the city of Ayodhya:

Ayodhyā-nāma-nagari tatrasil loka-viśrutā
Manunā mānnavendreṇa yā purī nirmitā svayam

(Rāmāyana, 1, 5, 6.)

Their ranks:

Sthapatyāḍiḥ chatur varṇaḥ śilpiḥbhiḥ parikīrtāḥ

(M., ii, 29.)

The Sthapati is in rank the director general and the consulting architect (M., ii, line 21). The Śūtragrāhin is the guide (guru) of Vardhaki and Takshaka (line 22), while the Vardhaki is the instructor of Takshaka (line 23). The Sthapati must be well versed in all sciences (line 24). He must know the Vedas (line 26). He must have all the qualifications of a supreme director (āchārya) (line 31).

Cf. Sthapatiḥ sthāpanayārhaḥ veda-vich chhāstra-pāragaḥ
Sthāpanāḥdhipatir yasmāt tasmāt sthapatir ucyate
Sthapateś chājñayā sarve sūtraṅgāhīdayaḥ sadā
e Kurvanti śāstra-dṛiṣṭena vastu-vāstu prayaṭnataḥ
Āchārya-lakṣaṇair yuktaḥ sthapatir ity-abhidhiyate
Sthapatis tu sva-turyebhyas tribhyo gurur iti smṛitaḥ

(M., ii, 26–29, 31, 21.)
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 rekhājñāḥ śāstra-vit-tamaḥ (32)
Śūtra-grāhītī śūtra-dhṛit (24)
Śūtra-grāhī gurur dvāyāḥhyāṁ turyebhyo’dya iti śmṛitaḥ (22)

The Vardhaki, too, should have the general knowledge of the Vedas and practical sciences. But the object of his special study is painting. He should be also able to design (vichārajna) 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 (25)
Vichārajñāḥ śrutajñās cha chitra-karmajñō vardhakīḥ (33)
Takshakasya guruj na ma vardhakir iti prakīrtitaḥ (23)

The Takshaka must be expert in his own work, i.e., carpentry. He should be obedient to his superiors and aspire to rise in the rank.

Cf. Takshaṇat takṣakah smṛitaḥ (25).

Takshaṇah karma-vidyāḥ cha bala-bandhūdaya-paraḥ (34)
(2) Sthapatiḥ sthāpanāraḥ syāt sarva-śāstra-viśāradaḥ (11)
Na hīnāṅgo’ūrīktāṅgo dhārmikas tu dayāparaḥ (1)
Amātsaryo’nasūyaḥ cha tāntrikastv-abhijātavān (11)
Gaṇitajñāḥ purāṇajñāḥ ānandātmā py-ālubdhakaḥ (1)
Chitrājñāḥ sarva-deśajñāḥ satya-vādi jītendriyāḥ (11)
Arogi chāpramāḍī cha sapta-vyasanā-varjitaḥ (1)
Sunāmā dṛṣṭha-vandhuṣ cha vāstu-vidyābdhi-pāragaḥ (11)

(Vāṣṭu-vidyā, ed. Gaṇapati Śāstri, i, 12-15.)

The Sthapati or master builder must be able to design (lit. placing, sthāpana). He must be proficient in all sciences (Śāstras, see below). He must not be deformed by lacking in or possessing too many limbs. He must be pious and compassionate. He must not be malicious or spiteful. He must be trained in music (tāntra=a stringed musical instrument, see Vitruvius below). He must be of noble descent. He must be a mathematician and historian. He must be happy in mind and free from greed. He must be proficient in painting. He must know all countries, i.e., he must be a geographer. He must be truthful, and possess self-control. He must not have any disease, and must be
above committing errors. He must be free from the seven vices (hunting, gambling, day-dreaming, blackmailing, addiction to women, etc., see Manu-saṁhitā, vii, 47–48). He must have a good name and be faithful to friends. He must be deep in (lit. cross) the ocean of the science of architecture.’

Compare these qualifications of the master builder with those of the Greco-Roman architects quoted below from Vitruvius.

The classification of the architects and the account of their qualifications are almost identical to those given in the Mānasāra:

Sthapates tasya śishyo vā sūtra-grāhī sūto’thavaḥ
Sthapaty-ajñānusārī cha sarva-karma-viśāradaḥ
Sūtra-dāṇḍa-pramāṇajāno māṇonnāma-pramāṇavit
Takshitānāṁ takshakenāpy upary-upari yuktātah
Vṛiddhikriṣṭa vardhakih' proktāḥ sutrgreyha-anugaḥ sadā

(Vāstu-vidyā, ibid., i, 16–18.)

Takshaṇāt sthūla-sūkṣmāṇām takshakāh sa tu kīrtitaḥ
Mṛit-karmajāno guṇī śaktah sarva-karma-sva-tantrakaḥ
Guru-bhaktaḥ sadā hṛṣhṭaḥ sthapaty-ādy-anugaḥ sadā

(ibid., i, 18–19.)

(3) Susila(ś) chaturu daksīna-sāstrajāna-lobha-varjita(-taḥ)
Kshamāvān asya (syād) dvijaś chaiva sutradhāra(h) sa uchyate
‘One who is of good behaviour, clever, skilful, learned, free from lust (excessive desire of gain), can forgive (rivals), and belongs to the twice-born class, is called Sūtra-dhāra.’

(Śi lpa-dīpaka, ed. Gaṅgādhara, 1, 3.)

(4) Vāstu-vidhānajāno laghu-hasto jīta-śramaḥ
Dīrgha-darśi cha śūraś cha sthapatiḥ pari-kīrtitaḥ
‘One who is conversant with the architectural design (vidhāna, the act of arranging, disposing, etc.), skilful (lit. swift at hand), industrious (or patient labourer), and foresees (everything), and is a champion (in architectural matters), is described as a sthapati.’—(Matsya-Purāṇa, P. Dict.).

(5) Mahābhārata (xii, 3243–3244):
Sat-kṛitāḥ cha prayatnena āchāryyartvik-purohitah
Maheshvāsaḥ sthapatayaḥ sāṁvatsara-chikitsakāḥ
Prājñā mahāvino dāntā dakṣaḥ śūrā bahu-śrutāḥ
Kulināḥ 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-sthapatībyām cha nirmmitāṃ yan niveśanam
Tad āvaset sadā prājñā bhavārthi manuṣēvara

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Here, a house built by a Brāhmaṇa and a Sthapati is specially recommended. Sthapati implies an architect but his caste is not clear from this passage.

Mahābhārata, xiv, 2520–2524:

Tato yayau bhūmasenaḥ prājñāḥ sthapatibhiḥ saha
Brahmaṇān agratāḥ kṛtvā kuśalān yajña-karmmaṇi
Tāṁ sa śāla-chayaṁ śrīmat sampratoli-sughaṭitam
Māpayāmāsa kauravyo yajña-vātāṁ yathā-vidhi
Prāśada-śāta-sambādhahāṁ maṇi-pravara-kuṭṭimam
Kārayāmāsa vidhivad-dhema-ratna-vibhusītam
Stambhān kanaka-chiturāṁ cha toraṇāṁ vrīhandi cha
Yajña-yatana-desēshu datvā śuddhaṁ cha kāñchanam
Antah-purāṇāṁ rājñāṁ cha nānā-deśa-śamīyushāṁ
Kārayāmāsa dharmmātmā tatra tatra yathāvidhi

Here, too, Sthapati is apparently the architect who built the palace with jewelled floor, columns, arches, etc., and also the well-designed high gate-houses.

Ibid., v. 255:

Tato'ātibhito rūpātm tu śakra āste vichārayan
Athājagāma paraśūṁ skandhenādāya vardhakih

Vardhaki is called here Takshan (see verses 256–266) not in the sense of carpenter but to imply an executioner.


Sūtra-grāhaḥ—yāḥ sūtraṁ grihṇāti na tu dhārayati
Sūtra-grāhaḥ—yāḥ sūtraṁ grihṇāti dhārayati cha

This subtle distinction is not quite clear.

(7) Chaurapāñchāśikā (ed. Bohlen, 7-3):

Surata-tāṇḍava-sūtra-dhāri

(8) Rāmāyana, (ii, 80, 2, etc.):

Karmāntikāṁ sthapatayāḥ purushā yantra-kovidāḥ
Tathā vardhakayaṁ chaiva mārgino vrīksha-takshakāḥ

(9) Sakala-guṇa-ganalamkrita-kritottamangaru Parama-Brahmaniś chala-svarūpar upadesa-p(r)arakaramaru Manu-Mayā-Māṇḍabye-Viśvakarma-nirmitam appa Hem-migadeya mane enisida stotākāchheru

‘Of the Viśvāmitra-gotra, supreme Lord of Laṅkā-dvipa-pura, possessed of property and vehicles, versed in all Sāstras, sought after to construct ornamental buildings and upper storeys, adorned with all good qualities his head sprinkled with sandal water from Śiva, in the unchanging form of Parama Brahma, distinguished in giving advice, of the Hemmigade house created by Manu, Maya, Māṇḍabya, and Viśvakarma, was Stotākāchhāri.”—(Ep. Carnat., Vol. v, Part i, Channarayapatna Taluq, no. 265; Roman text, p. 530, line 23; Transl., p. 237, para. 2.)
(10) This Prasasti was written by Skandasadhu, the son of Śri-kaṇṭha, a descendant of a family of architects (sthapati-kula).

(Sholingur Inscrip. of Parantaka I, line 21-
Ep. Ind., Vol. iv, pp. 224, 225.)

(11) Sthapati-Kālisuta-Sīṃgāli-kargi Navagrāma-drāṅga vra(?) lu)-dha-

' The Sthapati (architect of the tank was) Sīṃgāli Kargi, the son of Kāli, a Pandit (?) vulha from the Navagrama-drāṅga (compare Rāja Taran-

(Sholingur Inscrip. of Parantaka I, line 21-
Ep. Ind., Vol. iv, pp. 224, 225.)

(12) Visadru-sūtaḥ Kamau Śilpi—' Visadru's son, Kamau, the architect (of the fifth octagonal pillar, middle row, of the north-west cloister). This simple record of the architect or head mason Kamau is the most valuable inscription of the Lal Darwāza, as it is another proof of the truth of Fergusson's remark that the cause of the admixture of Hindu and Mu-

(13) Rājapālasya putreṇa pālaṅkina śīlpinā I

' (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, 1
Ep. Ind., Vol. x, pp. 49, 45.)

(14) Tvāṣṭri, a recognized architect, connected with (the ancestor of) both Śūtradhāra and Sthapati :

{Tadh-vād Vaṭākhyām nagaraṁ vaneśmin Tvāṣṭṛuḥ prasādāt

Prākāra-vapropavanais taḍāgaiḥ prāsāda-veśmaiḥ su-ghanarṇi su-

tumgaiḥ I

Bhānor gṛihariṁ daiva-vaśād vibhāgaṁ Vāsishṭha-pauraiṁ su-krītain

yad āsīt I

Āśīch cha Nāgāt sthapates tu Durggāḥ 11

(Sholingur Inscrip. of Parantaka I, line 21-
Ep. Ind., Vol. iv, pp. 224, 225.)

Durggārkkato Deuka Sūtra-dhāraḥ 11

Asyāpi sūṇuḥ Śivapāla nāma 11

Yenotkṛite'yaṁ suśubhā praśāstiḥ 11

(Vasantgadh inscrip. of Purnapāla, A. D. 1042,
vv. 21, 27, 34, Ep. Ind., Vol. ix, pp. 12,
13, 14, 15.)

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(15) Sadāśivamahārāya-śāsanād Viraṇātmajāḥ
Tvashtā śri-viraṇāchārīyo vyālikhat tāmra-śāsanam

(Krishṇapuram Plates of Sadaśivaraya, v. 107, Ep. Ind., Vol. ix, p. 339.)


(18) Cf. inscrip. from Dabhoi—(verse 112, Ep. Ind., Vol. i, p. 31.)

(19) Vardhakī—carpenter, sculptor (Senart):
Vaḍhakīṃ sāmiṇa venuvāsapuṭ(e)na gharasa mugha kata

(Karle Cave inscrip. no. 6, Ep. Ind., Vol. vii, p. 53.)


(22) Cf. the first Praśasti of Baijnath—(verse 36, Ep. Ind., Vol. i, pp. 107, 111).


(25) Si(s)i)lā-paṭṭa-śubhe vaṃṣe sūtra-dhārā vichakshaṇāḥ

Bhojūkāḥ Kāmadevaś cha karmmanishṭhā Halā sudhīḥ

‘(Born) in the auspicious family of Śilpāpaṭṭa, the conspicuous architects (were) Bhojūka, Kāmadeva, and the wise Halā, (who) were perfect in their work.’

‘A Muhammadan ruler Jallāla Khoja, son of Išāka, appointed these architects to build a Gomāṭ(a) (? cow-shelter), a garden, and step-well in the town of Batithāḍim.’

(Bhatihagarh stone inscrip., v. 12, Ep. Ind., Vol. xn, pp. 45, 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.)
(27) Krīṣṇa-suta-guṇāḍhyaś cha sūtra-dhāro’tra Naṇṇakaḥ
Etat kaṇvāṣramam jñātvā sarvva-pāpa-haraṁ sūbhām
Krītaṁ hi mandiram śambhoḥ dharma-kīrtti-vivardhānanam
Here, Sūtra-dhāra is the architect who built the temple of Śiva.
(Inscription from the Mahadeva temple, vv. 29, 30, Ind. Ant., Vol. xiii, p. 165.)

(28) Sūtradhāro’sya Haridāsanāmā—‘the architect (employed on the repair of the temple of Dakshināditya) was Haridāsa.
(Gaya inscrip. of Vikrama Śamvat 1429, line 9, Ind. Ant., Vol. xx, pp. 315, 313.)

(29) Cf. ‘When the house is finished Brāhmaṇ 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.’
(Ep. Carnat., Vol. v, Part 1, Arsikere Taluq, no. 123; Transl., p. 168, line 2.)

(31) Svasti samadhigata-pañcha-mahā-sabda . . . svarāḍhipati-mahanāyaka-vibudha-vara-dayakan animittā Malla-vijaya-Sūtra-dhāri svāmīdrohi . . . biruda, etc.
‘Be it well (with various epithets, including), Malla-vijaya-sūtradhāri, the dānḍanaṇyaka 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 (specified).’
(Ibid., no. 194, Roman Text, p. 433; Transl., p. 187.)

(32) ‘Born in the family of Viśvakarma, the architect of the three worlds, Viśvanātha—the son of Basavāchārīya, who was the son of Vodeyarappaya considered to be the jagad-guru—engraved it.’
(Ibid., Vol. v, Part 1, Channarayapatna Taluq, no. 187; Transl., p. 207.)

(33) ‘To Dāmoja, son of the carpenter Mādiyoja granted a rent-free estate.’
(Ibid, Vol. vi, Kadur Taluq, no. 57; Transl., p. 12.)

(34) ‘Hail! There is no excommunication (balligavārtē=bahishkāra, Mr. Venkaṭ Raṅgo Kaṭṭi) of the skilful people (bīṇa-nigala, those
who are conversant with painting or architecture, Sanderson’s *Canarese Dictionary*) of the world who have attained the favour (of the god), having given the paṭṭa, (a patent, royal grant or order), called mūme-perjerepu (and) the name of Tribhuvanācchārya 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 (pariḥāra) 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 (villīga-vārtē=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 Lokesvara (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 Kāṇchi.’

‘Hail! Śrī-Sarvasiddhi-ācchārya, 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 inscrip. 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-Lokapālesvara, after having given the office (sthāna, see below) of the holy Aṇjanācchārya to the holy Devācchārya (datti Aṇjanācchārya bhagavantarage koṭṭu Śrī-Lopapālesvarakam 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.)*

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(37) 'Hail! Chatṭara-Revadi-Ovajja (Ojha, see below) of the Sarva-siddhi-Āchāryas, who was acquainted with the secrets of Śrī-śilemuddas (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. Kāṭṭi 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-dhāri are the surnames or titles of the Sthapati (master-builder) who is also called Āchārya in the Mānasāra. (See above.)

(The titles in another form—Āchārya or Āchāryya—are the surnames of the Jain teachers, of the famous philosopher Śaṅkara, and the distinguished astronomer Bhāskara.)

Here in these inscriptions we have seen that the architects have many such titles, namely, Āchāri (no. 99, line 4, no. 100, line 8); Āchāriya (no. 100, line 7); Sarva-siddhi-Āchāri (no. 100, line 8); Sarva-siddhi-Āchārjiya (-yya) (no. 114, line 2 f); Tri-bhuvanāchāri (no. 99, line 5); Aṭjanāchārya (no. 101, line 5); Devāchārya (no. 101, line 6); Ovājja (=Ojha, no. 114, line 4); Śile-mudda (=śilā-marddaka or modaka, no. 114, line 1). The very same architects are again given the titles of Sūtra-dhāri (no. 99, line 3; no. 100, lines 4, 12).
The titles, Chāri and Āchārī, 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. Hultzsch and Venkāyya; compare the following:

(39) 'The nāga (i.e., the cobra on the slab on which the inscription is incised) has been made by Ṯāṭaka (Nartaka), the pupil of the Āchārīya (i.e., Āchārya) Idomorā (Indramayūra) of the town of Saṅjayanti.' Āchārya—probably means master(-mason), i.e., sthapati.'


(40) Badhuvallabha-Mallasya vachenenaiva sāsaṅam tvāṣṭā Nandi-varmacharyya-dānasyāśya likhāmy-aham!
'By order of Badhuvallabha-Malla I, the carpenter Nandi-varmachārya inscribe the charter of this grant.'

(Bana Grant of Śaka 261, lines 50–51, *Ind. Ant.*, Vol. xv, pp. 176, 177.)

(41) 'The carpenter Virāṇa, son of Muddanāchārya, 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 Śṛigiri, the son of the carpenter Varadapāchārya.'

(*Ibid.*, no. 15; Transl., p. 32.)

(43) 'And it is engraved by the carpenter Vīraṇāchārya, son of Malla.'

(*Ibid.* Maṇḍyā Taluq, no. 55; Transl., p. 45, last para.)

(44) 'For the carpenter Mallana, son of Vīraṇāchārya, who engraved the grant, one share was given.' (A.D. 1474.)

(*Ep. Carnat.*, Vol. iii, Malavalli Taluq, no. 121; Transl., p. 68.)

(45) 'It was engraved by Mallanāchārya, son of Vīraṇāchārya.' (A. D. 1513.)

(*Ibid.*, Nanjangud Taluq, no. 16; Transl., p. 97.)

(46) Kontāchārī, son of Konguni-āchārya, 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.)

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(47) 'Engraved by the carpenter Viraṇāchārya, son of Mallana.'
(Ep. Carnat., Vol. iv, Transl., p. 41, no. 30.)

(48) 'And it was engraved by the carpenter Viraṇāchārya, son of Viraṇa.' (A.D. 1545.)

(Ibid., Nāgamaṅgaṇa 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 Kalajāchāriya's son Īsvara.'
(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-dakṣiṇe hasta madhyamāṅguli-madhyaye 11 (4)
Parvām mātrāṅgulaṁ jñeyaṁ . . 1 (5)
Grāmāṅgha-kṣetra-gaṇyesu māṇāṅgula-vidhānatāḥ 1
Āchārya-dakṣaṅgulibhir mite vyāsa-mithādhikaiḥ (?) 11 (7)

(Suṇrabhedāgama, xxx, 4, 5, 7.)
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STHAPATI

Cf. Āchārya-lakṣṇair yuktāṁ sthapatir Īty abhidhiyate!

(59) Vāstu-jñānam athātaḥ kamalabhavanāṁ muni-paramparāyātāṁ
kriyate’dhunā mayedaṁ vidagdha-sāṁvatsara-prītyai!

(Brihat-saṁhitā, LII, I.)

The knowledge of the science of architecture has come down from Brähman 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 pāda as “to gratify clever astrologers” but he attempts no explanation as to why the astrologers in particular are to be gratified on “a work on the art of building” (Kern’s translation of Vāstu-jñāna), which in fact forms no part of astrology 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; Śaṅkaraāchārya 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. Śīpa-śāstra, Vāstu-śāstra, etc.). Śāstra or Vidyā has fourteen divisions, viz., the four Vedas, the six Vedāṅgas, the Purāṇas, the Mīmāṁsā, the Nyāya, and the Dharma or law; or with the four Upa-Vedas, 18 divisions; others reckon 33 and even 64 sciences, generally known as Kalās or arts (see under Kalā).

But the expression “versed in all śāstras” need not be taken in too literal a sense. What architects are expected to know can be inferred from the details given occasionally in many places in the Mānasāra and other works. The chapters on the selection of site and the minute examination of soil (see Bhū-parikshā) will indicate an intimate knowledge of practical geology, which is essentially necessary for architectural purposes. The chapters on gnoman (see 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 aesthetics. A knowledge of the climate and weather of the locality where a house is to be built is essential to their work. The astrological and astronomical calculation is also frequently referred to. (Cf. Mānasāra, II, 40, quoted above, and Brihat-sanhitā, III, 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. Sūtrakrāhin 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 obstrue 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, soltices, 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 archi-
tect'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 oppor-
tunity of improving themselves in it. This, however, cannot be necessary;
for how can it be expected that an architect should equal Aristarchus as a
grammariam, yet should he not (?) be ignorant of Grammar.'—(Vitruvius,
Book I, chap. 1, translated by Gwilt.)

The social position of architects is not quite clear from the literary or
epigrapbical 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, in charge of the shrine (sthāna) of the temple of Tiruvallam-udaiyar at Tiruvallam.'
   (Inscrip. 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), Brahmāṇī, Ṭīvra (1, 13), Vaishnavī (1, 14), Indrāṇī (1, 15), Gaṇapati (1, 16), Chāmuṇḍeśwari of the chief shrine (mūla-sthāna)'
   (Inscrip. 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 APASAMCHITA; 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:

Asṭa-śata-grāmyā madhye sthāniyam, chatuś-śata-grāmyā droṇamukham,dvi-śata-grāmyā khaṛvaṭikāṁ, daśa-grāmi-saṅgrahena saṅgrāṇiṁ sthāpayet ।

(Kauṭilīya-Artha-śāstra, Chap. xxii, p. 64, para. 4.)

Jana-pada-madhya samudaya-sthānaṁ sthāniyam nivṛṣayet ।

(Ibid, Chap. xxiv, p. 51, para. 2.)

STHĀNU—A synonym of Stambha or column.

(M., xv, 5, see under STAMBHA.)

STHĀPAKA—One who installs, actual worker, perhaps the principal assistant to the chief architect (sthapati), not the master who is called Kartā.

(M. xxxvii, in particular, cf. lines 7 and 34, 70–71.)

STHĀPATYA—A house relating to architects or architecture, architectural or sculptural workshop.

Analānīla-kone vā sthāpatyālayam eva cha ।

(M., xxxii, 78, cf. also 66.)
HINDU ARCHITECTURE

STHĀPANA-MANḌĀPA—A room or pavilion where the idol is installed after it is washed and dressed, the sanctuary.

Prāsādābhimukhe saptā-manḍapaṁ kalpayet kramāt
Ādau cha snapanārthaṁ cha dvitiyam adhyayana-manḍapam
Viśeshaṁ snapanārthaṁ cha manḍapam cha tritiyakaṁ
Chaturthaṁ pratimāgāraṁ pañchamaṁ sthāpana-manḍapam
(M., xxxiv. 45-48.)

STHĀVARA-BERA—A stationary idol.
(M., li, 17, etc.)

STHIRA-VĀSTU—A permanent building.

Sthira-vāstu-kukshi-des'e tu chara-vāstu tathāpi cha
... garbha-śvabhraṁ prakalpayet
(M., xii, 170-171, see also 43.)

STHŪNA—The civic and sacrificial posts used as memorial pillars, symbolising royal and divine power to which offenders and sacrificial victims were tied, 'maintained by the Fathers', upon which 'Yama makes seats for the departed.' (R.V. x, 18, 3; A.V. xviii, 3, 52), made of copper, bronze or iron (ayas, R.V. v, 62, 7, 8), a synonym of Stambha or column.—(M., xv, 5; see under STAMBHA.)

SNAPANA-MANḌĀPA—A class of pavilions used for bathing, a washing room.

(M., xxxiv, 43-48, etc.; Suprabhedāgama xxxi, 96, 97; see under MANḌĀPA.)

SNĀNA-DRONI—Bathroom for a deity.
(Champa, by Mazumdar, p. 237.)

SNĀNA-MANḌĀPA—A pavilion for bath, a bathroom.
(M., xxxii, 74, etc.; see MANḌĀPA.)

SNĀPANA-MANḌĀPA—A washing room, a pavilion where idols are washed.

Snāpanārtha-manḍapam chāpi snāna-manḍapam eva cha
(M., xxxii, 74; cf. xxxiv, 46, 47, etc.)

SPHŪRJAKA—A class of twelve-storeyed buildings once prevailing in the country of Sphūrjaka (?)

Pāñchālam drāviḍam chaiva madhya-kāntam kāṅgakam
Virāṭaṁ keralam chaiva vaṁśakaṁ māgadhavam tathā
Janakaṁ sphūrjakaṁ chaiva daśa-kāntam prakṛtītām
(M., xxx, 5-7; see under PRASĀDA.)

SYANDANA—A synonym of yāna or conveyance, a chariot.
(M., iii, 9, 10; xix, 145.)

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SVAYAMBHU

AN ENCYCLOPAEDIA OF

Cf. Viśāla-ratha-vithim cha syandanaṁ mandaropamam

'Built a car like the Mandara mountain and also broad roads (round the temple).'—(Krishṇapuram Plates of Sadāśivaraya, v. 57, Ḫp. Ind., Vol. ix, pp. 336, 341.)

SVAYAMBHŪ—Self-revealed, a kind of phallus.

(Kāmikāgana, l, 35; M., lII, 227; see under Laṅga.)

SVAMIKĀRA—Śvadhyāyaka, reader of sacred literature.

(M., xl, 124.)

SVARGA-KĀNTA—A class of eight-storeyed buildings.

(M., xxvi, 28–33; see under Prāśāda.)

SVARNA-LIṅGA—A kind of phallus, a phallus made of gold.

(M., lII, 333, etc.)

SVA-VṛIKSHA—A type of round temple.

(Agni-Purāṇa, Chap. civ, vv. 17–18; see under Prāśāda.)

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 Prāśāda).

A class of villages (M., ix, 3, 330; see Grāma; compare M., xii, 76, 77, 146; xlix, 152; liv, 120; lvIII, 12).

A kind of joinery—(M., xvii. 60).

A kind of window—(M., xxxiii, 583; see under Vatāyana).

A pavilion with three faces:

Dvi-vaktraṁ daṇḍakaṁ proktam tri-vaktraṁ svastikaṁ tathā

(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' lindah prānta-gatau tad-utthitau chānyau
tad-avadhi-vivṛitaṁ chānyah prāg-dvāraṁ svastike subhadam

'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'lindah prānga-gatau dvau tad-utthitau
Anyas tan-madhye vidhṛitāṁ prāg dvāraṁ svastikaṁ subham

(Bṛhat-saṁhitā, lII, 34, J. R. A. S., N. S. Vol. vi, p. 286, note 1.)

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SVASTIKHA

A kind of octagonal building:

(3) Agni-Purana (chap. civ. vv. 20, 21; see under Prasada).

(4) Garuda-Purana (chap. xlvii, vv. 21, 23, 31-33; see under Prasada).

(5) Kāmikāgama (xxxv, 89) refers to a mansion (śālā):
Dakshīṇe chottare chaiva śan-netram svastikam matam!  
Pārśvayoḥ purataś chaiva chatur-netra-samāyutam.  
An entablature (ibid., liiv, 7).

Ibid., xlii (named Svastika-vidhi) divides buildings into four classes namely, Jāti, Chhanda, Vikalpa, and Ābhāsa (vv. 3-4), which are described in detail (vv. 5-30).

(6) See the figure \[\text{Svastika}\] (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 \[\text{Svastika}\]. (This should be compared with the village named Svastika.) From each of the entrances, a flight of steps leads to the interior of the well.'—(Ep. Ind., Vol. xi, p. 155, para. 2, note 1.)

(8) In the inscriptions from the cave temples of Western India, Bombay, 1881, are given a quantity of clearly Buddhist Square Pali Inscriptions from Kuḍā, Karle, Sailawadi, Junnar, etc. Many of these contain Svastikas at the beginning and end. Kuḍā no. 27 has at the end \[\text{Svastika}\]; but at the end of 29 is \[\text{Svastika}\] 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 \[\text{Svastika}\] occurs at the beginning of Kuḍā 30 and of Junnar 6 and 27, and the end of 33. The form \[\text{Svastika}\] is found at the end of the Sailawadi inscription, and \[\text{Svastika}\] 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 Sāthis, who give it the first place among the eight chief auspicious marks of their faith. It would be well to repeat here, in view of what follows, the Jain version of this symbol as given by Pandit Bhagwanlal Indraji (the Hathigumpha inscriptions, Udayagiri Caves, p. 7), who was told by a learned Yati that the Jains believe it to be the figure of Siddha. They believe that, according to a man's karma, he is subject to one of the following four conditions in the next life—he either becomes a god or deva, or goes to hell (narakā), or is born again as a man, or is born as a lower animal. But a Siddha in his next life attains to nirvāṇa and is, therefore, beyond the pale of these four conditions. The Svastika

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represents such a Siddha in the following way. The point or bindu in the
centre from which the four paths branch out is jiva or life, and the four
paths symbolise the four conditions of life. But as a Siddha is free from all
these, the end of each line is turned to show that the four states are closed
for him.

'The Buddhist doctrines mostly resemble those of the Jains, it is just
possible that the former might have held the Svastika in the same light as
the latter. In the Nasik inscription, no. 10, of Ushavadata, the symbol is
placed immediately after the word 'Siddham' a juxtaposition which cor-
rborates 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 (MT$) 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 indi-
cating the inclination of the sun to proceed from one point to the other.'

'Rev. A. W. Heyde of Ghum tells me that Yungdrung as a monogram
is said to be composed of the two syllables, $s$ u and $6$ ti, sut $= \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 ($\overline{a}$, $\overline{d}$) contains two reversed
forms of the Svastika (yungdrung).'

Mr. Francke refers to the above quotation 'for an explanation of this
orm 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 symbo-
(Svastika $\overline{a}$, $\overline{d}$) 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 Pâli inscription, and reversed Ṛ, in a rock-inscription at Salsette" (*J. R. A. S.*, Vol. xx, p. 250, etc.). He has also shewn that it is both a Buddhist, Jaina, and Christian emblem. "In our own day," says he, "it has become a favourite ornamental device,"—we may be sure with no thought of symbolism,—and archaeologist returning from India may observe it covering ceilings, cornices, fenders, and other ironworks.'

(Ind. *Ant.*, Vol. vii, p. 177, c. 2, para. 2 f.)

(14) 'In describing coin no. 3 of this series (*Numismatic Chronicle, N.S.*, Vol. xx, pp. 18-48, p. 62) I pointed out that the place of the more definite place of the Sun, in its rayed wheel form, was taken up by the emblematic cross of the Svastika.'

'Under the advanced interpretation of the design and purpose of Svastika, from an Indian point of view, now put forward . . . the figure, as representing one of the received attributes of the Sun, was used conventionally, to typify the solar orb itself.' E. Thomas.

(Ind. *Ant.*, Vol. ix, p. 65, c. 1, para. 2; p. 66, c. 1, para. 2.)

(15) 'I come now to show that the figure called the Svastika symbolizes the idea of circumambulation, derived from the apparent movement of the sun from left to right round the earth. The idea is this, that if a person faces the east at sun-rising and follows its movement southward and westward he will turn with his right hand fixed towards an object supposed to be placed like the earth in relation to the sun, in the centre of a circle.

'The argument, therefore, amounts to this: that as the figure or the Svastika is found scattered through countries reaching from Japan to England, so also the custom of turning sunways, or with the sun, is equally widespread; and secondly, that as the Svastika is a sign of good luck, signified by its etymology, so also the practice of turning with the sun is considered a lucky or fortunate proceeding and turning in the contrary way, especially
among northern people, is dreaded as entailing a curse . . . ; the custom and the symbol, therefore, we argue are co-related.' Rev. S. Beal.

(Ind. Ant., Vol. ix, p. 67, c. 2, para. 5 ; p. 68, c. 2, para. 2.)

(16) Mr. Sewel after quoting a number of theories on the origin of the symbol, namely, of General Cunningham (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 fylgot 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 Aryan1, 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 thought 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 idea of the Creative Work which is in itself and always will be anti-semitic.”—(Mein Kampf, 1939, pp. 499 note, 411.)
for Egypt as its inventor, where the symbol for created life was a cross with a circle on top or resting on the left arm, and that combined with the symbol for Divinity in the hieroglyphics (something like a small flag) might easily have developed into the svastika we know. From Egypt it could have spread over the Mediterranean world and the Near East, for there was much trade and travel in early days. Schliemann found both forms of it, the right and left handed, in the ruins of Troy, and it has been discovered also on Chaldaean bricks, in Egyptian temples, on vases of Cyprus, Hittite carvings, Etruscan pottery, in India's cave temples, on Roman altars and British runic monuments, in Tibet, China, Korea, Mexico, Peru, and in the prehistoric burial ground of North America. Germany's sole right to it is far from established.'

'The origin of its name is less disputed. Sanskrit has the credit—su (well) asti (is) ka (a noun ending) Svasti (it is well), India has said at the beginning of any auspicious act, and "it is well" is the meaning of the sign throughout the ages. "Life is beneficent." It indicates—we quote from a woman writer on symbolism—"That the maze of life may bewilder, but a path of life runs through it: It is well is the name of the path, and the key of life eternal is in the strange labyrinth for those whom God leadeth." A rival interpretation finds in the word another Sanskrit element, the 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 dhruna 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
or the suffix 'ti' added to verbal root to form verbal or abstract noun, like 'gati' going; 'rati', love or love goddess, etc., thus 'asti' may be equivalent to 'sthiti', stay or settlement) and the suffix 'ka' (to imply possession of, as in Bāla (=hair) ka (possessing) which means a boy having his hair grown. This derivation of the term from Sanskrit is corroborated by the monogram Yungdrung which as quoted above is composed or two syllables, su (ऋ) and ti (ऋ) and is the mystic emblem (ऋऋ) 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 Hilter's day. But there are various theories to explain its design and purpose.

According to some (see above M. Burnouf, Mr. Tylor, Mr. Walhouse, Ind. Ant., Vol. vii, p. 177) the svastika symbol (ऋऋ) 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 palæolithic or old stone age, men could use for defence and offence only the implements of wood, bone or stone, rude in form and entirely devoid of skilled workmanship. In the new stone age, however, higher type of implements came into use. Men then developed the intelligence and skill to grind and polish the rude instruments of earlier age in order to make more effective use of them. The neolithic men were not, like their Palæolithic fore-fathers, ignorant of the use of fire and the potter's art. They could then cook meat and fish. They could make with hand pottery which was later turned on wheel. They honoured their dead parents and relations by elaborate tombs frequently built of massive stones. This sort of ancestral worship was the beginning of the belief and faith in a Creator or the God, who is the ultimate father of all beings. Thus
if the svastika symbol be ascribed to the period when the production and use of fire became known to humanity it would declare a very great antiquity so far as India is concerned. For the discoveries at Mahenjo-Daro show unmistakably that at 3000 B.C. Indians not only knew the use of all metals including gold but culturally made an all-round progress, and this Mahenjo-Daro period must be at least 2000 years later than the new stone age when the production and use of fire became known to them.

It, however, should be noted that the fire-origin of svastika will militate against its root meaning. Because however useful fire may be, its main function is to burn or destroy whatever comes in contact with it. Thus it would be an emblem of destruction like cross with which Christ was crucified or murdered. But etymologically svastika must mean 'the good settlement' or an auspicious emblem as its later use will clearly show.

According to another school of thought as represented by Rev. S. Beal (Ind. Ant., Vol. ix, p. 67 ff.), Mr. Sewel (Ind. Ant., Vol. x, p. 202) and Mr. Murray-Ansley (Ind. Ant., Vol. xv, p. 93 ff.) the svastika figure symbolizes the idea of circumambulation, derived from the apparent movement of the sun from left to right round the earth. The idea appears to be this that if a person faces the east at sun-rising and follows its movement southward and westward, he will turn with his right hand fixed towards an object supposed to be placed like the earth in relation to the sun, in the centre of a circle.

This theory is corroborated by the world-wide use of the svastika symbol, so also the custom of turning sunways or with the sun, which is equally widespread. The further support to the sun theory is lent by the argument that 'the svastika is a sign of good luck, signified by its etymology, so also the practice of turning with the sun is considered a lucky or fortunate proceeding and turning in the contrary way is dreaded as entailing a curse.' Thus the custom and the symbol are co-related. The exponents of the cross-symbol theory of the svastika figure like Mr. Fawcett (Ind. Ant., Vol. xxx, pp. 413-414) hold that the 32 sun and fire symbols (gathered together by Murray-Ansley (Ind. Ant., Vol. xv, p. 66) may be taken to be developments in various direction of the cross. This school of thought fail, however, to explain the appearance of svastika beyond a thousand years before the birth of Christ in connexion with whom the deadly weapon, cross, assumed a symbolic significance.

Numerous other theories adumbrated by General A. Cunningham (Edinburgh Review, January, 1870), Rev. Halsam (the Cross and the Serpent, 1849), Mr. Brinton (Myths of the New World), Dr. J. G. Mühler (Geschichte
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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 Brāhmī script looks exactly like one arm (דרום, צ) of the svastika figure ( systemctl ) and the nasal sound, 'm' is represented in Brāhmī by a small circle or dot with two ear-like projections ( проводник ), which later on is shown by the dot only, with or without a crescent line below (שם). '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 Brāhmī 'o'-symbol. Such dot-ending svastika figure is seen in numerous instances in Cunningham's Coins of India and in Rapson's Coins of Andhras, and D'Alviella's Migration of Symbols (p. 71), and in other places. In fact, this dot mark or a slight projection from the ends makes the svastika figure more ornamental.

If this identification of svastika with the 'Om' syllable, or the development of the former out of the latter, be accepted, three points would be further clarified. First, the auspicious character of the svastika figure will get support because the 'Om' syllable like the svastika figure is used at the commencement of something auspicious. The 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 Brāhmī o's in a crosswise manner be accepted a very great antiquity can safely be attached to this classic symbol, because the title 'Brāhmī' implies its origin from Brahma or the Creator Himself and the Brāhmī 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 Brāhmī can hardly be questioned although the history of its origin has yet to be written. Thus, thirdly, the Indian origin of the
svastika is further vouchsafed by the etymology of the term, which is unquestionably Sanskrit and Indian.

Before examining the very widely spread use of the svastika figure in Indian life and culture, it is desirable to notice briefly its antiquity and use in other countries, without, however, committing oneself about its migration from India, or its independent growth in other countries all over the world. Thomas Wilson in his book Suastika (Report of the Smithsonian Institution, 1894) has largely referred to the various objects of different countries whereupon the svastika mark has been found. 'The earliest undoubted reference of the svastika ', as held by Mr. H. K. Deb, 'is said to be in connection with the Third city on the site of Hissarlik, identified with ancient Troy.' It is common also in the Fourth and Fifth cities on the same site, and is principally found there on spindle whorls, dating approximately from fourteenth or thirteenth century B.C. It is, however, a remarkable fact that this svastika was not found in the First and Second cities but emerged in a variety of forms in the Third or the burnt city. This fact clearly indicates that the svastika was foreign to Troy and that it was imported and introduced there about the middle of the second millenium B.C. Its importation from Vedic India is indicated by Professor Winckler's discoveries at Boghaz Kuei. It has been established by G. 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 Amer-nophis 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 Brhadabala 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 (†) 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 (§) 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 (§).

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.

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130—Grecian vase NAUKRATIS—Wilson, The Svastika, Fig. 130.
140—Grecian geometric vase of Smyrna—Wilson, The Svastika, Fig. 140.
153—Grecian geometric vase of Thesa—Wilson, The Svastika, Fig. 153.
155—Grecian vase OINOCHE—Wilson, The Svastika, Fig. 155.
171—Rhodian vase—Wilson, The Svastika, Fig. 171.
186—Cervetri-Italian Cinerary urn—Wilson, The Svastika, Fig. 186.
Fig. 63—The spindle whorl of Troy with ogee Svastika—Wilson, The Svastika, Fig. 63.

Fig. 59—Biconical spindle whorl of Troy—Wilson, The Svastika, Fig. 59.

Fig. 20—Indian coin, Eran, Fig. 20, Plate XI, in Cunningham's "Coins of Ancient India", containing snake pattern of Svastika.

Fig. 7—Indian coin, Ujjain, Fig. 7, Plate X, in Cunningham's "Coins of Ancient India". (Reproduced through the courtesy of Smithsonian Institution.)
In the land of its origin the svastika symbol, whether identified with the 'Omkāra' or not, has been popular, both as an auspicious emblem as well as an ornamental device, with the followers of Brāhmaṇism, Jainism and Buddhism. As referred to above, all pronouncement in Sanskrit commences with 'Om' and 'Svasti'. Several epigraphical records open with the svastika symbol. Coins also bear this symbol. For instance, in Cunningham's *Coins of Ancient India*, Fig. 20 of plate xi shows a unique specimen of eran coin, and Fig. 7 of plate x represents another interesting specimen of svastika with the Brāhmi 'o' and 'm' actually depicted.

The svastika is called by the Jains 'Sathis'. They give it the first place among the eight chief auspicious marks of their faith. Bhagwanlal 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 Usavadata, 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 (*Pāśupata śāstra*, *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 *Śilpa-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 phallic 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; xliv, 152; liv, 120; lvii, 12), of joinery work (Chap. xvii, 60), of windows (Chap. xxxix, 583), of Pavilions (Chap. xxxiv, 552) and of Halls and Storeyed Mansions (Chap. xxv, 3, 80). These references are further elaborated in the general literature. For instance the Brihat-samhita (Chap. liii, 34 ff.) contains a technical description of a svastika house: “The svastika (house) is auspicious if it have the entrance on the east side, and one continual terrace along the west side, at the end whereof begin two other terraces going from west to east, while between the extremities of the latter lies a fourth terrace” (Chap. liii, 34 and J. R. A. S., Vol. vi, p. 286).

The octagonal buildings of the svastika plan are described in the Agni-Purana (Chap. civ, vv 20-21), and the Garuda-Purana (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-tāstrā where (Chap. xxxiv, 552) the characteristic features are stated to be the plough-shape and the three faces. This design has been followed in a structure erected at Allahabad near the Bharadwaj Ashrama of which several photographic views, measured drawings and a graphic description are included in the writer’s Hindu Architecture in India and Abroad. The plough-shaped three-face design will not at the first sight disclose the usual svastika plan, which has various forms. The standard authorities on architecture have developed the plan of the svastika house in three different forms as described in the Mānasāra, the Brihat-samhita, and Agni-Purāṇa, and Garuda-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
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culture will survive in this world. In India this classic symbol has taken a corporeal body and the Hindus have been building their roads, towns, villages, images, various articles, and houses according to this plan. Thus in India, the place of its origin, it is not merely an auspicious figure but it has been developed into a more tangible sculptural and architectural object.

(Indian Review, December, 1940, pp. 754-761.)

SVASTIKA-KHADGA—A type of octagonal buildings.

(Agni-Purāṇa, Chap. cxi, vv, 20, 21; see under Prasāda.)

SVasti-Kānta—A class of six-storeyed buildings.

(M., xxiv, 53; see under Prasāda.)

SVASTI-BANDHA—A class of single-storeyed buildings.

(M., xix, 169; see under Prasāda.)

SVĀRĀSANA—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.,

H

HAṬṬA—A market, a market-place, a fair.

(1) Saumya-dvāraṁ saumya-pade kāryā haṭṭās tu vistarāḥ

(Agni-Purāṇa, Chap. cxi, v. 3.)

(2) Attra haṭṭāḥ mahā-janaś cha sthāpitaḥ—here the market-place and the shopkeeper (lit. big folk) were established.

Vichitra-vīthi-samprūḍhām haṭṭāṁ kṛtvā grihāni cha—having constructed a market-place full of variegated (various) streets and houses (shops).

(Ghatiyala Inscript. of Kakkuka, no. i, v. 6; no. ii, v. 3; Ep. Ind., Vol. ix, p. 280.)

(3) Niśrānikshepa-haṭṭam ekāṁ narapatinā 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 Inscript. 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.)

HARITA—A moulding, an architectural ornament (see under MandaPa).


An ornament of the pedestal (M., xxii, 31).

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HARMIKA—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, Tēc, Burmese Ḥti; the lower part is called Gala (neck) and the whole chudāmāni. The umbrellas grouped over it are chhatravali and the shaft on which they are supported is Yashti. (Foucher, L’Art Greco-Buddhique, tome i, p. 97; Ferguson, Vol. i, p. 70, note 2.)

HARMYA (cf. RāJA-HARMYA)—An edifice, an upper room, a turret, an apartment, buildings in general, a palace. A rich man’s house. (Amarakōsa, see under Prāsāda) including stables, etc. (Ṛ. V. i, 166, 4; vii, 56, 16; ix, 71, 4; x, 43, 3).

(1) One of the four divisions of the architectural objects:

Dhāra harmyādi-yānaṁ cha paryaṇkādi-chatur-vidham

(M., iii, 3.)

Buildings in general including prāsāda (big buildings), maṇḍapa (pavilion), sabhā (hall), sālā (mansion), prapā (alms-house), (a)raṅga (theatre, play-house with quadrangular court-yards) (ibid., 7-8).

Pūrva-hastena samyuktam harmyāṁ jātir iti smṛitam

(M., xix, 3.)

A palace:

Bhūpatināṁ cha harmyāṇāṁ lakshanaṁ vakṣhyate’dhunā

(M., xl, 1, etc.)

Harmyā-janma-samārabhya sālā-janma-pradeśakam

(M., lxix, 37.)

Kuḍya-stambhe griha-stambhe harmyā-garbham vinikshipet

(M., xii, 132.)

(2) Prāsāda-harmyā-valabhi-liṅga-pratimāsā kuḍya-kupeshu  
‘In the temple, mansion, roof, phallus, idol, wall and well.’

(Bṛihat-tanhitā, J. R. A. S., N. S., Vol. vi, p. 332.)

(3) Harmyāṁ prāsāda-maṇḍitam—the edifice furnished with a temple.

(Vāyu-Purāṇa, part i, Chap. xxxix, v. 57.)

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(4) Prabhûta-sîkharopetam harmyam nāma prakirtitam—that is named harmya (edifice) which is furnished with a large tower or dome (sîkharā).

(Kâmikâgama, l, 89.)

A class of buildings (Ibid., xxxv, 39, 40; see under Mâlikâ).

(5) Râmâyana (II, 91, 32; IV, 33, 5):
Harmya-prâsâda-samyukta-toranâni
Mahatim guhâm . . . harmya-prâsâda-saîmbâdham!

See also II, 51, 21; II, 91, 32; III, 55, 7; IV, 33, 5; V, 15, 3, 19; VI, 75, 26, etc.

(6) Mahâbhârata (Cock):
I, 3, 133; Nâga-lokam . . . aneka-vidha-prâsâda-harmya-valabhî-niryûha-sâta-saîmkulam!

III. 207, 7; Harmya-prâkâra-sobhanâm . . . nagarîm!

See also I, 3, 33; XV, 16, 1; V, 118, 19, etc.

(7) ViKrâmorovâsi (Cock), p. 38: Manîhamma-alam (maîi-harmya-talam.)

(8) Mrychhâkatika (ibid.), pp. 47, 158:
Jîrînâm harmyam; harmyasthâh striyalî

(9) Raghuvânaî, vi, 47, etc.:
Harmyâgra-saîmrûdha-trînâkureshu . . . ripu-mandireshu!

(10) Jâtakamâlî (vi, ed. Kern, p. 80, r. 20):
Vidyud-iva ghana-sîkharâm harmya-talam avabhâsantî vyatish-thata!

(11) Kathâ-sarit-sâgara (Cock), 14, 19:
Harmyâgra-saînsthâh . . . paura-nâryah!

(12) Vapra-gopuramayair-nava-harmailî
‘By erecting new buildings adorned with a wall and a gate-tower.’
(Mangalâgiri Pillar Inscrip., v. 29, Ep. Ind., Vol. vi, pp. 121, 131.)

(13) Navîna-ratnojjvala-harmya-srirhgam—‘the top of the royal palace, the scene of the first act.’—(Dhar Praśasti of Arjunavarman, v. 8, Ep. Ind., Vol. viii, pp. 103, 99.)

(14) Madana-dahana-harmyam kârayâmâsa tuînâm sa guṇa-gaṇâ-nîdhâna-srîfrûdrârâjâbhidhânaî
‘Then that store of all virtues, the illustrious Indrarâja, 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) Gommatâ-pura-bhûshañam idu
Gommatám ayat ene samasta-parikara-sahitam!
Sammadadîm Hûlla châmû!
Paîn mâdisidâm Jinottamâlayaman idam

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Paripūrṇaṁ puṇya-puñja-pratimam esudud īyandadiṁ Huḷḷa-nindam

Abstract:—'He also built an abode (or temple) for the Tīrthaṅkaras in this chief Tīrtha of Belgula. And he built a large Jina temple, which, like Gommaṭa, was an ornament to Gommaṭapura. Together with its cloisters, a dancing hall, a Jina house of stone on either side, a palace with royal gates adorned with all manner of carving, and an abode for the 24 Tīrthaṅkaras.'

(EP. Carnat., Vol. ii, no. 137A., Roman text, p. 104, lines 21-28 ; Transl., p. 182, line 16f.)

HARMYA-KĀNTA—A class of seven-storeyed buildings.

(H., xxv, 29 ; see under Prāśāda.)

HARMYA-GARBHA—A top-room built at the topmost part of a building, a dining hall.

Hammiya-gabbho ti kuṭāgara-gabbho mudaṇuchchhādana-gabbha vā.

(Buddha-ghosha, Chullavagya, vi, 3, 3.)

Compare the translation by Oldenberg and Rhys Davids.

HARMYA-TALA—The flat roof of a house.

Chandrāṁśu-harmya-tala-chandana-tāla-vṛinta-hāropabhoga-rahite 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 Inscrip. 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) Chatyārī-viṁśatīs chaiva hastāḥ syād aṅgulānāṁ tu ā

(Brahmāṇḍa-Purāṇa, part I, second anushāṅga-pāda, Chap. vii, v. 99.)

(2) Vāstu-śāraṇi (ed. Matri Prasada Pande, Benares) quotes the following without giving reference—Viśvakarmoka-hasta-pramāṇam:

Anāmikāntaṁ hastāḥ syād ārdhva-vāhau savaṁśakaṁ
Kanishṭhikā-madhyamā-pramāṇenaiva kārayet
Swāmi-hasta-pramāṇena jyesṭha-patni-kareṇa cha
Jyēṣṭha-putra-kareṇāpi karma-kāra-kareṇa cha

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HINDU ARCHITECTURE

HASTI-PRISHTHA

'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 Villabhaṭṭasvāmin 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-dvayaśya

'Built an embankment) a hundred cubits in all in length, and sixty and eight in breadth, and seven men's height in elevation . . . of two hundred cubits.'

(Junagadh Rock Inscript. of Skandgupta, lines 20-21. C. I. I., Vol. iii, F. G. I., no. 14, pp. 61, 64.)

HASTI-NAKHA—The elephant's nail, a turret.

(Kautiliya-Artha-sāstra, see under GRIHA-VINYĀSA.)

HASTI-PARIGHA (see PARIGHA)—A beam to shut the door against elephants.

(Kautiliya-Artha-sāstra, see under GRIHA-VINYĀSA.)

HASTI-PRISHTHA (cf. GAJA)—A class of single-storeyed buildings, a part of a building.

(M., xix, 171, see under PRĀSĀDA.)

A part of a building (Kāmikāgama, l. 92, see under VIMĀNA).

'The present structure (of the temple of Paramēśvara, where from the five Van inscriptions at Gudimallam are copied) is not after the common model of the period to which it belongs: the Vīmāna has the so-called gaja-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-vimāna is found only in Śaiva temples, e.g., the Dharmeśvara temple at Manīmaṅgalam, the Śaiva temples at Sumaṅgalam, Penagaram, Bhāradvājāśrama near Arcot, Tiruppulivanam, Konnūr near Madras, Vaṣa Tirumullaiyāil, 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 Tiruttani; plate i, the Virattanesvara temple at Tiruttaṇi and Sahadeva Ratha at Mahābali-puram).

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HASTI-HASTA

AN ENCYCLOPAEDIA OF

See Fergusson, Hist. of Ind. and East. Arch., Vol. 1, 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-sopānam hasti-hastena bhūṣhitam

(M., xix, 211.)

Sopāna-pārśvayor deśe hasti-hasta-vibhūṣhitam

(M., xxx, 155; cf. also xviii, 209.)

HAMSĀ—A type of building which is shaped like the swan, a class of oval buildings.


(2) Mātṣya-Pūrāṇa (Chap. cclxix, vv. 30, 51, see under Prāsāda).

(3) Bhavishya-Pūrāṇa (Chap. cxxx, vv. 33, see under Prāsāda).

A class of oval buildings:

(4) Agni-Pūrāṇa (Chap. cviv, vv. 19–20, see under Prāsāda).

(5) Garuḍa-Pūrāṇa (Chap. xlvi, vv. 29–30, see under Prāsāda).

(6) The vehicle (riding animal) of Brahmā.

(M., lx, 1, 4; the sculptural description of its image, ibid., 5–46.)

HĀRA

HĀRĀ

IIĀRIKA(-Ā)

A chain, a chain of 108 strings of pearls worn round the neck (Brihat-saṁhitā, lxxxii, 32), an architectural ornament employed below the neck of the column, bead, astragal or baguette (see Gwilt, Encycl., Fig. 873).

(1) A moulding (bead) of the column:

Tat-(padma)-tungārdham tu hārikam

(M., xv, 58.)

Hārā-śrānta-pañjaraḍhyaṁ . . . (vimānam)

(M., xix, 194, see also xx, 56, 112.)

Adhisthānaṁ cha pādaṁ cha prastaraṁ cha tri-vargikam

Śālā-kūṭaṁ cha hāraṁ cha yuktā tatraiva yogayet

(M., xxii, 73–74.)

Kūṭānāṁ eka-bhāgena śesāṁ hāraṁ sapaṇjaram

(Ibid., 86.)

Hāraṁ sapaṇjaram

(M., xx, 58.)

Chatush-kopē chatush-kūṭaṁ kōṣṭhē hārādīr ashtadhā

Anu-sālā tri-bhāga 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-deśe tu anu-śālā-vidalaya

Tāt-parśva-dvayor hārām nāsikā-pañjarāṅvitaṁ

(M., xxxii, 449-450.)

Ekāṁśam karṇa-kūṭarām cha hāra-tāraika-bhāgikam

(M., xxxii, 416; see also 431.)

Kūṭe cha bhadrayor madhye hārāṁśāṁ madhyamena tu

(M., xxxv, 343.)

A chain:

Hāropagrīva-keyūra-kaṭakaiś cha supūritam

(M., L, 14.)

(2) Aśimirāndhārikāndhari-hāra bhāgena kalpitaḥ

Bahir āndhārikāndhari-hāra(-ā) bhāgena vistritāḥ

Hāra-pramāṇaṁ bāhya tu rachanārthaṁ prakalpayet

Bhīty-antarṣṭhāṁ pramāṇaṁ syād bhīti-bāhya tv-ābāhyataḥ

Āndhārāndhārī-hārōkto (=hāra-yukto) khaṇḍa-harmya-vidēšaṁtām

(vimānam) II

(Kāmikāgama, l. 74, 76, 77, 93.)

(3) Pearl-strings (Deopara Inscript. 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 PRASĀDA.)

**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 viṅkhyāto yuṭa-śodasa-panjarāḥ

Ashta-śalāśṭha-kūṭas tu prāśādo lakschapāṅvitaḥ

(Suprabhedāgama, xxxi, 44.)

**HIRANYA-NĀBHA**—A type of edifice.

Utṛtara-śāḷā-hināṁ Hīranyā-nābhaṁ tri-śālakaṁ dhanymaṁ—'An edifice with three halls, wanting as it does a northern hall, is styled Hīranyā-nābha, and insures luck.'

(Bṛhat-saṁhitā, lxxvii, 37, J. R. A. S., N. S., Vol. vii, p. 286.)

**HEMA-KUṬA**—A class of pavilions.

(M., xxxiv, 155, see under MAṆḌAPA.)

**HOMA**—An offering, a crowning moulding of the cages for domesticated animals.

Mrīga-nābhi-viḍālasyā pañjarasya

Homāt prastarāntaṁ vā māstakāntaṁ-sikhāntakam

(M., xxxiv, 17.)
APPENDIX I

A SKETCH OF SANSKRIT TREATISES ON ARCHITECTURE

A

AGNI-PURĀNA—See under Purāṇas.

AṆKA-SĀSTRA—On architecture.

(Oppert’s List of Sanskrit MSS. in Private Libraries of South India, Vol. i, no. 2499, p. 228.)


(Aufrecht, Catalogus Catalogorum, part ii, p. 4.)

APARĀJITA-VĀSTU-SĀSTRA—attributed to Viśvakarman, in possession of Maṇi Śaṅkara Bhaṭṭa, Surat.

(Catalogue of Sanskrit MSS. contained in Private Libraries in Gujarat, Kathiavād, Kachchh Sindh, and Khandesh, 1872, p. 276, no. 1.)

ABHILĀSHTĪRTHA-CHINTĀMAṆI—by Malla Someśvara, on architecture.

(Taylor’s Catalogue Raisonneé, I. 478.)

ARTHA-SĀSTRA—(KAUTILIYA)—ed. R. Shama Sāstri, B.A., Mysore, 1919.

Chapters:
23. Bhūmichchhidra-vidhāna.
65. Vāstuka, Gṛiha-vāstuka.
66. Vāstu-vikraya;
Śīmā-vivāda;
Maryādā-sthāpana;
Bādha-bādhika.
67. Vāstuke vivite kṣetra-patha-hirñsā.

AMŚUMAT-(KĀSYAPĪYA) ON ARCHITECTURE AND SCULPTURE.

(Taylor’s Catalogue Raisonné, I. 314.)

AMŚUMAD-BHEDAGAMA—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-BHEDA by Kāśyapa, 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.
9. AMŚUMĀNĀGAMA.
10. Suprabhedāgama.
11. Vījayāgama.
15. Rauravāgama.
17. Vimalāgama.
18. Chandra-jānāgama.
20. Prodgitāgama.
22. Siddhāgama, also called Vaikhānasāgama.
23. Sāntvanāgama.
25. Parmesvarāgama.
27. Vatulāgama.

1(See Sukshmāgama, British Museum, 14933, aa, 26.)
24. Daṇḍika-vidhi (dealing with doors and gateways).
32. Bāla-sthāpana-vidhi.
33. Grāma-gṛiha-vīnyāsa.
34. Vāstu-sāntī-vidhi.
35. Sālā-lakṣaṇa-vidhi.
36. Viśeṣa-lakṣaṇa-vidhi.
38. Chatuḥ-sālā-lakṣaṇa-vidhi.
40. Nandyāvarta-vidhi.
41. Svastika-vidhi.
42. Paksha-sālādi-vidhi.
43. (H)asti-sālā-vidhi.
44. Mālikā-lakṣaṇa vidhi.
45. Lāṅgala-mālikā-vidhi.
47. Maulika-mālikā-vidhi.
49. Nāgarādi-vibheda.
50. Bhūmi-lakṣaṇa-vidhi.
51. Ādyesktakā-vidhāna-vidhi.
52. Upapīṭha-vidhi.
53. Pāda-māṇa-vidhi.
54. Prastāra-vidhi.
55. Prāśāda-bhūshaṇa-vidhi.
56. Kaṇṭha-lakṣaṇa-vidhi.
57. Śikharā-lakṣaṇa-vidhi.
58. Stūpika-lakṣaṇa-vidhi.
60. Eka-bhumyādi-vidhi.
61. Mūrdhni-sthāpāna-vidhi.
62. Liṅga-lakṣaṇa-vidhi.
63. Aṅkurārpaṇa-vidhi.
64. Liṅga-pratishṭhā-vidhi.
65. Pratima-lakṣaṇa-vidhi.
67. Devatā-sthāpāna-vidhi.
68. Pratimā-pratishṭā-vidhi.
69. Vimāna-sthāpana-vidhi.
70. Maṇḍapa-sthāpana-vidhi.
71. Prākāra-lakṣaṇa-vidhi.
72. Parivāra-sthāpana-vidhi.

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 (patāla or chapters):
3. Vāstu-vinyāsa.
4. Ādyeśṭaka-vidhi.
5. Adhishṭhāna-vidhi.
7. Prāśāda-lakṣaṇa-vidhi.
10. Mūrdhṇiśṭakā-lakṣaṇa.
20. Āṅkurārpana-vidhi.
41. Mahābhīsheka-vidhi.
56. Vāstu-homa-vidhi.
59. Liṅga-sthāpana-vidhi.
60. Parivāra-sthāpana-vidhi.
66. Parivāra-bali.
70. Vimāna-sthāpana-vidhi.
88. Bhakta-sthāpana-vidhi.

Part II, chapters:
5. Gopura-lakṣaṇa.
7. Pīṭha-lakṣaṇa.
8. Śakti-lakṣaṇa.
15. Nayanānimilana.
16. Bimba-śuddhi (cf. II. 13).
17. Śayanāropana.
18. Śiva-liṅga-sthāpana.

IV. Vaikhānasāgama (paṭala or chapters):
22. Pratimā-lakṣaṇa.
23. Utpaṇḍita-lakṣaṇa.
27. Prasāda-lakṣaṇa-vidhi.
28. Ādyesṭakā-vidhi.
32. Mūrdhṇīśṭaka-vidhi.
33. Liṅga-lakṣaṇa.
34. Sakala-lakṣaṇa-vidhi.
35. Ankurārpaṇa-vidhi.
36. Liṅga-pratisṭhā-vidhi.
37. Sakala (image, idol)-pratisṭhā.
38. Śakti-pratisṭhā-vidhi.
40. Vṛishabha-sthāpana-vidhi.

V. Suprabhedāgama (paṭala or chapters):
22. Karanapādhiṇi-lakṣaṇa, deals with Uṣṇīṣha (crowns, head-gears), Āsana (chair, seats), Paryaṅka (bedsteads, couches, etc.) Śimhāsana (thrones), Raṅga (court-yards, theatres), Stambha (columns, pillars), etc.
28. Ādyesṭakā-vidhi.
32. Mūrdhṇīśṭaka-vidhi.
33. Liṅga-lakṣaṇa.
34. Sakala-lakṣaṇa-vidhi.
35. Ankurārpaṇa-vidhi.
36. Liṅga-pratisṭhā-vidhi.
37. Sakala (image, idol)-pratisṭhā.
38. Śakti-pratisṭhā-vidhi.
40. Vṛishabha-sthāpana-vidhi.

AGASTYA-SAKALĀDHIKĀRA (manuscript)—
(Aufrecht, part I, p. 683, see Taylor, 1, 72.)

Chapters:
1. Māna-saṅgraha.
2. Utpaṇḍita-daśa-tāla.
5. Pratimā-lakṣaṇa.
10. Mṛit-saṁskāra.
11. Varṇa-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 Śīpā-saṁgraha) which is an anonymous compilation. The following chapters of it are ascribed to Agastya:

1. Māna-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) Upapītha-vidhāna.
21. (g) Śūla-māṇa-vidhāna.
22. (10) Rajju-bandha-saṁskāra-vidhi.
23. (11) Varṇa-saṁskāra.

ĀGARA-VINODA—On the construction of houses.

(Aufrecht. ibid., part i, p. 2.)
HINDU ARCHITECTURE

KĀŚYAPĪYA

ĀYA-TATTVA—by Maṇḍana Sūtradhāra.
(See Vāstu-sāstra, by Rājavallabha Maṇḍana.)

ĀYĀDI-LAKSHAṆA—On architectural and sculptural measurement.
(Aufrecht, part 1, 62.)

ĀRĀMĀDI-PRATISHṬHĀ-PADHATI—On the construction of gardens, etc.
(Aufrecht, part 1, p. 53.)

K

KĀMIKĀGAMA—See under ĀGAMAS.

KARANĀGAMA—See under ĀGAMAS.

KĀŚYAPĪYA—(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.¹ Kāśyapa is said to have learnt this science from Śiva (paṭala 1, verses 1–5).

The contents are divided into eighty-three paṭalas which are classified in an overlapping manner into the following headings:

1. Karshaṇa.
2. Prāśaṇa-vāstu.
3. Vāstu-homa.
4. Prathameshṭaka-vidhi.
5. Upa-piṭha-vidhāṇa.
6. Adhishṭhāna-vidhi.
8. Stambha-lakşhaṇa.
12. Ta(o)raṇa-lakshaṇa.

¹ South Indian Bronzes, by Gangooli.

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17. Dvāra-lakṣaṇa.
19. Prastara-lakṣaṇa.
20. Gala-viḍhāna.
21. Śikhara-lakṣaṇa.
22. Nāsikā-lakṣaṇa.
23. Mānapakaraṇa.
27. Eka-tala-viḍhāna.
41. Shoḍāśa-bhūmi-vidhāna.
42. Mūrdhanīshtaka-vidhāna.
43. Prākāra-lakṣaṇa.
44. Maṇa(-da)pa-lakṣaṇa.
45. Gopura-lakṣaṇa.
46. Sapta-mātri-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. Nṛitta-mūrti-lakṣaṇa.
64. Gaṅgādhara-mūrti-lakṣaṇa.
65. Tri-pura-mūrti-lakṣaṇa.
68. Gajaha-mūrti-lakṣaṇa.
69. Paśupati-mūrti-lakṣaṇa.
70. Kaṇkāla-mūrti-lakṣaṇa.
71. Hary-artha-hara-lakṣaṇa.
72. Bhikṣāṇa-mūrti-lakṣaṇa.
73. Chandeśānugraha.
74. Dakhinā-mūrti-lakṣaṇa.
75. Kāloha-mūrti-lakṣaṇa.
76. Lingodbhava-lakṣaṇa.
77. Vṛiksha-saṃgrahaṇa.
78. Śūla-lakṣaṇa.
79. Śūla-pāṇi-lakṣaṇa.
80. Rajju-bandha-lakṣaṇa.
81. Mṛit-saṃskāra-lakṣaṇa.
82. Kalka-saṃskāra-lakṣaṇa.
83. Varṇa-saṃskāra-lakṣaṇa.
84. Varṇa-lepana-medhya-lakṣaṇa.
85. Grāmādi-lakṣaṇa.
86. Grāma-lakṣaṇa.

KUPĀDI-JALA-STHĀNA-LAKŚANA—On the construction of wells, etc.


KAUTUKA-LAKŚANA—On architecture.

(Oppert’s List of Sanskrit MSS., ibid., Vol. II, p. 258.)

KRIYĀ-SAMGRAHA-PĀṆJIKA—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.)

KSHIRĀRNĀVA—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.

GARUDA-PURĀNA—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-nirdesa 1 (fol. 51a, chap. 3).
- Dvāra-pramāṇa-vidhi 1 (fol. 57b).
- Vāstu-vidyāyāṁ chatur-bhāga-tri-bhāga-prati-bhāga, etc. (fol. 60a).
- Dvāra-stambhočhṛāya-vidhi. 1 (fol. 60b).
- Vāstu-vidyāyāṁ prathamo’ḍyāyaḥ 1 (fol. 67a).
- " " dvitiyo’ḍhyāyaḥ 1 (fol. 67b).
- " " dvāra-pramāṇa nirdesam 1 (fol. 68a).
- Gṛihapraveśam 1 (fol. 68b).

GRIHA-NIRŪPAṆA-SAMKSHEPA—A summary-work on house-building.

(Aufrecht, ibid., part i, p. 157.)

GRIHA-NIRMĀṆA-VIDHI—On rules for the erection of houses, temples, and other edifices.

(Wilson’s Mackenzie Collection, p. 304.)

GRIHA-PĪTHIkA—On the construction of houses.

(Oppert’s List of Sanskrit MSS. in Private Libraries of South India, Vol. i, p. 545.)

GRIHA-VĀSTU-PRADĪPA—(Lucknow, 1901)—Contains 87 pages deals mostly with astronomical and ritualistic matters in connection with the building of houses.

GRIHĀRAMBHA—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. 4999.)

GRĀMA-NIRṆAYA—by Nārāyaṇa.

(Cf. Vāstu-sārani.)
GH

GHATTO TARGA-SUCHANIKĀ—On the erection of steps on the bank of a river.

(Aufrecht, *ibid.*, part III, p. 37.)

CH

CHAKRA-ŚĀSTRA—On architecture and cognate arts.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, p. 200.)

CHITRA-KARMA-ŚILPA-ŚĀSTRA—On painting.

(Aufrecht, *ibid.*, part I, p. 187.)

CHITRA-PAṬA—On painting.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. I, p. 440.)

CHITRA-LAKSHAṆA—(ed. Laufer)—Treats largely with the sculptural measurement of images and painting; translated into German from Tibetan, the original Sanskrit version is apparently missing.

CHITRA-SŪTRA—On painting (mentioned in Kaṭṭani-mata, 22).

(Aufrecht, *ibid.*, part I, p. 187.)

J

JAYA-MĀDHAVA-MĀNASOLLĀSA—Attributed to one Jaya-simha-deva—On architecture.

(Aufrecht, *ibid.*, part I, p. 201.)

JĀLĀRGALA—Attributed to Varāhamihira—On door-bars and latticed windows.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, no. 3146, p. 217.)

JĀLĀRGALA-YANTRA—On the architectural instruments and machines.

(Oppert’s *List of Sanskrit MSS.*, *ibid.*, Vol. II, no. 3147, p. 217.)

JṆĀNA-RATNA-KOSHA—Attributed to Viśvakarman—On architecture.

TACHCHU-ŚĀSTRA

TACHCHU-ŚĀSTRA—Same as Manushyālaya-chandrikā (see below).

TĀRĀ-LAKSHAṆA—On sculpture (image of the goddess Tārā).
(Aufrecht, part i, p. 229.)

D

DAṢA-TĀLA-NYAGRODHA-PARIMAṆḌALA-BUDDHA-PRA-TIMĀ-LAKSHAṆA—On the ten-tāla measure of Buddha images, exists in Tibetan translation; the original Sanskrit version is apparently missing.

DAṢĀ-PRAKĀRAY—Attributed to Vasishṭha—On architectural defects.
(See Vāstu-sāraṇī, by Maṭrī-prasāda-Pande, Benares, 1909.)

DIK-SĀDHANA—Attributed to Bhāskara—On architecture.
(See Vāṣṭu-sāraṇī.)

DIRGHA-VISTĀRA-PRAKĀRAY—Attributed to Nārada—On architectural measurement.
(See Vāstu-sāraṇī.)

DEVATA-ŚILPA—On sculpture, dealing specially with the images of deities.
(A classified catalogue of Sanskrit works in the Sarasvatī Bhaṇḍāram 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. i, p. 470.)

DVĀRA-LAKSHAṆA-PATĀLAY—On the construction of doors.
(Ibid., no. 6003, p. 470.)

DH

DHRUVĀDI-SHOḌAṢA-GEHĀNY—Attributed to Gaṇapati—On the architectural arrangement of buildings.
(See Vāstu-sāraṇī.)
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N

NĀRADA-PURĀÑA—See under Purāṇas.

NĀRADA-SAMHITĀ—deals with the following subjects:

(1) Sura-pratishṭhā (20 verses).

(2) Vāstu-vidhāna (62 verses, describing briefly Bhūpariksha, Dvāra-sthāna, Saṅku-sthāpana, Pada-nyāsa, and Gṛiha-nyāsa).

(3) Vāstu-lakṣaṇa—describes ceremonies of Gṛiha-pravēśa.

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 Raisonné, Vol. iii, p. 6.)

In Taylor’s Catalogue Raisonné, there is mentioned another Manuscript of which the title is lost. It is ‘on the art of constructing forts, houses, fānes, 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. i, p. 471.)

PAṆCHA-RĀTRA-(PRA)DĪPIKA—(also called Mantra-dīpika)—It professes to form a part of the Padma-tantra of the Nārada-Paṇča-rātra. It has a Telugu commentary by Peṇḍanāchārya. It deals with images and consists of the following five chapters:

1. Śīlā-saṅgraha-lakṣaṇa.
2. Dāru-saṅgrahaṇa.
3. Pratimā-lakṣaṇa.
4. . . . nāma-trītīya’dhyāya.
5. Pratimā-saṅgraha jālādhīvāsana-ashtamo’dhyāya.

(See Egg. MSS., 3150, 2579, ii, Mackenzie Collection.)

PIṆḌA-PRAKĀRA—Attributed to Gopirāja—On architectural subjects.

(See Vāstu-sāraṇi.)

PĪṬHA-LAKSHAṆA—On pedestals.

(Oppert’s List of Sanskrit MSS., ibid., Vol. i, 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-lakśaṇa-kathana.
43. Prāśāda-devatā-sthāpana.
44. Vāsudevādi-pratimā-lakśaṇa-vidhi.
45. Pīṇḍīkā-lakśaṇa.
46. Śālagrāmādi-mūrti-lakśaṇa-kathana.
49. Matsyādi-dāśāvatāra-kathana.
50. Devī-pratimā-lakśaṇa-kathana.
51. Sūryādi-pratimā-lakśaṇa.
52. Devī-pratimā-lakśaṇa (cf. 50).
53. Liṅga-lakśaṇa.
54. Liṅga-mānādi-kathana.
55. Pīṇḍīkā-lakśaṇa-kathana (cf. 45).
58. Vāsudeva-pratisthā-vidhi (cf. 44).
60. Lakshmi-pratisthā-vidhi.
104. Prāśāda-lakśaṇa (cf. 42).
105. Grīhādi-vāstu-kathana.
106. Nāgarādi-vāstu.

II. Garuḍa-Purāṇa:

Chapters:

45. Śālagrāma-mūrti-lakśaṇa.
47. Prāśāda-liṅga-manḍapādi-subhāsubha-lakśaṇa-nirūpaṇa.
48. Devānāṁ pratishtā-vidhi.

III. Nārada-Purāṇa:

Part I, chapter:


IV. Brahmāṇḍa-Purāṇa:

Chapter:


12. Varāha.
13. Skanda (also called Kumāra).
15. Matsya.
17. Brahmāṇḍa.
18. Vāyu.


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V. Bhavisya-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, Vasistha, Viśvakarmā, Maya, Nārada, Nagnajit, Viśālāksha, Purandara, Brahma, Kumāra, Nandīsa, Šaunaka, Garga, Vāsudeva, Aniruddha, Sukra, and Bṛhaspati.
255. Stambha-māna-vinirṇaya.
257. Dārvāharana.
258. Nava-tāla-māna.
262. Piṭhikā-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:
PRATIMĀ-DRAVYĀDI
VACHĀNA

PRATIMĀ-DRAVYĀDI-VACHĀNA—On the materials of which idols are made.

(Oppert's *List of Sanskrit MSS.*, *ibid.*, Vol. 1, p. 490.)

PRATIMĀ-MĀNA-LAKSHAṆA—On the tāla-measures of images, exists in Tibetan Translation; Sylvian Levi reports that he has traced its original Sanskrit version in the Palace Library of Tibet.

PRATISHTHĀ-TATTVA—Also called MAYA-SAṂGRĀHA—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-KĪRTANA—On architecture.

(Author not known; in possession of Gopal Rao, Mālegamva, *Catalogue of Sanskrit MSS. in Private Libraries of Gujarat, etc.*, 1872, p. 276.)

PRĀŚĀDA-DĪPIKĀ—On architecture, quoted in Madana-Pārijāta

(Aufrecht, *ibid.*, part i, p. 364.)

PRĀŚĀDA-MANḌANA-VĀSTU-ŚĀSTRA—Attributed to Sūtra-dhāra Maṇḍana—(*Egg. MSS.* 3147, 2253). It is written in Sanskrit, but is largely mixed with Bhāṣā forms. It contains the following eight chapters:

1. Miśra-kālaśa.
5. Rājyādi-prāśādādhiṅkāra.

PRĀŚĀDA-LAKSHAṆA—Attributed to Varāhamihira—On architecture.

(Oppert's *List of Sanskrit MSS.*, *ibid.*, Vol. ii, p. 208.)

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**BRAHMÂNDÂ-PURÂÑA**

**PRÂSÂDA-LAKSHAÑA**—On buildings.

(Oppert’s *List of Sanskrit MSS., ibid., Vol. i, p. 473.)*

**PRÂSÂDÂLAṆKÂRA-LAKSHAÑA**—On the decoration (articles of furniture) of buildings.

(In possession of the Mahârâjâ of Travancore; Oppert’s *List of Sanskrit MSS., ibid., Vol. ii, p. 473.)*

**B**

**BIMBAMÂNA**—(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 Simhalese character, has a Simhalese commentary)—This is a treatise on religious sculpture, stated to be extracted from a Gautamiya ascribed to Sâriputra. The last colophon runs thus: *Iti Gautamîye Sâri-putrâ-srute Bimba-mānām samâptam.* The commentator explains this Bimbamâna-vidhi as the Sarvajîna-pratîmā-prâmāṇa-vidhi.

**BRIHAT-SAMHITÂ**—Of Varâhamihiira—On architectural and sculptural matters.

Chapters:

53. Vâstu-vidyâ.
56. Prâsâda-lakshaña.
57. Vajra-lepa.
58. Pratimâ-lakshaña.
79. Sayyâsana-lakshaña.

**BUDDHA-PRATIMÂ-LAKSHAÑA**—On the tâla measure of Buddha-images; exists in Tibetan Translation; the original Sanskrit version is apparently missing.

**BUDDHA-LAKSHAÑA**—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 Wat (temple) Sudas at Bangkok (capital of Siam). ‘A paper about the attitudes of Buddha images in the Siamese monasteries was written by the Somtej Phra Paramanujit, the son of the King Phra Buddha Yot Fa (died in A.D. 1854).’

**BRAHMÂNDÂ-PURÂÑA**—See under Purânas.

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BHAVISHYA-PURĀNA

BH

BHAVISHYA-PURĀNA—See under Purāṇas.

M

MAṬHA-PRATISHTHĀ-TATTVA—Attributed to Raghunandana—Contains quotations from the Devī-purāṇa and the Deva-pratishthā-tattva, both of which deal with architectural and sculptural matters.

MATSYA-PURĀNA—See under Purāṇas.

MANUSHYĀLAYA-CHANDRIKA—(Also called TACHGU-SĀSTRA)—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.

Manushyālaya-lakshaṇa—On the building of human dwellings.

Manushyālaya-lakshaṇa (in possession of the Mahārajā of Travancore; Oppert's List of Sanskrit MSS., ibid. Vol. I, p. 475.)

MANYU-ŚRI-MŪLA-KALPA—A Tantra work (cf. Trivandrum Sanskrit Series), translated in Tibetan, deals with some architectural matters.

MANTRA-DĪPIKA (see PĀNCHA-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 Śāstri, 1919, from three fragmentary and one incomplete (with a Tamil translation) manuscripts; it contains 34 chapters, and four more chapters are missing (see below).

There are some other manuscripts bearing the same title (Egg. 3150, 2575); one of them (in the Oriental Manuscripts Library, Madras), written in modern Telugu, on rough paper, contains five chapters with a short commentary by Gannamāchārya.

II. Mayamata-Silpa-sāstra-vidhāna (Egg. 3150, 2575, 3151, 2639, with Gannamāchārya's Telugu commentary as noted above).

III. Maya-Silpa-satika (another manuscript).

IV. Maya-Silpa, 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.'


Of these manuscripts no. 13034 is the largest, containing 390 pages of 13¼”×8” paper of 22 lines to a page. The subjects and the method of description are strikingly similar to those of the *Mānasāra*. It is divided into the following 36 chapters:

1. Saṅgrahādhyāya.
2. Vāstu-prakāra.
5. Mānopakaraṇa.
7. Pada-devatā-vinīyāsa.
10. Nagara-vinīyāsa.
15. Pāda-pramāṇa-dravya-parigraha.
17. Sandhi-karma-vidhāna.
18. Śkhara-karaṇa-bhavana-samāpti-vidhāna.
25. Sabhā(mania)-vidhāna.
27. Griha-manaadhihika (elsewhere Chatur-griha-vidhana).
29. Raja-veema-vidhana.
30. Dwara-vidhana.
31. Yanadhika.
32. Yanasayanadhika.
33. Linga-lakshana.
34. Pitha-lakshana (incomplete).
35. Anukarma-vidhana.
36. Pratimla-lakshana.

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. Pratimla-vidhana.
3. Linga-lakshana.
5. Kunchita-vidhana.
8. Upitha-vidhana.
11. Tri-tala-vidhana.

Its colophon runs thus—' iti Gannacharya-virachitayarin Mayamate Silpa-sastre . . . '

No. 13039 contains in 36 pages the first four chapters of no. 13038. ' There is in Tamil a treatise on Silpa-sastra, 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 Silpa-sastra or at least of persons professing to have such knowledge.

(Ind. Ant., Vol. v., p. 230, c. i, 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 Ganeśa, and of Indra and the pictorial and ritualistic reminiscences of Buddhism. "All this suggests," says Mr. Massingham, "that the ancient mariners reached the American coast from A.D. 700 onwards not once but many times." The Hindu culture could not have been transported to Central America unless the Hindus had been a great sea-faring people.'

Exploration of the sites of a lost civilization is the fascinating pursuit of Dr. Gann, who has discovered a hitherto unknown monolith and a once-populous site in the forests of Yucatan. He is exploring for traces of the Mayas, and his progress is recorded in a series of articles published in the Morning Post:

'I discovered the ruins of the great city of Coba,' he writes, 'through information found in a recent translation of the ancient Maya manuscript book of Chilan Balam of Chumayel. This describes the migration of the Itzas from Chichenitza to Coba, which is about fifty miles to the east of Chichenitza.

'The books of Chilan Balam are the old traditions of the Mayas, which survived the Spanish conquest of Yucatan. They record the migrations of Maya clans, and were reduced to writing in the sixteenth century. I was informed by a wandering Maya Indian that in the Mexican territory of Quintana Roo he had come across a great slab of stones lying buried in the bush upon which were inscribed: "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.
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—g. 8. o. o. 5 Aban 3 Chen. or 26
October, A. D. 333! The sculpture preserved by its burial in the earth,
was almost as clear and plain as on the day when it was cut in the stone,
nearly sixteen centuries ago.

'Amid all the Maya ruins in Yucatan only four such Initial Series dates
have been found, and the date carved on the monolith which lay before me
was more than three hundred years earlier than that appearing on the oldest
of the stelae previously found. Now, one of the most baffling mysteries
connected with the Mayas is their abandonment of their old empire and
foundation of the new one; for, at a certain period in their history, they left
their cities, built with an enormous expenditure of labour, and migrated
from the fertile lands in which they stood to found new settlements in what
were, apparently, uninhabited regions.

'Earthquakes, pestilence, and foreign invasion have been suggested as
possible causes of this migration. The cities the Mayas left bear no traces
of violence having been wrought by man or the forces of Nature, and the
buildings of their new settlements were obviously erected by a people with
unimpaired vigour. It is therefore important to fix the date when they
first established themselves in Yucatan; and this discovery may, in fact,
cause a complete reversion of the ideas generally held as to their first immi-
gration 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), 0 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. o. 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 a great well-like hole in the earth through which one descends by ladders from ledge to ledge arriving in immense rocky chambers whose floors are covered with stalagmites and cave earth, and from whose lofty roofs depend vast stalactites. Two of these holes are a mile apart, and the intervening space has never been traversed by a European. From the great chambers unexplored passages branch out in every direction. On the floors of the chambers, buried in the cave earth, innumerable potsherds have already been found, also human and animal bones, flint and stone weapons and implements, and many other relics of the ancient inhabitants. It is possible that the deeper layers of earth and the remote galleries and passages may contain relics of the pre-Mayan 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.
HINDU ARCHITECTURE  MĀNAVA-VĀSTU-LAKSHAṆA

' The Maya civilization rose and fell. It fell so soon as the energy of the driving force that inspired it declined. This is our view, and we do not believe in an indigenous culture that rose through its own impetus, and that fell as a result of foreign invasion.'

No one now questions Dr. Gann's facts, but many competent archaeologists dispute the conclusions at which he arrived. An archaeological issue has now been fairly raised. Did the Maya civilization arise from native American civilization, or was it the result of peaceful penetration by the Asiatic?

Professor Grafton Elliot Smith, of University College, London, discussing the subject with a Morning Post representative disagreed absolutely with the views put forward by the American school, and supported by Dr. Gann.

' At University College,' he said, 'we are absolutely convinced that the Maya civilization was directly derived from India. We regard it as certain that between the Fourth and the Twelfth Century there was a penetration from the South-East of Asia. The question of dating is admittedly difficult, but from the facts we have in our possession I should be inclined to think that Dr. Gann's dates may err by as much as three centuries.'

(Central News, quoted from Morning Post, by Statesman, March 21, April 9, 17, 15, 1926.)

MAHĀ-NIRVĀṆA-TANTRA—Deals with both architectural and sculptural matters, such as temples, idols, phallus, ponds, and tanks, as well as with the directions concerning broken limbs of images, especially the materials of which buildings and idols should be made the Vāstu god, and so on (Chapter xiii, verses 22–286, see also chapters xiv and vi).

MAHĀBHĀRATA—(First Bombay edition; 2nd Calcutta edition Gild. Bibl. 93)—Sabhā-parvan, chapters:
1. Maya built a council hall (sabhā) for the Pāṇḍavas.
7. Indra-sabhā-varṇana.
8. Yama-sabhā-varṇana.

MĀNA-KATHANA—On the system of measurement.

(Oppert's List of Sanskrit MSS., ibid., Vol. ii, p. 473.)

MĀNAVA-VĀSTU-LAKSHAṆA—On architecture.

(Oppert's List of Sanskrit MSS., ibid., Vol. i, p. 476.) 64
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-griha-lakṣaṇa.
3. Rāja-griha-lakṣaṇa.
5. Griha-praveśa-kathana.
15. Āsana-bhoga-kathana.
17. Anna-bhoga-kathana.
22. Śayyā-bhoga-kathana.

This work should not be confounded with that of the same name in Taylor’s Catalogue Raisonné (Vol. i, p. 1) and its commentary, Mānasollāsa-vṛttānta-prākāśa (in Weber’s Berlin Catalogue, p. 179.)
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**RĀŚI-PRAKĀRA**


(In possession of Vīmāna-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-saṅhitā.

MŪLA-STAMBHA-NIRNAṆA—On architectural description of the main pillar of a house.

(*Ibid.* p. 464, Oppert’s *List of Sanskrit MSS.* *)

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. Gṛiha-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 Gujarāt, etc., 1872, p. 276.*)

RĀMAYANA—(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:

Āḍikāṇḍa, 5th Sarga, the description of the city of Ayodhyā.
Laṅkākāṇḍa, 3rd Sarga, the description of the fort of Laṅkā.

(There are also numerous casual references to architectural and sculptural matters in the Epics, the Purāṇas and the Āgamas.)

RĀŚI-PRAKĀRA—(*Attributed to Garga*)—Deals with astrological matters concerning architecture.

(*See Vāstu-Śāraṇi.*)

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ROPA-MANDANA

ROPA-MANDANA—(Attributed to Manḍana Śūtradhāra)—On architecture.

(Cf. Rājavallabha Manḍana.)

L

LAKSHANA-SAMUCHCHAYA—On the features in images of deities, quoted by Hemādri in Dānakhaṇḍa (p. 823), in Muhūrtadīpaka, and Paraśurāma-prakāśa.

(Aufrecht, ibid., part 1, p. 535.)

LAGHU-SILPA-JYOTISHA—On architecture.

(British Museum Catalogue, 20, E. 32.)

LAGHU-SILPA-JYOTIḤ-SĀRA—By Śivarāma, with a Gujarati commentary—This pamphlet deals mostly with astrological matters concerning architecture. The contents are indicated in the following verses:

Āya-rāṣīḥ cha nakshatraṁ vyayas tārāṁsakas tathā
Graha-maitri rāṣi-maitri nātivedha-ganendavāḥ
Adhipatyam vāra-lagnē tīthi-utpattis tathāiva cha
Adhipatyam varga-vairāṁ tathaiva yonī-vairakam
Riksha-vairāṁ sthitir nāśo lakṣaṇāny eka-vimśatiḥ
Kathitāni muni-śreshṭhāṁ Śilpa-vidvadbhir gṛihādīshu

LINGA-PURĀṆA—See under PURĀṆAS.

V

VALI-PĪŤHA-LAKSHAṆA—On architecture.

(Oppert’s List of Sanskrit MSS., ibid., Vol. 1, p. 473.)

VĀYU-PURĀṆA—See under PURĀṆAS.

VĀSTU-CHAKRA—On architecture.

(Oppert’s List of Sanskrit MSS., ibid., p. 538.)

VĀSTU-TATTVA—(By Gaṇapati Śishya, Lahore, 1853)—Consists of four chapters and deals largely with astrological matters concerning architecture.

VĀSTU-NIRṆAYA—On architecture, dealing specially with the classes of vāstu (see under VĀSTU).

(Aufrecht, ibid., part 1, p. 568.)

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VĀSTU-RATNĀVALI

VĀSTU-PURUSHĀ-LAKSHAŅA—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-PRAKĀŚA—(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-SĀRAŅI)—By Vāsudeva, on architecture.

(In possession of Umāśaṅkara-Śāstri, Azamgarh, Catalogue of Sanskrit MSS. in N. W. P., 1885, Part x, no. 1, p. 56.)


VĀSTU-MĀṆJARI—(Attributed to Maṇḍana Sūtradhāra)—On architecture.

(Cf. Rājavallabha-Maṇḍana.)

VĀSTU-MAṆḌANA—(Attributed to Maṇḍana Sūtradhāra)—On architecture.

(Cf. Rājavallabha-Maṇḍana.)

VĀSTU-YOGA-TATTVA—(Attributed to Raghunandana)—Treats largely of offerings to Vāstu deity, and contains extracts from the Matsya-Purāṇa, Devī-Purāṇa, Rudra-yāmala, and 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.)
VĀSTU-RĀJA-VALLABHA—(Attributed to Maṇḍana Sūtradhāra, probably same as Vāstu-śāstra, otherwise called Śilpa-śāstra)—On architecture.

(Catalogue of Sanskrit MSS. in N.W.P., ibid., p. 56.)

VĀSTU-LAKSHAṆA—On architecture.

(Oppert’s List of Sanskrit MSS., ibid., Vol. i, p. 480.)

VĀSTU-VICHĀRA—(Attributed to Viśvakarman)—A treatise on architecture, apparently old.

(In possession of Gaurīnath Śāstri, Benares, Catalogue of Sanskrit MSS. in N.W.P., 1885, ibid., p. 56, Aufrecht, part i, p. 568.)

VĀSTU-VIDYĀ—(a manuscript, see Oppert’s List of Sanskrit MSS., ibid., Vol. i, p. 480; Aufrecht, ibid., part i, p. 578; also a text edited by T. Gaṇapati 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-saṁsthāna.
8. Śālā-vidhāna.
10. Lupā-lakshaṇa.
11. Lupā-karaṇa.
12. Dhūli-nirodhana.
15. Bhavana-parigraha.

VĀSTU-VIDHĪ—(Attributed to Viśvakarman)—On architecture.

(Aufrecht, ibid., part i, p. 568.)

VĀSTU-ŚĀSTRA (see under SANAT-KUMĀRA)—On architecture.

(Oppert’s List of Sanskrit MSS., ibid, Vol. i, p. 580.)

VĀSTU-ŚĀSTRA—(also called Śilpa-śāstra)—Attributed to Rājavallabha Maṇḍana and Bhūpati-vallabha (noticed in Egg. 3142, 1291): one of these manuscripts is published in Samvat 1947, at Anahila-646.
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VĀSTU-ŚĀSTRA-SAMARĀṆ-GANA-SŪTRADHĀRA


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 Mārābai). 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 1499.' (Bhandarka's Report, 1882-83, p. 37.)

It contains the following fourteen chapters:

1. Miśraka-lakṣaṇa.
2. Vāstu-lakṣaṇa.
3. Āyādi-lakṣaṇa.
5. Rāja-griha-nivesādi-lakṣaṇa (verse 28 of this chapter mentions the Matya-Purāṇa as an authority).
10. (Māpīta) kshetradbhūta-lakṣaṇa.
14. Śakuna-lakṣaṇa.

Six other works are ascribed to Maṇḍana:

I. Rūpa-maṇḍana.
II. Vāstu-maṇḍana.
III. Prasāda-maṇḍana.
VI. Aya-tattva.
V. Vāstu-maṭjari.
VI. Vāstu-sāra.

VĀSTU-ŚĀSTRA-SAMARĀṆ-GANA-SŪTRADHĀRA—(Attributed to Bhojadeva)—On architecture.

(Aufrecht, ibid., part 1, p. 568.)

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VĀSTU-ŚIROMĀṆI—On architecture.

(Aufrech, ibid., part i, p. 568.)

There is another manuscript of the same title, attributed to Mahārāja Śyāmasāha Śaṅkara.

VĀSTU-SAMUCHCHAYA—On architecture.

(Aufrech, ibid., part i, 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.

(Aufrech, ibid., part i, p. 568.)

VĀSTU-SAMGRAHAMU—Contains 100 pages, written in Telugu character, and deals largely with astrological matters concerning architecture.

(Mackenzie Collection, by Wilson, p. 171.)

VĀSTU-SARVASVA—On architecture, comprises 16 pages.

(By Nanjunda Dikṣīta, published by V. Rāmasvami Śāstralu and Sons, Madras, 1916.)

VĀSTU-SĀRA—(Attributed to Sūtrakṛtān Maṇḍana)—With a Gujarati commentary (Ahmedabad, 1878), it deals largely with astrological matters concerning architecture. There is also another manuscript of same title.

(Aufrech, ibid., part i, p. 569.)

VĀSTU-SĀRAṆI—(by Māṭri Prasāda Pāṇḍe, Benares, 1909)—This is a manual of astrological details in connexion with the construction of a house, compiled from the following treatises:

I. Grāma-nirṇaya, of Nārāyaṇa.
II. Rāśi-prakāra, of Garga.
III. Daśā-prakāra, of Vasishṭha.
IV. Dik-sādhana, of Bhāskara.
V. Sthala-subhāsubha-kathana, of Nārāyaṇa.
VI. Vāstu-pradīpa.
VII. Rāhu-mukha, by Rāma.
VIII. Viśvakarma.
IX. Piṇḍa-prakāra, by Gopirāja.
X. Nārada.
XI. Dhruvādī-shoḍaśa-gehāṇi, by Gaṇapati.
XII. Gṛihārambah, by Śripati.
XIII. Vāstu-ratna-pradīpa.
XIV. Dikṣu-vṛikṣhāropana, by Gaṇapati.

VĀSTU-SĀRA-SARVASVA-SAMGRAHA—(Bangalore, 1884, with a Canarese commentary)—A compilation on architecture.

VĪṢVAKARMA-MATA—On architecture.

(Vavit in possession of Archaka Yogāṇanda Bhatţa of Melkōta; Oppert’s List of Sanskrit MSS., ibid., Vol. II, p. 266.)

VIṢVAKARMA-MATA—Quoted by Hemādri in Pariśesha-khaṇḍa (2, 817, 825, 827, 828).

(Aufrecht, ibid., part ii, p. 138.)

There is another treatise ascribed to Viṣvakarman (Rājendralala Mitra, Notices of Sanskrit MSS., Calcutta, 1871, Vol. II, no. 731, p. 142), fol. 63, English paper 93/4 x 73/4, 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 Viṣvakarma, 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 Halakāṇḍā character in the Library of the Rāja of Tanjore. The contents are classified under the following seventeen chapters:

3. Takshakasya garbhādhānādi-saṁskāra-kathanāṁ, garbhotpaṭṭi-kathanādi.
4. Śiva-līṅgādi-pratishṭhārthāṁ sabhā-nirmāṇādi.

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VIŚVAKARMA-JÑANA

15. Liṅga-mūrti-mandira-dvārādi-kathana.

VIŚVAKARMA-JÑANA—(edited by Kṛishṇa Śaṅkara Śastri, the real author is not known)—This pamphlet treats largely of ritualistic matters, such as the sacrifices, etc., to Viśvakarman.

VIŚVAKARMA-PURĀNA—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 revelation 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 Śrīvenkatesvara 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 Pālārāmavilāsa into Bhaṣā, by Mukula Saktidhara Sarmā, Lucknow, 1896.

The topics treated of in the thirteen chapters are the following:

1. Maṅgala-charanā.

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8. Śrīhārambha samaya-sudhī.
10. Āya-vayāṁśādināṁ phalāni.
11. Śrīha-madhya devādīnaṁ sthāpana-nirnaya.
15. Śrīhānaṁ śālā-nirnaya.
16. Śrīhārambha-kāla-nirnaya.
17. Śrīhārambha lagna-kundalishṭa- graha-phalāni.
20. Śāṅku-śīlā-nyāsa-nirnaya.
22. Śīlā-nyāsa (cf. 20 above).
23. Prāśāda-vidhāna.
24. Śilpa-nyāsa.
25. Prāśāda-nirnaya.
27. Maṇḍapa-lakṣaṇa.
31. Śrīha-praveśa-nirnaya.
32. Śrīha-praveśa-kāla-śuddhi.
33. Sāyāsana-dolikādināṁ lakṣaṇa.
34. Praveśa-kalaśa-chakrādi-vāstu-śānti.
35. Durgā-nirnaya.
36. Salya-jīnanaṁ salyoddhāra.

VIŚVAKARMĪYA-SAMPRADĀYA—On architecture, dealing especially with a mythological account of the race of architects descended from Viśvakarman.

(Egg. MSS. iv, 3151, 2680.)

VIŚVAKARMĪYA-ŚILPA-ŚĀASTRA—On architecture and cognate arts.

(Oriental Manuscripts Library, Madras, Catalogue, Vol. xxii, no. 13057, p. 8775, written on 100 pages of palm-leaf 11" × 1½"; copied by one Niṭla Sūrappa on Saturday, the 5th day of the bright fortnight of the Āśvija month in the year Jaya).
The author acknowledges his debt to Brahmā, Indra, Maya, Bhūrgava, Āṅgirasa, Dhruva, Gautama, Gārgeya, Manu, Vyāsa and Bhṛigu. He also cites from Āgastya.

The colophon runs thus—Viśvakarma-sāstre Viśvakarma-mate, etc.

VIŚVA-VIDYĀBHAṆA—(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 Sūtras, and other works. Of other authorities may be mentioned Rudradatta’s commentary on the Āpastamba Sūtra, the Shad-guru Bhāshya on the Āsvalāyana-Samāṇukrama- manikā, the Vidyāraṇya, and the Sarasvatī-vilāsa with the commentary of Vijnāneśvara. (Egg. 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. (Egg. MSS., ii, 3151, 2680.)

VAIKHĀNASA—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 (Egg. MSS., 3152, 1603 b, written in modern Deva-nāgari)—A short history of the work is given at the beginning. It is stated that God at the request of Aparājīta 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) Aparājīta-prichchhā by Bhava (Bhuvana) deva, mentioned in Dr. Bhandarkar’s Report (1883–1884, p. 276), and to (2) Aparājīta-vāstu-sāstra ascribed to Viśvakarman, mentioned in Dr. Bühler’s Catalogue of Gujarat MSS. (iv. p. 276).
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SILPA-DIPAKA—by Gaṅgādhara (B. H. Catalogue, 15, G. 14, 14, B. 16)—On architecture, printed by Mahadeo Rāmchandra; second edition in 1908, with diagrams of instruments and houses, etc.

SILPA-NIGHANṬU—by Aghore Śāstri—On architecture.

(Classified Catalogue of Sanskrit Works in the Sarasvati Bhāṇḍāra Library of Mysore, class xix, no. 593.)

SILPA-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).

SILPA-LEKHA—On architecture, according to Rāya-mukūṭa quoted by Sarvadhara.

(Aufrecht, ibid., part i, 647.)

SILPA-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 Kāśyapeyam,' 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:

4. Dakshīpa-mūrti-lakṣaṇa.
5. Kāla-mūrti.
7. Nṛtta-mūrti.
8. Gaṅgādhara-mūrti.
13. Pāṣupata-mūrti.

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Foll.
151. Ity-āgastye-sakalādhikāre mānasa-grāhya-viśeshāṇām prathamōdhyāya.
181. Iti pāñcha-vimśatī-rūpa-bheda.
251. Ity-amśumāna-bhede kāsyape tāla-bheda-paṭala.
266. Kāsyapa uttama-daśatāla-paṭala.
274. J(G)aurī-lakṣaṇa-paṭala, adhama-daśa-tāla-pramāna.

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-sāstra' (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 Kāsyapa, 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-sāstra,' but containing no information regarding their authors. They are mentioned in the descriptive Catalogue of the Mackenzie Collection by H. H. Wilson (nos. 4-7):

No. 4—deals with the construction of temples and images.
No. 5—deals with the construction of ornamental gateways.
No. 6—deals with the construction of images.
No. 7—deals with the construction of images and ornamental work in gold and silver.

There is yet another manuscript bearing the title 'Silpa-sāstra.' It is attributed to Kāsyapa. 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-sāstra-bhūshālaya.' (See the Classified Catalogue of Sanskrit Works in the Sarasvati Bhāṇḍāra Library of Mysore, class xix, no. 533.)

A Silpa-sāstra by Myen (Maya) is also extant. (See Ind. Ant., Vol. v, pp. 230–293.)

Another 'Silpa-sāstra' 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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ŚILPA-ŚĀSTRA-SĀRA-SAMGRAHA—(Compiled by a son of one Sivanārāyaṇa)—Consists of extracts from unspecified ancient (prāchīṇa) 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 Gangadhara with a Gujarati translation by Kalyāṇadāsā.

ŚILPA-SARVASVA-SAMGRAHA—A compilation on architecture.

(Aufrecht, ibid., part 1, p. 647.)

ŚILPA-SAMGRAHA—(a large manuscript covering 429 pages of 25 lines to a page of paper 13½ × 8")—It deals with the construction of temples and images. It is a compilation from various sources notably Mānasāra, Mayamata, Viśvakarman, Āgastyā, Kāśyapa, Paulastya, Nārada, Bṛigu, Śārasvata, Diptisāra, Viśvasāra, Chitrasāra, Chitrājñānā, Kapināla-samhitā, Brahma-yāmala, Chandrājñānā, Manohalya, Kaumudī, Nārāyaṇa and others.

ŚILPA-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.

ŚILPĀRTHA-ŚĀSTRA—On architecture.

(Oppert's List of Sanskrit MSS. in Private Libraries of South India, ibid, Vol. i, no. 248, p. 26.)

ŚILPI-ŚĀSTRA—(Egg. MSS. 3149, 2578b)—covers 71 pages; the title is written on the fly-leaf in Telugu and Marathi, with 'Vaustoo' (Vāstu-śāstra) added underneath. It is a treatise on architecture, with a Telugu commentary.

This manuscript is preceded in the same volume by two sections of the Nāgara-khaṇḍa of the Skanda-Purāṇa, viz. Viśvakarmopākhyāna, and Viśvakarma-vaiśāṃsuvarṇa.

ŚUKRA-NĪTI—(ed. Jīvānanda Vidyāsāgara)—Deals with architecture, and sculpture (in chapter iv, sections 4, 6) and refers to the following matters:

1. Deva-mandirādi-nirmāṇa-vyavasthā.

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5. Satī (Śakti)-mūrti-vyavasthā.
7. Sapta-tālādi-mūrti-bhāvasya nirmāṇa-vyavasthā.

Section 6:
11. Durga-nirmana (construction efforts, etc.).

There are frequent casual references to both architecture and sculpture in other portions of the treatise also.

ŚULVA-SŪTRAS—Refers to very important architectural matters. The rules for the size of the various Vedis, the shape and the variations of the 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 ‘śūtra’ 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 ‘śūtra.’ A Śulva Adhyāya or Praśna or Śulva-pariśiṣṭa belongs to all Kalpa-sūtras.

Among the treatises dealing with the measurement, etc., of the Vedis, the two most important are the Śulva-sūtras of Baudhāyana and of Āpastamba. Two smaller treatises, a Mānava Śulva-sūtra and a Maitrāyaniya Śulva-sūtra bear the stamp of later times, compared with the works of Baudhāyana and Āpastamba, which are entitled to the first place by a clearer and more extensive treatment of the topics in question. The literature of the white Yajur-veda possesses a Śulva-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 Paiṅkiki-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 Āpastambha furnish us with full particulars about the shape of all these different chitis and the bricks which were employed for their construction.'

'Everyone of these altars\(^1\) 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 7\(\frac{1}{2}\) purushas, that means, 7\(\frac{1}{2}\) 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 7\(\frac{1}{2}\) 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 7\(\frac{1}{2}\) square purushas. Thus squares had to be found which would equal to two or more given

\(^1\) (1) Chatur-asra-śyena-chit—so called because it resembles the form of a falcon and because the bricks out of which it is composed are all of a square shape.

(2) Kaṅka-chit—in the form of a heron (cf. Burnell, Cat. 29, of a Carrion Kite), is the same as Śyena-chit except the two additional feet.

(3) Alāja-chit—is the same as (2) except the additional wings.

(4) Prauga-chit—is an equilateral acute angular triangle; and the Ubhayataḥ 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) Droga-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 Śūtras' 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 Śulva Śūtra 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-SAMDHANĀ—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 sarvādhikāraṇas 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. xxii, no. 13060–13068, p. 8780 f.). They deal with the following subjects:

1. Griha-samsthāpana.
2. Nakshatra-graha-yoga-vidhi.
4. Taru-tantra-vidhi.
5. Bhū-parīkṣā-vidhi.
HINDU ARCHITECTURE

HASTA-PRAMĀṆA

Sanat-kumāra acknowledges his debt to Brahman, Śakra, Yama, Bhārgava, Aṅgirasa, Maya, Gautama, Garga, Manu, Vyāsa, Bhṛgu, Viśvakarman, and others (see no. 13060, p. 8781).

The same list is a little differently given in no. 13064, where Śakra is replaced by Chandra, and Maya is omitted. But in nos. 13062 and 13068 Śakra is not replaced by Chandra although Maya is omitted.

SARVA-VIHĀRĪYA-YANTRA—by Nārāyaṇa Dikshita—On architectural instruments, and machines.

(Saufrecht, ibid., part 1, p. 702.)

SAMGRAHA-ŚIROMANI—by Saryu Prasad—As the title implies it is a compilation on architecture and sculpture largely from Vasishṭha, Nārada, Varāha, Vāstu-pradīpa, Viśvakarman, Māṇḍavya, Maya-śāstra, Samarāṅgaṇa-Sūtradhāra, Sāṅgadhara and others.

SĀRASVATĪYA-ŚILPA-ŚĀSTRA—On architecture.

(Saufrecht, ibid., part 1, p. 714.)

SUPRABHEDĀGAMA—See under ĀGAMAS.

SKANDA-PURĀṆA—See under PURĀṆAS.

STHALA-ŚUBHĀŚUBHA-KATHANA—by Nārāyaṇa—On architecture. It deals with auspicious and inauspicious sites for building.

(Cf. Vāstu-sāraṇi.)

H

HASTA-PRAMĀṆA—Attributed to Viśvakarman—On architectural measures.

(Cf. Vāstu-sāraṇi.)
APPENDIX II

A LIST OF HISTORICAL ARCHITECTS WITH SHORT NOTES ON THEIR WORKS

A

ACHYUTA—An architect of A.D. 882-917.

'A man of Kāmboja descent, the son of Rāma, whose famous name is Achyuta, was here the overseer, he who is an image of 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 Dhanatari,' 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 Prāsasti 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.)

ĀSALA—An architect (A.D. 1215, V. S. 1272) who constructed the step-well.

(Manglana Stone Inscr., 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.
AHUKA—An architect who built the Śiva temple (A. D. 804).

(The first Praśasti of Bajjnath, v. 35, Ep. Ind., Vol. i, p. 107.)

I

IDAMORAKA (INDRAMAYŪRA)-ĀCHĀRYA—Sthapati or architect, the guru of the sculptor Ṇaṭaka (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 Bhīmeśvara 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

OĎEYAPPA—An architect (A.D. 1386).

'This pillar (dipamāle kambha) was made by Āchāri Ponna-pille's son OĎeyappa.'

(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. i, p. 51.)

KĀMA-DEVA—Of Śilāpaṭṭa-varmśa (Śilāwaṭ caste, masons), an architect, appointed by a Muhammadan ruler Jallālā as one of the three architects to build a gomāṭha, a garden, and a step-well in the town of Bāṭihaḍim.

(Batihaṛa Stone Inscript., v. 12, Ep. Ind., Vol. xii, p. 46.)

662
KĀLIDĀSI—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 makaratorana (or carved head-piece for the lintel).’

(Ep. Carnat., Vol. v, part i, Supplement, Belur Taluq, no. 239, Transl., p.275.)

See also reference under BALLANNA.

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.)

KEŅCHA-MALLIVANNA—The sculptor of the image no. 32, Belur temple (A.D. 1120).

(Ibid., Belur Taluq, no. 47, Roman text, p.125, Transl., p.55.)

KETĀNA—A sculptor (see under BALLANNA.)

KEDAROJA—A sculptor (see under BALLANNA).

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

GAŅGĀCHĀRI—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): Gaṇṭemadana-Basavana made the pillars, Komāraiya the ornamental work, the stone-Veḍa Chenne-Royi built the stones of the embankment.’

(Ibid., Vol. xi, Tumkur Taluq, no. 24, Transl., p. 8, para. 2.)

663
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 ‘Sūtradhārī’ (one who supports the cause is the sūtradhāra or carpenter, and the sūtradhārī is the guru or priest of the carpenter). He is again called the Tribhuvanāchārya and also the Sarva-siddhi-Āchārya. He is stated to be the ‘creator of many cities and houses; perfect and refined in conversation; houses, palaces, vehicles, seats, couches, his jewelled crown and crest-jewel.’

(Sanskrit and Old Canarese Inscr., 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 (torāṇa) 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 Inscr., 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.)
HINDU ARCHITECTURE

JAHADA

(SRI)-CHENGAMMA—A sculptor who ‘made this image’ (pratima).

(Sanskrit and Old Canarese Inscrip., no. cxix, 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 Pramathana, is called the Vijñana-viśva-kartṛi-dharmadhāra-Sutradhāra (A.D. 1116).

(Khajuraho Inscrip., no. iv, v. 60, Ep. Ind., Vol. i, p. 146.)

J

JAKANĀCHĀRYA—The architect of the temple at Halibid and Somanathpura.

Cf. ‘Jakanāchārya is the reputed architect of this magnificent building (Kait Iśvara temple), but he is also credited with having built all the temples, similar in style, throughout the district . . . A man of the same name is said to have built the temples at Madurā. Jakanāchārya was a prince who, having accidentally killed a Brāhmaṇ, employed twenty years of life, with the hope of washing away this great sin, in rebuilding temples between Kāśi and Rāmeśvara (Cape Comorin)—so says tradition.’

(Ind. Ant., Vol. i, p. 44, c. 2, para. 2.)

JĀNGAMAYA—An architect (A.D. 1538).

‘Chennema-Nāyaka-āya had the Yelayūr gate built with proper pillars by the hand of Muta-Nāyaka’s disciple Jāngamaya.’

(Ep. Carnat., Vol. xii, Kumgal Taluq, no. 20, Transl., p. 35)

JĀHAṆA—The mason (Śilāvāṭa) 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.)

665
TH

THOṆHAKA—The son of Sammana, was one of the architects who fashioned the very lofty temple of Śiva with the chisel, as well as the Maṇḍapa (A.D. 804).

(The first Praśasti of Bajnath, vv. 36, 37, Ep. Ind., Vol. 1, pp. 107, 111.)

N

ṆṬAKA (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.)

ṆĀṆṆĀKA—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

TUṆṆĂŚĂṆI-KALIYUGA-MEYYAN—An architect (A.D. 1331).

'Another grant, by the same man, of lands (specified) to Tuṇṇāśari-Kaliyuga-meyyan, who built the temple.'

(Ep. Carnat., Vol. ix, Hoskote Taluq, no. 96, Transl., p. 99.)

TH

THĀLŪ—An architect of the temple, an account of which is given in the Behal inscription of Singhana (A.D. 1222–23).

(Ep. Ind., Vol. iii, pp. 111, 113.)

D

DĀSOJA—Of Balligrāma, sculptor of the images nos. 5, 7, 9 of the Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, nos. 24, 36, 37, Roman text, p. 124, Transl., p. 55.)

DIVĂKARA—The master architect of the famous Vishṇu temple, Angar Vat, constructed by King Parama Vishṇuloka of Camboj.

DEMOJA—An architect who 'made the frame of the eastern door' of the structure referred to in the inscription (A.D. 1240).

(Ibid., Supplement, Belur Taluq, no. 241, Transl., p. 275.)

666
DEVANĀGA—'Crest-jewel of sculptors, built the temple of Śiva.'
(Ratnapura Inscrip. of Prithvideva, v. 29, Ep. Ind., Vol. 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.'
(Inscrip. from Dabhoi, vv. 111, 112, Ep. Ind., Vol. i, pp. 31, 24.)

DEVOJA—A sculptor (see under BALLĀNNA).

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 kaścit vāstu-prāsāda-tadgataḥ 1
Nara-śobha-samo vidvān na bhūto na bhavishyati 2
'There has not been, and there shall not be, in Jambu-dvipā (India) any wise man, proficient in (the art of) building houses and temples, equal to Nara-śobha.'
(Sanskrit and Old Canarese Inscrip., no. LXI, Ind. Ant., Vol. ix, p. 74.)

NAMDIKA—An architect.
Cf. 'Veyikā (Naṃ)dikena kātaṁ—the rail (the gift of . . . Koṭi) was made by Naṃdika.
(Karle Cave Inscrip., no. 18, Ep. Ind., Vol. vii, p. 64.)

NĀGI-DEVA—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 Āsika, who is at the head of the masons, came from Suṣarman’s town, was one of the architects who ‘fashioned the very lofty temple of Śiva, with the chisel, as well as the Maṇḍapa’ (A.D. 804).

(The first Praśasti of Baijnath, vv. 36, 37 Ep. Ind., Vol. 1, pp. 107, 111.)

P

PĀTUMAN—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. 1, p. 39.)

PADARI-MALLOJA—The sculptor of the image no. 21 of the Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 43, Roman text, p. 125, Transl., p. 55.)

PADU-MANṆA—A sculptor (see under MALLITAMMA).

PADUMAYA—A sculptor (see under MALLITAMMA).

PADUMAVI—An architect (Sūtradhāra), son of Sai-Sutradhāra, 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. 1, p. 49.)

PĀKA—An architect.

‘Hail! The house of the temple of (the god) Śrī-Vijayēsvara. Pāka (was) the fashioner of the ornamentation (alaṁkāra-nirmāṇa-kāra) of these two pillars of Māṭibhadamma.’

(Sanskrit and Old Canarese Inscr., no. cxii, Ind. Ant., Vol. x, p. 170, c. i.)

PĀHINI—Son of the Śuṭradhāra Mahaḍūa and his wife Jasadevi, the architect who constructed the Maṇḍapa, Akshāsāma, and Ḍamā of the temple of Bhīmeśvara with stones and bricks.

He was assisted by the Śuṭradhāra Mahidarā and Irindarāka.

(The Chahamanas of Marwar, no. xiii, Śānḍerav Stone Inscr. of Kelhanadeva, line 2, Ep. Ind., Vol. xi, p. 48.)
PITHE—'The architect who knows the rules of Viśvakarma (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 (māṭha) with wonderful floors (bhūmika), the hall of study (vyākhyāna-śālā), and laid out that long line of gardens in two rows (adjoining) Śambhū's temple' (A.D. 1155-56).

(Bheraghat Inscrip. of Alhanadevi, vv. 36, 27, 18, Ep. Ind., Vol. ii, pp. 13, 17, 9.)

PAISSĀṆANARA-BĪRA—The sculptor of the image no. 16, of the Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part i, Belur Taluq, no. 41, Roman text, p. 124, Transl., p. 35.)

B

BAMAYA—A sculptor (see under MALLITAMMA).

BALUGA—A sculptor (see under MALLITAMMA).

BALEYA—A sculptor (see under MALLITAMMA).

BALLĀṆṆA—The inscription (Belur Taluq, no. 98, Roman text, p. 165, Transl., p. 71) informs us that a shrine of the goddess Nimbājā was set up in the temple in 1261. The sculptors who executed the marvelous 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:—Ballāṇṇa, Bochana, Chauga, Devoja, Harisha of Oḍeyagiri, Harisha of Tanagundur, Kālidāsi, Kedāroja, Ketāna, Mābalaki, Māchaṇṇa, Māṇibālaki, Masa, son of Kānimoja, and Revoja.


BIKKAHAPPĀ—The sculptor of the image no. 36, of the Belur temple (A.D. 1120).

(Ibid., Belur Taluq, no. 50, Roman text, p. 125, Transl., p. 55.)

BĪRANAVA—The sculptor of the image no. 22, of the Belur temple (A.D. 1120).

(Ibid., no. 44, Roman text, p. 125, Transl., p. 55.)

BOCHANA—A sculptor (see under BALLĀṆṆA).

669
BHUTA-PALA — An architect.

Cf. This ‘rock-mansion (selaghara), the most excellent one in Jambudvipa, has been completed by the set̓thi Bhūtapāla from Vaijayanti.’

(Karle Cave Inscript., no. 1, Ep. Ind., Vol. vii, pp. 48, 49.)

BHÓJUKA — Of Śilāpatṭa-varṇa (Śilawaṭ caste, who are masons and found in the neighbourhood of Damoh), a Sutradhāra (carpenter) appointed by a Muhammadan ruler Jāllāla as one of the three architects to build a Gomaṭa, a garden, and a step-well in the town of Baṭhīhāḍīm.

(Batihagarh Stone Inscript., v. 12, Ep. Ind., Vol. xii, p. 46.)

M

MANI-BALAKI — A sculptor (see underBALLANṆA).

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.’

(Inscript. from Dabhoi, vv. 111, 112, Ep. Ind., Vol. i, pp. 31, 24.)

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-prāśādaṁ pariśvitaṁ prāṁśu-kalasaṁ girīṣa-prāśaṁ vyarachayam anūnair anucharaiḥ
Manākhyo vikhyātaṁ sakala-guṇavān Vijalasya sutaḥ sutaḥ śilpī jāto guṇa-gaṇa-yuto Viṣāla iti
Vijalasya sutaḥ śilpī Manākhyaiḥ sūtra-dhāraṇaiḥ

(Chitragadh Inscript. of Mokala of Mewad, second part, vv. 2, 3, Ep. Ind., Vol. ii, p. 421.)

MANYUKA — An architect who built the Śiva temple (A.D. 804).

(The first Praśasti of Baijnath, v. 35, Ep. Ind., Vol. i, p. 107.)

MAYINA — The sculptor of the image no. 31, of the Belur temple (A.D. 1120).

(Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 46, Roman text, p. 125, Transl., p. 55.)

670
MALAYA—A sculptor (see under Mallitamma).

MALI—A sculptor (see under Mallitamma).

MALLI-TAMMA—An architect (A.D. 1196).

'A newly discovered inscription on a rock at Śrāvaṇa-Belgola, mentions a sculptor named Bidigoja, with the honorary prefix Srimart, somewhere about A.D. 900 (Mysore Archæological 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 Amṛteśvara temple at Amṛtāpura, built in A.D. 1196. The 15 signatures comprise Mallitamma or Malitama, and Mali, each four times; and Padumanṭa, Baluga, Majaya, Subujaga, Padumaya and Muhaṇa, each once. The last named signs in Nāgarī character, an indication that he came from the north.'

'Report for 1913–1914, Plate II, contains illustrations of the work of seven sculptors: Masanitamma, Naṇḍaya, Chau-deya, Baleya, Lohita, Yalamasaya, and Bamaya, all from Somnāṭhpur.'

(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. Ep. Carnat., Vol. v, part 1, Belur Taluq, no. 38, Roman text, p. 124, Transl., p. 55.)

MALLOJA—An architect who built the central shrine (garbhagriha) of the temple described in the inscription (A.D. 1167).

(Ibid., Vol. vii, Shimoga Taluq, no. 55, Transl., p. 21, line 3.)

MASA—A sculptor (see under Ballānṇa).

MASADA—The sculptor of the image no. 33, of the Belur temple (A.D. 1120).

(Ibid., Vol. v, part 1, Belur Taluq, no. 48, Roman text, p. 125, Transl., p. 55.)

MASANI-TAMMA—A sculptor (see under Mallitamma).

MAHĪ-DHARA—An architect, son of the chief of artisans (Sūtra-dhāra).

(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 Bhīmesvara which was constructed with stones and bricks.

(The Chahamanas of Marvar, no. xiv, Sāmderav Stone Inscr. of Kelhanadeva, line 2, Ep. Ind., Vol. xi, p. 48.)

MĀCHAṆṆA—A sculptor (see under BALLANṆA).

MĀCHOJA—A sculptor and architect (A.D. 1142).

‘The sculptor Māchoja, the Āchārya of Kalukuni-nāḍi, 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).

MĀMARIYAṆCHI-TAMMA—A son of the goldsmith Bandiyōja; ‘he repaired and roofed a bira-gal, which was made by Alibhanu-Achāri (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.)

MUŁAṆA—A sculptor (see under MALLITAMMA).

MODHAṆIN—(also called Podhakin)—An architect, son of Vara (of the seventh or eighth century).

(Further Pabhosa Inscr. no. 1, Ep. Ind., Vol. ii, pp. 480–481.)

Y

YAYYA—(otherwise called Jajja)—An architect.

(Further Pabhosa Inscr. no. 1, Ep. Ind., Vol. ii, pp. 480–481.)

YALAMASAYA—A sculptor (see under MALLITAMMA).
RAGHAVA—An artizan (sculptor), son of artizan (sculptor) Vimjhhadeva, 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(i)—A carpenter (see under STHAPATI) (A.D. 1558).

‘This copper Śāsana was composed by Sabhāpati Svayambhu, and engraved by Virāṇa’s son, the carpenter Viranāchārya.’

(Ep. Carnat., Vol. ix, Channapatna Taluq, no. 186, Transl., p. 170, last para.)
(ŚRI) VIRAṆĀCHĀRYA

(ŚRI) VIRAṆĀCHĀRYA (2)—The architect (tvasṭā), who engraved the copper plate.

(Vrāṇāchāraya, 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 (sarvva-kalādhāra-bhūta-chitra-kalābhijñena), was this Śāsana written?’

(Ep. Carnat., Vol. iv, Nāgamaṅgala Taluq, no. 86, transl., p. 136, last para., Roman text, p. 235, last two lines.)

VIŚVAKARMMĀCHĀRYA (2)—A painter (A.D. 749).

‘Skilled in all arts including painting (sarvva-kalāntarpāti-chitra-kalābhijñena) wrote the Śāsana.’

(Ibid., Vol. vi, Mudgere Taluq, no. 36, last para., transl., p. 67, Roman text, p. 153.)


‘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 1, Channarayapatna Taluq, no. 187, transl., p. 207.)

ŚĀMU—‘This must be the name of some writer on architecture.’

Śāmu-dṛishṭim anusūritya nirmitā—‘constructed (the lofty temple of Śiva, by two architects, Nāyaka and Ṭhoḍhuka) in accordance with the opinion of Śāmu’ (A.D. 804).

(The first praśasti 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.)

Cf. Āsichcha Nāga-sthapates tu Durggāh !
Durggārkato Deuka-sūtra-dhāraḥ !
Asyāpi sūnuḥ Śiva-pāla-nāmā !
Yenotkriteyaṁ suśubhā praśastiḥ !

(Vasantgadh Inscript. of Purnapala, v. 34, Ep. Ind., Vol. ix, p. 15.)
HINDU ARCHITECTURE

ŚUBHA-DEVA—(A.D. 754)—Of Śāndilya-gotra, sculptor or architect (rūpakāra), 'son's son of the sculptor Śiva-vardhamāna, son of the sculptor Śiva; or rather (bhūyaḥ) 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-sāsana, (and) who has come here (Paṭṭadakal, a village in the Bijāpur district, Bombay Presidency) from the Mrigathaṇikā-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-PĀNĪ—The crest-jewel of the guild of Varendra artists (Varendra-śilpi-gos̱ṭhī-chūḍā-maṇi), the son of Bṛihaspati, grandson of Manadāsa, and great-grandson of Dharma (end of the eleventh century).

(Deopara Inscript. of Vijayasen, v. 36, Ep. Ind., Vol. 1, pp. 311, 315.)

SATYA-DEVA—A son of Pitāmaha, a merchant by birth, who was the Kārāpaka (persons appointed to look after the construction of the temple, Kielhorn, Ind. Ant., Vol. xix, p. 62, note 53), selected by the gos̱ṭhī 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.


SĀMI(ṆA)—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.)

675
S̄AMILA—also called Śyamila—A carpenter.

'Son of Veṇuvāsa, a carpenter, a native of Dheṇukākaṭa, made the doorway.'

(Karle Cave Inscr. no. 6, Arch. Surv., New Imp. Series, Vol. iv, p. 90.)

SĀMPPULA—'The intelligent artisan,' engraver of the Ratnapura inscription of Prithvideva, the 'crest-jewel of sculptors,' built the temple of Śiva (A.D. 1189).

(Ratnapura Inscr. of Prithvideva, vv. 28, 29, Ep. Ind., Vol. i, pp. 49, 52.)

SIGGOJA—The sculptor, who made the sculpture mentioned in the inscription no. 525.

(Ep. Carnat., Vol. viii, part 1, Sorab Taluq, no. 525, Roman text, p. 168, Transl., p. 86.)

SīNGĀNAHEBĀRUVA—The architect, who built 'the stone gateway of Śānti-grāma, ornamented with the tiger-face' (A.D. 1573).

(Ibid., Vol. v, part 1, Hassan Taluq, no. 117, Transl., p. 34.)

SīNGĀYA-BHAṬṬA—Rudraya's son, hydraulic engineer (jala-sūtrada), master of ten sciences (dasa-vidyā-chakravarttī), made (in A.D. 1388), at the order of the Governor Bukka-Rāya, a channel of ten miles from Kallūdi to the Siravera tank. An interesting account of his accomplishments is given:

Jala-sūtra-svara-sāstrē rasa-vaidye satya-bhāshāyām I
Rudraya-singari bhavatāh 'sadriśāḥ ko vā mahi-tale śūraḥ II

'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) Śiṅgari, what learned man is there in the world equal to you?'

(Ibid., Vol. x, Goribidnur Taluq, no. 6, Transl., p. 212, Roman text, p. 259, Preface, p. 2.)

SīNGĀLI-KARGI—The son of Kali, a paṇḍita from the Nava-grāma-draṅga (watch-station near mountain passes, cf. Translation, Rāja-Taraṅgini, v. ii, p. 291), the sthapati (architect of the tank specified).

(Shawar Museum Inscr. of Vanhadaka, line 6, Ep. Ind., Vol. x, p. 80.)
HINDU ARCHITECTURE

SUBUJAGA—A sculptor (see under MALLITAMMA).

SKANDA-SĀDHU—The son of Śrī-kaṇṭha, a descendant of a family of architects (sthapati-kula).

(Sholinghur Inscrip. of Parantaka I, line 21, Ep. Ind., Vol. iv, pp. 224, 225.)

H

HARIDĀSA—An architect (Sūtradhāra), employed to repair the temple of Dakshiṇāditya (A.D. 1373).

(Gaya Inscrip. of Vikrama Samvat 1429, line 9, Ind. Ant., Vol. xx, pp. 315, 313.

HARISHA(1)—(of Tāna Guṇḍur)—A sculptor (see under BALLANNA).

HARISHA (2)—(of Oḍeyagiri)—A sculptor (see under BALLANNA).

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 Śilāpatṭa-varṣa (Silawat caste, masons), an architect, appointed by a Muhammadan ruler Jallāla as one of the three architects to build a Gomaṭha, a garden, and a step-well in the town of Baṭihaḍīm.

(Baṭihagarh Stone Inscrip., v. 12, Ep. Ind., Vol. xii, p. 46.)
## BIBLIOGRAPHY

[References to the quotations are given in full in all cases. No full list of works and authors is, therefore, appended. Certain series and a few authors more frequently referred to are mentioned below. The order is that of the English alphabet, as the names in the following list are all English.]

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<td>Archaeological Survey of Western India, New Imperial Series, Vol. IV, 'Reports on the Buddhist Cave Temples and their Inscriptions,' by Jas Burgess, LL.D., F.R.G.S.</td>
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<td>Buddhist India</td>
<td>By Rhys Davids.</td>
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<td>Buddhist Records</td>
<td>Translated by Bill.</td>
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<td>Cambodge (Vols. I, II, III)</td>
<td>By E. Aymonier.</td>
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<td>Champa (Vol. I)</td>
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<td>C.I.I.</td>
<td>Corpus Inscriptionum Indicarum, Vol. III, 'Inscription of the Early Gupta Kings,' by Dr. Fleet. (Corpus Inscriptionum Indicarum, Vol. I, 'Inscriptions of Asoka,' by General Sir A. Cunningham, has not been referred to, neither M. Senart's editions of the same inscriptions in different volumes of the Indian Antiquary, as well as in his French volumes. The only reference to these inscriptions is given from Dr. Bühler's edition in the Epigraphia Indica; the difference in</td>
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C.I.I., F.G.I. .................................................. Corpus Inscriptionum Indicarum, 'Fleet's Gupta Inscriptions.'
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Cock .......................................................... Eene Oud-indische stad Volgens het Epos, by Dr. J. K. de Cock, Gröningen, 1899.
Cunningham, Arch. Surv. Reports.
De Sutrantraasche Periode der Javansche Geschiedenis (1922).
Ep. Carnat. .................................................. Epigraphia Carnatica, by Lewis Rice.¹
Ep. Ind. ........................................................ Epigraphia Indica.

¹The most arbitrary abbreviations of the names of the Taluqs, approximately 100 in the 12 volumes, have not been followed, first because it seems impossible, at least for me, to read, from his abbreviation, Cn., Channarayapattana (in the Introduction, and the table of contents, but indifferently spelt 'Channarayapatna' in the title at the top of each page), from Mj., Manjarabad, etc. (see Introduction, Vol. v, part 1, 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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<tr>
<td>Etudes Iraniennes, tom II</td>
<td>By Darmesteter.</td>
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<td>Fa-hien's Travels</td>
<td>By Legge.</td>
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<tr>
<td>F.G.I.</td>
<td>Dr. Fleet's Gupta Inscriptions.</td>
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<tr>
<td>H.S.I.I.</td>
<td>South Indian Inscriptions, by Dr. Hultzsch.</td>
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<tr>
<td>History of Ancient Java (Vols. I, II)</td>
<td>By Lassen.</td>
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<tr>
<td>Hist. of Arch., Fletcher</td>
<td>A History of Architecture, by Fletcher, 1908.</td>
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This is not a solitary instance; compare also Vol. v, part I, which bears nine kinds of paging exclusive of the fly-leaf, names of Taluqs, and a plate; Vol. vn 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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Abbreviated titles as referred to Authors and other particulars

<table>
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<tr>
<th>Title</th>
<th>Authors</th>
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<tr>
<td>History of Art in Persia</td>
<td>By Perrot and Chipiez.</td>
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<tr>
<td>History of Burma</td>
<td>By Phayre.</td>
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<tr>
<td>History of China</td>
<td>By Demetrius Boulger.</td>
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<tr>
<td>History of Siam (1933)</td>
<td>By W. A. R. Wood.</td>
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<tr>
<td>Ind. Ant.</td>
<td>The Indian Antiquary.</td>
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<td>Indische Alterthumskunde</td>
<td>By Lassen.</td>
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<td>Inventaire Descriptif des monuments</td>
<td>By M. H. Parmentier.</td>
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<tr>
<td>Chams de L' Annam (Vols. I, II)</td>
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<tr>
<td>Indian Colony of Siam</td>
<td>By P. N. Bose.</td>
</tr>
<tr>
<td>India and Java (Vol. 1)</td>
<td>By B. R. Chatterjee.</td>
</tr>
<tr>
<td>J.A.S.B. (followed by volume, page, etc.)</td>
<td>Bengal Asiatic Society's Journal.</td>
</tr>
<tr>
<td>Java and Her Neighbours</td>
<td>By A. S. Walcott.</td>
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<tr>
<td>Javaansche Geschiedenis</td>
<td>of Kern, Brandes, Krom, Hindoc.</td>
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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) 'Two Praśastis of Nānāka, a court poet of Viśaladeva of Gujarata' (Ind. Ant., Vol. xi, contents, at the end of the volume).

'(2) 'Sanskrit Grants and Inscriptions of Gujarāt Kings, nos. iii and iv, Praśastis of Nānāka, a court poet of King Viśaladeva of Gujarāt' (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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Abbreviated titles as referred to

J.R.A.S., N. S. (followed by volume, page, etc.).
K.S.I.I. ...........

Lajonquiere Inventaire Description, Tome II.
Le Royaume Actual Tome I, par Etienne Aymonier.
Le Cambodge .....
L'Art de Gandhara (Vols. I) .....
Lé Siam Ancient (Part I) .....
M. ...........

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Arch. Surv, New Imp. Series (followed by volume, page, etc.).
Source of Oxus . . .
Vedic Index, Macdonell and Keith.
Ville de Khotan . .
V.S.I.I. . .
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Zend Avesta . . . .

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South Indian Inscriptions, by Rai Bahadur V. Venkayya.
Translated by James Dasmesteta.
INDIAN ARCHITECTURE ACCORDING TO
MĀNASĀRA-ŚILPA-ŚĀSTRA
AND
A DICTIONARY OF HINDU ARCHITECTURE

Published 1927

OPINIONS AND REVIEWS

Extracts

Professor A. B. Keith, D.C.L., D.Litt.—Of auxiliary sciences architecture has at last received expert treatment from Professor Prasanna Kumar Acharya in his Dictionary of Hindu Architecture and Indian Architecture based on a new text and rendering of the Mānasāra, for which the period of A.D. 500–700 is suggested. Striking similarities between the prescriptions of the Mānasāra and Vitruvius are unquestionably established.

(History of Sanskrit Literature, 1928, Preface, p. xx.)

E. B. Havell, Esq.—"Let me congratulate you on the results of your monumental researches by which you have contributed so much valuable data to the study of this great subject. All students of Indian Architecture are deeply indebted to you . . . . I have read enough to appreciate your very thorough treatment of the subject."

Dr. Abanindra Nath Tagore, D.Litt., C.I.E.—There are people who assume the role of critics of Art without having previously read a single treatise on Art. Moreover, they consider themselves to be authorities on the subject of Art although they may not have acquired the least practical skill in it.

There are enough of such people who talk a good deal on matters connected with Indian Art. They have continued to disseminate both within as well as outside India, a thoroughly inaccurate account of our Indian Art being influenced by their own individual notions.

There are others who are keenly anxious to acquire a true knowledge of Art and pursue their subject with a heart full of enthusiasm, by making a study of paintings, images, treatises on Art and the history of the land. Our young friend Professor Prasanna Kumar Acharya belongs to the latter category. The two big volumes which he has published after infinite pains are in the nature of an encyclopaedia embracing all the existing treatises on Indian Art. He has herein presented before us all the information that so long lay hidden and scattered all over the world.
There is a proverb ‘What is not contained in the Mahābhārata is not to be found anywhere.’ These two books may, on that analogy, be appropriately called the Mahābhārata of the literature on Indian Art, for, in them we find all that there is to know about Indian Art.

I may safely assert that these two volumes are just those that are fit to give a correct account of Indian Art to the world at large. Moreover, this much is certain that no two books of such magnitude and such merit as these, namely, Indian Architecture and Dictionary of Hindu Architecture have ever been published either in India or elsewhere on the subject of Indian Art, after such intensive study and infinite pains. As they are written in English it can be expected that a true knowledge of our Indian Art will now be conveyed to the four corners of the world.

Before one can acquire a thorough knowledge of Indian Art it is essential to make an acquaintance with the ancient books on the subject. Hitherto it has been extremely difficult to be able to read all the connected literature that is to be found in libraries whether in India or outside. Everyone of us does not know the language in which the treatises are written. Moreover, most of the original texts are preserved in distant lands. In the circumstances, a volume of this nature, written in English and containing as perfect a compendium as is possible, of all the existing treatises on Art, came to be a necessity, not only for us but for foreign artists as well. It really makes me feel proud that this stupendous task has been accomplished by our young friend, the author.

I cannot adequately express the extent to which I shall be able to make use of these two books and the profit which my pupils will derive from them. It is on all these grounds that I feel thankful to the author and wish an extensive circulation of his books.

We are expecting a few more such comprehensive volumes from the author on the subject of Indian Art written in the same beautiful style and including sketches of temples and other buildings, etc. in various parts. May the Goddess of Art be his guide in this great venture.

(Translated from Pravasi, April, 1928, by B. N. Lahiri, Esq., M.A., I.P.)

Mahamahopadhyaya Pandit Ganganatha Jha, M.A., D.LITT., LL.D., Vice-Chancellor, Allahabad University.—These two books are the fruit of Dr. Acharya’s labour extending over several years and the learned Doctor deserves congratulations on having completed and—what is more—seeing through the Press, this monument of his industry and scholarship. The ideal that he set before himself is neatly expressed by the sentence appearing as a motto on the opening page—‘What the learned world demand of us in India is to be quite certain of our data, to place the monumental record before them exactly as it now exists, and to interpret it faithfully and literally.’ The Doctor has acted up to this ideal. There are many of us who have collected and presented before the scholars important data, but very few of us have succeeded in retaining the balance of mind needed for interpreting the data ‘faithfully and literally’; and Dr. Acharya appears to have been one of these few.

2A
The *Dictionary* is a book which is so well done that it appears to be no exaggeration to say that for many decades, it cannot be improved upon, unless, of course, the South reveals to us more hidden treasures. If there is anything to object to, it is the title of the book, which does less than justice to it; ‘Encyclopedia’ would be a fitter title. The term ‘Dictionary’ is associated in our minds with word-meanings; while Dr. Acharya’s work is very much more than word-meaning. Each term is followed by its meanings, mostly technical, an exhaustive account of the subject, and references to standard works of a wide range of literature. Thus, it will be seen, the work deserves a better title than ‘Dictionary.’ In fact, Dr. Acharya himself suggested to the London University the compiling of ‘An 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. I. and the first Vice-Chancellor of reconstructed Allahabad University.—"The patience, the labour and the scholarship which you have devoted to these studies through so many years of your life are at length rewarded by the publication of works of permanent value to scholars and archaeologists."

K. N. Dikshit, Esq., M.A. Deputy Director General of Archaeology.—"Your recent publication, the Dictionary of Hindu Architecture, is really a monumental work, the value of which can hardly be exaggerated. I have no doubt that indologists all over the world will acknowledge their indebtedness to you for placing in their hands such a comprehensive study of the elements of Hindu architecture."

Professor Dr. Sten Konow, Editor, 'Acta Orientalia,' Oslo, Norway.—"Many thanks for kindly sending me your two volumes. You are opening up a new branch of research, and the world of scholars will be thankful to you."

O. C. Gangoly, Esq. Editor, 'Rupam.'—"We have received your two books for review and I hasten to congratulate you on your remarkable and scholarly treatises which will remove one of the crying needs of the study of Indian Art."

Dr. Prasanna Kumar Acharya, who is Professor of Sanskrit at Allahabad University, has followed up his publication of the Sanskrit text and English translation of the Mānasāra by these two works on the same subject; and students of Indian architecture should be grateful to him for accomplishing with such thoroughness a task which has been long overdue, and which must have entailed a tremendous amount of patient and often uninteresting work, in a number of different languages. The Dictionary of Hindu Architecture contains all the architectural terms used in the Mānasāra and in the known Vāstu-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 salās 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 Amīsumad-Bhedā of Kaśyapa, the Viśvakārmiyaśilpa, the Agastya, the Sāmgraha, and one or two others. Section III deals with the Position of the Mānasāra in Literature. Here, types of buildings are discussed, measurements, the five orders and the three styles.

In Section IV, Dr. Acharya discusses the possible relationship between the Mānasāra and the well-known treatise of Vitruvius. He deals at length with the similarities not only in contents and treatment, but also in style, between the two works, and declines 'to attribute all these affinities to mere chance.' This is a particularly interesting chapter.

Section V, Age of the Mānasāra, deals with various indications by which the date of the Mānasāra may be approximately fixed, and decides that it must have been written somewhere between A.D. 500 and 700. An appendix treats of certain features characteristic of the language of Mānasāra.

The book has an excellent index.

A work like this (A Dictionary of Hindu Architecture) which treats of 'Sanskrit architectural terms, with illustrative quotations from Śilpa-śāstras, general literature and archaeological records' will appeal probably to a comparatively small circle of students, but to them its value will be very great. Hitherto, there have been no dictionaries, even in Sanskrit, which have fully treated architectural terms, so that the present work, which has entailed enormous labour—the author tells us that he has gone through 50,000 pages of archaeological material—breaks entirely new ground. Dr. 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-śāstras, and those portions of the Āgamas and Purānas, etc., which deal with architecture. In addition, all the inscriptions published in such collections as Epigraphia Indica, the Indian Antiquary, and Epigraphia Carnatica, etc. have been taken into account.

Dr. Acharya has arranged his dictionary according to the Sanskrit alphabet. He gives, in English, a concise explanation of each term, followed by quotations sufficiently long to make clear the exact connotation of that term in its various uses. Not only are precise references given to passages in such works as the Indian Antiquary, when they have a bearing on the subject, but long and adequate quotations are given. The work is tremendously detailed: the entry Stambha, for example, occupying sixty pages. There are two appendices, the first of which gives a sketch of Sanskrit treatises on Architecture, and the second, a list of architects. Finally there is an index arranged according to the English meanings of the Sanskrit terms.

(Asiatica, June-July, 1929.)
A number of Sanskrit works have recently been published, and it had now become necessary to explain the expressions and terms to Europeans who have of late taken an interest in Hindu architecture. A number of European works have appeared but none has existed so far which elucidates these difficult terms. The work (A Dictionary of Hindu Architecture) is conscientiously carried out, as is shown by the fact that the author is not satisfied with merely giving the English terms, but quotes from the Sanskrit contexts in which the words occur.

As regards the second work—Indian Architecture according to the Mānasāra-Śilpaśāstra—the author intended to issue it as an Introduction to his edition of the Sanskrit text and English translation which are in preparation. But in studying his subject he found the material increased considerably, and he has now produced a volume in crown 4to size of 268 pages. It is most gratifying that Indian scholars adopt the great care generally exhibited by European professors, and Mr. P. K. Acharya is one of them. The work is well divided; it gives a general survey of architecture from the most ancient times onward; it provides a summary of the various treatises on architecture, and finally subjects the Mānasāra to examination. Full references are also provided, and the index alone, beginning on page 215, is a most painstaking performance.

Both volumes will be welcomed by the increasing number of workers in and lovers of Indian art.

(Asiatic Review, April, 1928.)

The indigenous Indian literature on architecture has not received much attention so far. Ram Raz has published an Essay on the Architecture of the Hindus (London, 1834), which I am afraid, is very difficult of access, and some works were edited by Ganapati Sastri in Trivandrum Sanskrit Series. Besides that, we knew the portions dealing with architecture in the Purānas.

Now Prof. Acharya has been working on the subject for several years and has paid special attention to the principal work, the Mānasāra. In 1918, he graduated at Leyden with a thesis on this work whereafter he published in the Allahabad University Journal, a paper on its relation to Vitruvius. Now there comes a comprehensive treatise together with a Dictionary of the architectural terms and a survey of the literature, and an edition and translation of the Mānasāra are promised for a near future.

These works are to be greatly welcomed, making as they do, accessible for research a new province of Indian literature.

The author tries to prove that the Mānasāra in many respects is similar to the classical science of architecture as we know it from Vitruvius. Though his demonstration cannot yet be said to be definitive, yet he has succeeded to show so many coincidences that a connexion can hardly be doubted any longer. How this connexion has come about, the author has not tried to show, and perhaps, too, he has not thought it necessary. For, it is well known long since that classical architecture and fine arts have exercised a lasting influence on the development in North-West India. In that corner, Greeks and their half-breeds had
settled for centuries, and it seems that in an Indian inscription of the second century there is even mentioned an architect (Navakarmika) with a Greek name, viz. the 'dasa Agisala' of the relic casket of the Kaniska Stupa near Peshawar.

On the whole, it is only the edition that will enable us to form an opinion about these many questions raised by the author. But even now we are very much indebted to him, and particularly his Dictionary will be very welcome. It gives not only a copious list of technical terms of architecture more especially those to be found in the Mānasāra, but also circumstantial references to the literature as well as a survey of the indigenous Indian literature relative to the matter, which is for the greatest part only available in MSS.

Yet with pioneer work completeness must not be insisted upon, and what is being given to us we shall accept with sincere gratitude.

(Deutsche Literaturzeitung, 1928 14 Heft 660—Extracts translated from the original German by Dr. Ludwig Alsdorf, PH.D.)

Dr. A. K. Coomaraswamy.—"These two volumes, the latter (Dictionary) especially, are monumental works, and will be indispensable to every student of Indian architecture and realia. Only those who work along these lines will realize the great labour involved in the preparation of such books, especially when they are almost the first of their kind; the serious study of the Indian 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

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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 Manasāra 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 Manasāra. 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 first volume published embraces 882 pages, one more volume Indian Architecture according to Manasāra 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.S., is an Indian Sanskrit scholar who has been trained in Europe in scientific methods of criticism and who has given the substance of a number of printed works and manuscripts, belonging to libraries in India and Europe which have been visited by him. The book gives an account of the architecture of the Vedic, the Buddhist and the classical periods of India up to the Muhammadan age. An interesting feature is the comparison drawn between the Indian standard work Manasāra 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
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 Śīlpa-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 Paribhāṣhendu-sekhara.

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 Chitralakṣaṇapāṇi 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 architechtone genius of the Sailendra sovereign of Srivijaya (Sumatra, Java) and Angkor Vat, the soaring Vimâna of Vishnû constructed by King Paramavishnuloka of Camboj and designed by the master Architect Divâkara. 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 Vâstu-sâstras or even conserving a rich tradition in the bhasâ 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-sâstras, e.g. Mânasâra, Mayamata, and such manuals ascribed to Viśvakarma, Agastya, Kâśyapa, Mandana and others. The comparison instituted between Mânasâra and Vitruvius may or may not lead to a discovery of the order of that of a Romaka Siddhânta and Hora-sâstra, yet the similarities are striking. But the most important sections are the author’s discussions, relating to the three styles or orders of architecture—Nâgara, Vesara and Drâvida—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 Vâstu-sâstra 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 Śilpa-śāstra or Vāstu-śāstra is a comprehensive but by no means unsystematic study. It deals with all kinds of buildings, town-planning, gardens, and market-places, ports and harbours, roads, bridges, gateways, etc., wells, tanks, trenches, drains, sewers, moats, walls, embankments, dams, railings, etc., furniture like bedsteads, couches, tables, chairs, baskets, cages, nests, mills, conveyances, lamps, etc., and even dresses and ornaments such as chains, crowns, headgear and foot- and arm-wear. The dominant topic, however, is architecture—the plan and erection of religious, residential and military edifices and their auxiliary members and component mouldings. The science which like the Dharma-śāstra, Artha-śāstra and Kāma-śāstra, professes to derive its first origins from Brahmap 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 Di̇gha 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-šāstra or Vāstu-šāstra, 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 Drāvīda, 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.)

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(London correspondent)

Dr. Prasanna Kumar Acharya, L.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 Mānasārā Śilpa-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 cognate Arts. It gives an account of the architecture of the Vedic, the Buddhist, and the classical periods of India up to the Muhamadan 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, Mānasārā, 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. 943ff., 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. 96ff., 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 druff man . . . auf Vollständigkeit nicht Anspruch machen, und was uns gegeben wird, werden wir mit aufrichtiger Dankbarkeit entgennenmen.”

RAA, 1928, pp. 56ff., 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 consciencieux.”
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